

THE ARTISAN

Make-up Artists and Hair Stylists Guild
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THE ARTISAN

J. EDGAR

FALL 2011

what's inside



IT'S TIME TO GET INSPIRED.

Study the basics. Experiment with colors and textures. Achieve your dreams. At Make-Up Designory (MUD), we provide the building blocks for an exceptional learning experience.

MUD was founded over a decade ago by accomplished professional make-up artisans. At our two thriving campuses in Los Angeles and New York, students from around the world join us to study the latest techniques in beauty make-up artistry, hairstyling, character and special effects make-up. We've graduated some of the finest make-up artists in the industry into "starring roles" – from Hollywood to Broadway and the runways of Europe.



FOR MORE INFORMATION OR TO REQUEST A SCHOOL CATALOG, PLEASE VISIT WWW.MUD.EDU OR CALL 818-729-9420 (LOS ANGELES) OR 212-925-9250 (NEW YORK).

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Financial aid available to qualified applicants



24



Features

24 *J. Edgar*

Teamwork & the aging process

28 *Albert Nobbs*

Woman-to-man makeovers

32 *Thor*

Having fun with hero make-ups

32



28



38

Departments

4 From the President

Union work on the rise

6 Local Perspective

From the Business Rep

11 Guild News

Dick Smith, MPTF & Union Plus

35 Theater News

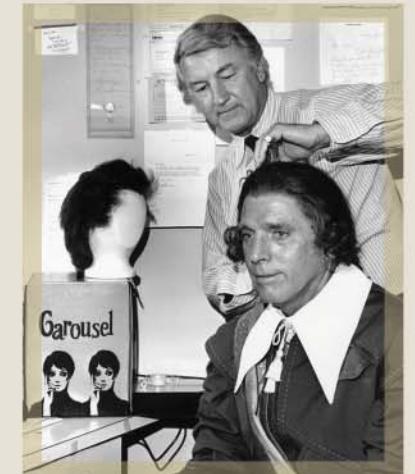
36 Highlights & Shadows

38 Extended Family News

42 Last Looks



36



42

Cover: Photography by Keith Bernstein

PRESIDENT
FROM THE PRESIDENT

For the first time in many years, we have much to be grateful for this Thanksgiving holiday. Almost every make-up artist and hair stylist in film and television has been working in October and November. Commercials have taken a huge upswing, theaters and network television are holding steady, and our Disneyland Theme Park members have increased by 50% in the last five years. Work in film, TV, theater and opera in the Bay Area has been plentiful, and San Diego theater has remained fairly stable. For a long period of time, you could look at our Availability List and see that there were members who had not worked since 2009. Granted, not everyone is working long term, nor are they all able to accumulate enough hours to generate health and pension benefits. No one is going to lie and say that 400 hours to achieve is easy, but the increase in employment is encouraging.

Something must be going right because on-location filming across all categories increased 15.4% in Los Angeles the third quarter of 2011. Feature production increased almost 50%, with eight features that qualified for state tax credits. *Argo*, *Breaking the Girl*, *Gangster Squad*, *My Mother's Curse*, *Sports Camp*, *Think Like a Man*, *This Is 40* and *We Have Your Husband* all benefited from the incentive. Although Los Angeles lost 10 one-hour drama series, six incentivized projects accounted for 10.4% of production. *Hemingway & Gellhorn*, *Contagion* and *Big Sur* as well as commercials and television production increased by 26% in the Bay Area.

I was proud to be part of the IATSE, Teamsters, SAG, AFTRA and DGA delegation, led by Thom Davis, Business Rep for Local 80, that traveled to Sacramento advocating for our own California film tax incentive, AB 1069, last September. The bill struggled, was changed to a one-year extension and finally was signed into law by Gov. Jerry Brown. This, of course, means we must all take extra effort to convince our legislators, once again, that the average film crew member is the one who benefits from the work staying in California. The City of Los Angeles is progressively working toward making itself more film-friendly—from changes in the permit process to installing quiet power nodes in heavily filmed areas of downtown L.A. (but one wonders about the generator operator jobs). Cities are beginning to take it upon themselves to create incentives to keep filming at home, but it's like trying to get the horses back into the corral after they've already escaped.

Most of the large features have, of course, been shot out of California—*Oz: The Great and Powerful* in Michigan, *The Hunger Games* in North Carolina, *The Dark Knight (Batman)* in the UK, Pittsburgh, India, Budapest and finally Los Angeles, *Office Seekers* in Virginia, all of these features required large numbers of our highly skilled artisans who could apply facial hair, prosthetics, and who could creatively develop highly stylized characters that were far outside the norm. Few outside of our own craft understand or appreciate the precision, intensity, skill and years of dedication it takes to produce the highest levels of accomplishments that are being required by all of these films. They only appreciate our skills when a digital camera is doing a tight close-up on an actor with an 1860s beard (and it looks like he grew it), or watching the actor age and his hairline changes, thins and turns grey—and it's done with wigs.

Our business forces us as artists to constantly evolve and rethink our techniques and formulas. No one knows it all. What we do know is that everything changes so we must be flexible. We must constantly re-evaluate our skills, prepare for what lies ahead, anticipate the newest trends that will be needed most and become *great* in order to stay ahead of the competition; not satisfactory, not acceptable, our skills must be *great*. There's a vast difference between artists who understand the importance of doing good make-up or hair styling, and artists who stretch themselves and strive for *great* artistry. We should never be afraid to push ourselves to new areas of creativity. Most of all, our work ethics, attitudes and commitment to our contracts need to remain positive and powerful.

I hope your holiday season is filled with great warmth and joy.

SUSAN CABRAL-EBERT

President



THE ARTISAN

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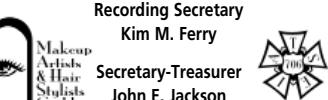
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CONSIDER . . .

"NICK DUDMAN'S MAKEUP EFFECTS ARE SENSATIONAL."

TODD McCARTHY, *Hollywood*
REPORTER

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If you are a baby boomer, like a good many of our members (born between 1945 and 1965), you were born when there was no personal computers, social networks, electronic toys, etc, etc. Life was pretty basic. There was radio and television, and many folks even sat as a family at the dinner table. Wow, what a concept! There was no Internet to go shopping on; no Facebook, Twitter or blogs; no texting, smartphones or iPads ... just plain communication by one-on-one conversation, basic TV, radio or magazines and newspapers. Now, we have the Internet, where one can download practically anything and everything, and that is my subtle way of leading up to the following subject—"intellectual theft" and the downloading and streaming of stolen film and TV shows via illicit websites, a crime that threatens more than 2 million jobs supported by the film and television industry in all 50 states and D.C. Content theft has already cost tens of thousands of U.S. jobs, along with \$5 billion in wages and revenue for residuals and pensions. This kind of theft not only affects the amount of money that goes into our pension and health funds, but our jobs—and the loss of those jobs.

Here is how you can help to eradicate this crime: First, make your voice heard and contact your legislator and urge him to support and pass the PROTECT IP Act to curb content theft and protect U.S. jobs and creativity; you can also get the word out through Facebook, Twitter and blogs. Secondly, join the coalition of major entertainment unions, guilds, studios, and networks, all working together as one, and sign up to be part of "Creative America" at creativeamerica.org. The more we can spread the word and pressure our legislators to support this Act, the better chance we will have to at least slow down this kind of theft, and shut down rogue foreign websites that traffic in stolen American movies and TV shows. Your voice can make a difference.

As of now, many of you who participate in the MPIPHP, Motion Picture Industry Pension and Health Plans, have contributed your views and opinions related to your pension and healthcare in an online survey sponsored by the IATSE. For those of you who did spend a few minutes to answer the questions online, thank you for your input, your responses will be a guiding force in the upcoming Basic

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



“First, make your voice heard and contact your legislator and urge him to support and pass the PROTECT IP Act to curb content theft and protect U.S. jobs and creativity.”

Please enjoy this issue of *The Artisan*.

Tommy Cole

Agreement negotiations next year. Also, for those of you who did participate in the Town Hall meetings, I know you came away from those gatherings more knowledgeable on the workings of the Funds and on the challenges we all are facing in the years to come. We are going to have some hard choices to make in next year's negotiations pertaining to our health benefits, and your opinions on the surveys and questions and comments at the Town Halls, all will help guide the IA in determining what is bargained for in your major film and television contract, the "Basic."

As part of the Advisory Committee for the Motion Picture Television Fund, I would like to thank all of you who have stepped up to contribute to this deserving organization. As I wrote in the last *Artisan*, we are all an integral part of this Fund. Our contributions today, will, as it has in the past, directly help our own Local 706 members in times of need. Whether you make an ongoing monthly donation or a one-time contribution, your generosity does make a difference. If you can't afford a monetary contribution at this time, there is another way you can help... The Motion Picture Home (Wasserman Campus) needs volunteers in so many areas... "Rebuilding and Home Safe Home Programs," "Grocery Shopping," "Pool Buddies," "Computer Assistance," and so many more areas where you could make a difference. If interested in donating some time to those who might enjoy your company and assistance, please contact Derek Krull at (818) 876-1915 or email him at dkrull@mptvfund.org. Your friendship could make a world of difference to a senior.

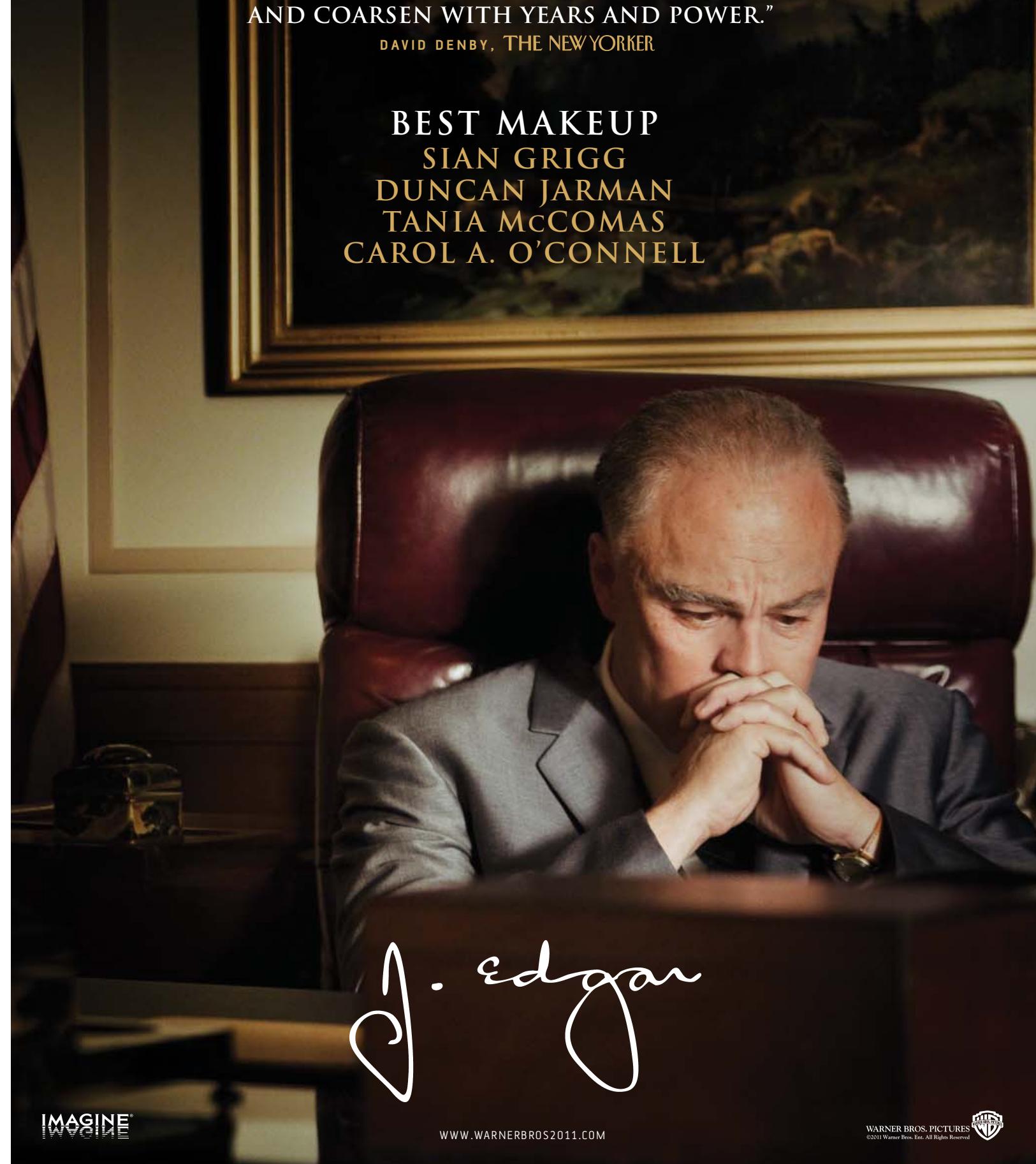
Lastly, with the holidays upon us, please stay in that "giving mode" and help those of your peers who need your support, not only for the holidays, but for the future. A day's work and a kind word means a lot to those who have fallen on hard times. It's amazing what an act of compassion will do for someone who is down on their luck. With that in mind, may the upcoming holiday season be full of love and family, and may the new year be full of all good things.

FOR YOUR CONSIDERATION

"BY AGING THE ACTOR WITH PROSTHETIC MAKEUP, WE SEE HOW A SLENDER, GOOD-LOOKING YOUNG MAN MIGHT THICKEN AND COARSEN WITH YEARS AND POWER."

DAVID DENBY, *THE NEW YORKER*

BEST MAKEUP
SIAN GRIGG
DUNCAN JARMAN
TANIA MCCOMAS
CAROL A. O'CONNELL



F O R Y O U R C O N S I D E R A T I O N

I N A L L C A T E G O R I E S I N C L U D I N G

BEST PICTURE

Producers:

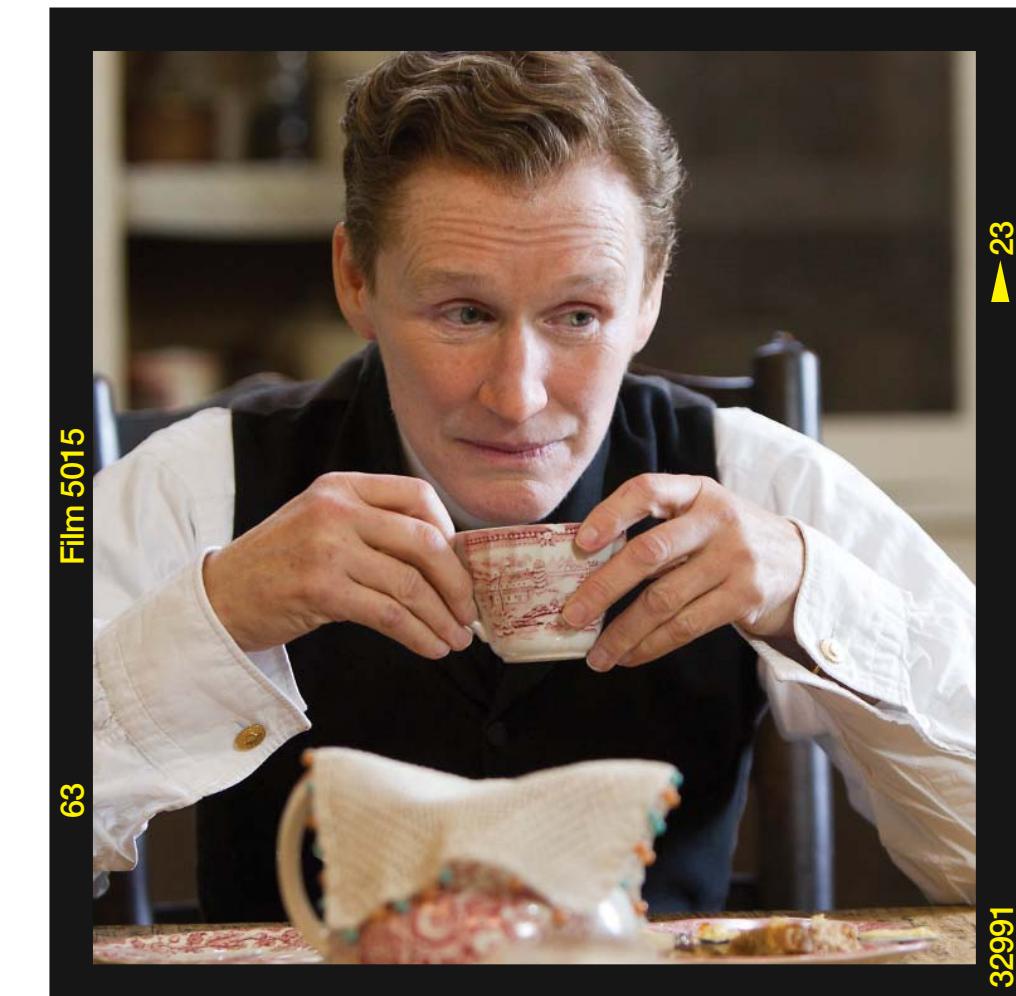
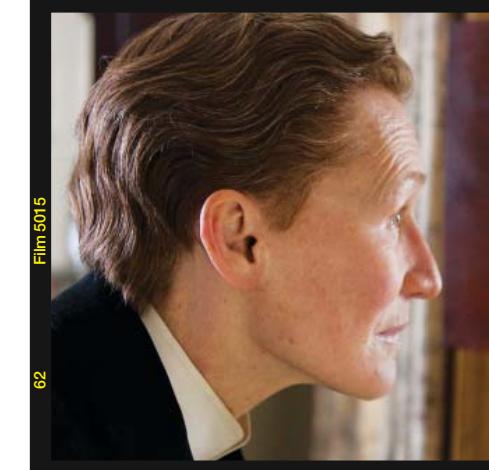
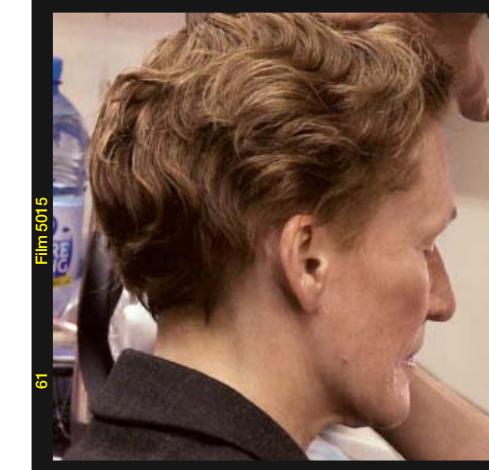
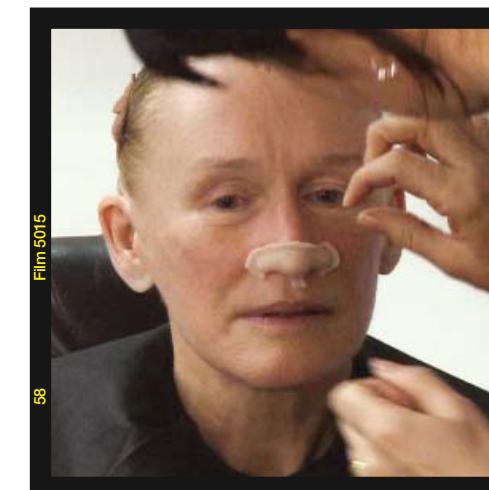
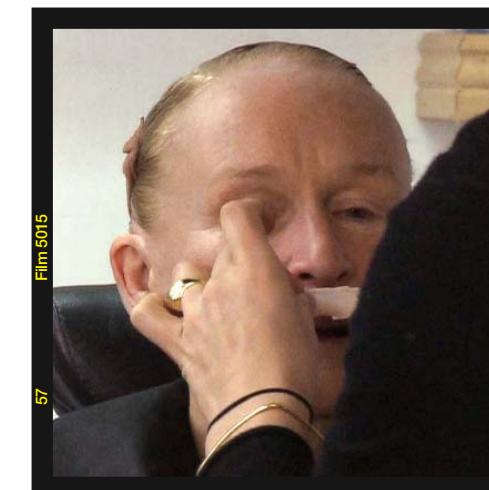
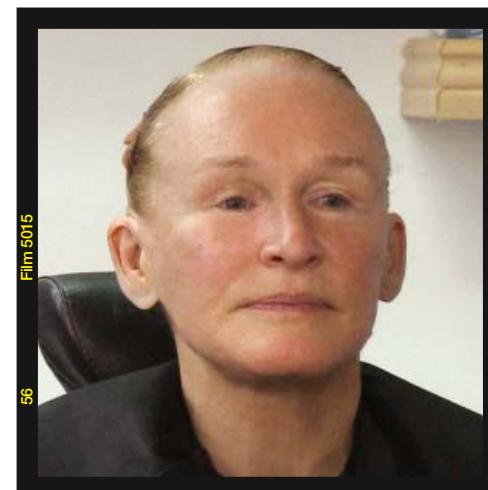
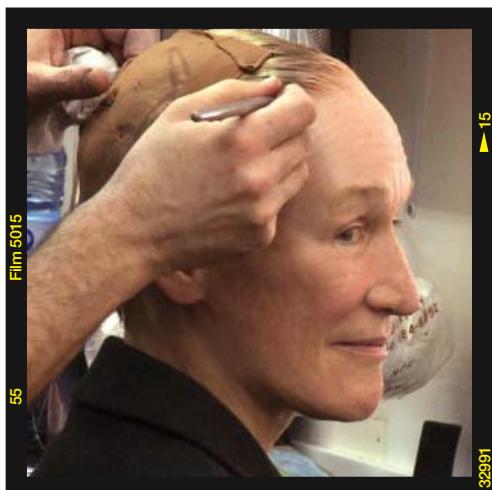
Glenn Close, Bonnie Curtis, Julie Lynn, Alan Moloney

BEST MAKEUP

Special Makeups Designed by: Matthew W. Mungle

Prosthetic Application and Key Makeup: Lynn Johnston

Wig Maker and Hair Stylist: Martial Corneville



ALBERT NOBBS

"The makeup is spectacular, and plays a huge role in transforming Glenn Close into a convincing man...You find yourself forgetting that you are looking at Glenn Close."

- Michael Patterson, *IndieWire*

"It is **hard to believe** that the radiant blonde movie star and the taciturn, red-haired, slightly Chaplinesque figure in the movie are **the same person...**"

- A.O. Scott, *The New York Times*



My Friend, Dick Smith

Dick Smith was born Richard Emerson Smith on June 26, 1922, in Larchmont, New York. Dick is an only child. His parents were Coral and Richard Roy Smith. Richard Roy was a successful book publisher and a Yale graduate. When Dick was a child, he attended the prestigious, private, Wooster School in Connecticut.

As a young man, Dick had a job at the Museum of Natural History in NYC. He worked with the realistic displays and dioramas. It was here, I think, that Dick first learned about making something artificial, look realistic. This of course, would help him later in life.

Dick decided to follow his father's footsteps and attend Yale University. His parents had high hopes for their son becoming a doctor. He studied pre-med, with intentions of becoming a dentist. Dick still felt something was missing. He was always looking around for things that interested him. One day, while Dick was looking through a local bookstore, he came across a book entitled *Paint, Powder and Make-Up*. He seemed fascinated with the idea. He bought the book, and bringing it back to his dorm, he started a long history of pranks. He learned basic techniques from that book to create monsters. He would make himself up as monsters, such as Frankenstein, the Wolfman, the Mummy and others. He would run around the campus at night scaring unsuspecting students. Those were his favorite types of characters to re-create. Dick joined Yale's drama group and began applying make-up for their university's plays.

With WWII in full force, Dick joined the ROTC. He enlisted in the Army and was honorably discharged as a second lieutenant in the artillery in November of 1944. When Dick returned from service, he knew the dental profession would not be satisfying to him. He heard about a



Dick Smith receives an honorary Oscar

new craze called television. NBC TV in New York City was starting. A whole new world was opening up, and young Dick Smith wanted to be a part of it. In 1945, Dick ran and headed NBC TV's first make-up department. All shows, including live television shows that started pouring in, were under the guidance of Smith. These included *The Milton Berle Show*, *Shakespeare Theater*, *Man on Half Moon Street*, and *Jane Eyre* to name a few. David Suskind produced many of NBC's shows. One of them was called *Way Out*, where Dick worked very hard to solve and execute elaborate make-up problems every week. There were problems of "quick-changes," old-age make-up, and others were all developed and solved by Smith. Then, there were other challenges for Dick to solve. Color television was starting for NBC. It was about a full year ahead of Hollywood,

(Continued on page 13)



Dick Smith applies finishing touches to Linda Blair for The Exorcist

FOR YOUR CONSIDERATION IN ALL CATEGORIES INCLUDING

BEST PICTURE

BEST MAKEUP

Hair Designer

JAN ARCHIBALD

Makeup Designer

MORAG ROSS

Makeup & Hair Designer

to Sir Ben Kingsley

ANNI BUCHANAN



A MARTIN SCORSESE PICTURE

HUGO IN 3D

GK films



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GUILD GUILD NEWS

(Continued from page 11)

whose TV programs were still in black & white. Make-ups for black-and-white photography are VERY different than make-up for color photography. Dick Smith traveled to Hollywood to Max Factor make-up laboratories. Max Factor at the time was the leading manufacturer of theatrical make-up. He worked alongside of cosmetic chemists developing all the shades of make-up that had a "color warmth" needed for color television. Dick pioneered all the make-up techniques there at NBC that would be used around the world. Many of these techniques are still used today.

Dick met his wife Jocelyn De Rosa after WWII. One of Dick's constant chores for NBC was researching photographs so he could duplicate them accurately for his TV shows. Many times he would end up at the Museum of Modern Art in New York. There was a very cute secretary that worked there who would allow Dick to see photographs that were not otherwise allowed viewing. Dick took a fancy to this young lady, and he proposed marriage to her on the 59th Street Bridge in NYC. Dick always referred to his bride, Jocelyn, affectionately as "Lyn." Dick and Lyn had two sons, Douglas and David. Lyn sadly passed away from cancer in 2003. They were married 54 years. Not a day goes by that Dick Smith doesn't think of his lovely Lyn and misses her terribly.

Dick Smith headed and pioneered NBC's make-up department from 1945 to 1960. He left NBC to pursue a movie career and face those challenges. I have known Dick for almost 35 years. He has never been satisfied unless he had new challenges keeping him consumed. On Dick's very first film in 1961, *Misty*, he was injured. He reached into a truck to grab his make-up gear, just as the driver, not seeing Dick, started to drive off. His wedding band got caught on something and ripped all the flesh off that finger. Later, he had surgery with a very good surgeon who removed the whole finger and bones to make the hand look natural with only three fingers.



Smith and Marlon Brando

(Won 3 Oscars), Kevin Haney (Won 1 Oscar) and Kazuhiro Tsuji (Nominated for 2 Oscars).

He pioneered techniques, products, a higher pay wage for make-up artists, and a respect for them. That is why on November 12, 2011, the Academy of Motion Pictures Arts and Sciences will be awarding Dick with a special Honorary Oscar award. No other make-up artist in the world has ever received such praise. He will receive his Oscar alongside of Oprah Winfrey and James Earl Jones. It is a special private event the Academy calls "The Governors Awards."

Dick Smith is best known for films like *Requiem for a Heavyweight* (1962), *The World of Henry Orient* (1964), *Midnight Cowboy* (1968), *Little Big Man* (1969), *House of Dark Shadows* (1970), *The Godfather* (1971), *The Exorcist* (1973), *The Godfather II* (1973), *The Stepford Wives* (1974), *The Sunshine Boys* (1975), *Taxi Driver* (1975), *Marathon Man* (1975), *The Deer Hunter* (1977), *Altered States* (1979), *The Formula* (1980), *Scanners* (1981), *Ghost Story* (1981), *The Hunger* (1982), *Prizzi's Honor* (1984), *Everybody's All-American* (1988), *Dad* (1989), just to mention a few. Dick's last film before he retired was *Forever Young* (1992).

Dick Smith received an Oscar in 1984 for his brilliant work on *Amadeus*. Now, at 89 years young, Dick received his second Oscar November 12, 2011. It's NEVER too late!! Dick, now retired, lives in Los Angeles. •

Since 1945, Dick Smith has contributed an amazing amount to the film and television industry. No other single person has ever left his or her mark like Dick has. In 1986, Dick developed a correspondence make-up course so he could share everything he taught himself to others. He has trained hundreds, maybe thousands of make-up artists around the world. He has protégés in Japan, Sweden, Spain, Hungary, England, Holland, Argentina and many other countries. His most famous protégés Dick met when they were barely teens, Rick Baker (Won 7 Oscars), Greg Cannom

18th Annual African American Film Festival Honors Local 706 Artists

This year, the Black Hollywood Education and Resource Center (BHERC) chose to honor filmmakers engaged in the craft of make-up artistry and hair styling. More than a dozen Local 706 make-up artists and hair stylists were graciously honored, given citations from the State of California and presented with Medals of Achievement on October 21 at L.A. Center Studios. A film reel of each honoree's achievements was shown and each artist was brought onstage to accept their beautiful award from Local 706 hair stylist Robert L. Stevenson. The gala event's honorees were: Ken Walker, Erma Kent, LaLette Littlejohn, Geneva Morgan, Wynona Price, Phyllis Williams, Stacye Branche, JoAnn Stafford-Chaney, Paulette Lewis-Irwin, Joanetta Stevenson-Stowers, Kimberly Kimble. Most were on hand to accept their awards, however, a few were on location and unable to attend.



Motion Picture & Television Fund

To My Fellow members,

Our B.A. asked me to write this letter because I have been a volunteer at the Motion Picture & Television Fund for the past 10½ years. He figured I might just have some insight as to some members that have resided in this great facility. Yes, I've seen and visited some former members of Local 706 and also, any number of residents from other locals. As a volunteer, that is one of the things we do and we also do many other chores to help in anyway we can. You must have worked in the industry in order to be a volunteer or be related to someone who worked in the industry. In my years as a volunteer, I have found it very rewarding and I feel as though I am giving something back to the industry that was good to me.

During my years at the MPTF, I have had the privilege of meeting numerous members of the industry as they arrive to visit a doctor or become a resident. I've also heard those rumors that one has to turn over all their assets to the Fund in order to become a resident. That is nothing more than an ugly rumor. Not too long ago, one of our members of Local 706 had a member of his family thinking of becoming a resident. She applied and was put on the waiting list after being informed of the requirements to be met. She had assets and a bank account but was not asked to transfer said assets and bank account to the Fund. She only had to transfer the cash funds to an account that would be used to pay for her room and board in the Long Term Care program. Her other assets would remain in her name and should she run out of her cash account, she would be allowed to stay in the Long Term Care program until such time as she passed on. However, this never happened as she passed on before entering the MPTF.

Now I'm not the best person to inform you of the rules and regulations to be qualified to enter the MPTF but here is the phone number for the Fund. They have an excellent staff to give you all the details and even give you an escort tour of the facilities. The number is 1(818) 876-1888 and ask the operator to connect you with the person who handles requests to reside at the MPTF.

Members of our Local that were related to any of the residents that have passed away and are willing to share their experiences with members that are interested in getting more information from someone who had been involved with the Fund. Anyone interested in sharing their experiences with a member that is interested should submit their name to the Local for a list of available members willing to share their experiences.

Sincerely,

Del Acevedo
Del Acevedo

August 15, 2011



MPTF's A Fine Romance volunteer make-up and hair crew: Sue Cabral-Ebert, Kathrine Gordon, Julie Socash, Joy Zapata, Angela Moos, Anne Morgan, "Cool" Benson, Sue Schuler, Elizabeth Dahl, Norma Lee.

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YOUNG ADULT

WRITTEN BY DIABLO CODY



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GUILD NEWS

Union
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News

Apply Now for a Union Plus Scholarship

Application deadline Jan. 31, 2012, for \$150,000 in awards

Washington, DC— Applications are now open for the 2012 Union Plus Scholarship Program, which provides \$150,000 in scholarships to union members, their spouses and dependants.

To apply, visit UnionPlus.org/Education. This year's application is entirely online—allowing students to complete their application over time and save their responses. The application deadline is January 31, 2012.

How the Scholarship Program Works

In addition to demonstrating academic ability, applicants are required to submit essays of no more than 500 words describing their career goals, detailing their relationship with the union movement and explaining why they are deserving of a union scholarship.

Individuals must be accepted into an accredited college or university, community college or recognized technical or trade school at the time the award is issued. Graduate school students are also eligible for Union Plus Scholarships. There is no requirement to have participated in any Union Plus program in order to apply.

Since 1991, Union Plus has distributed more than \$3.2 million in scholarships to working families.

In addition to the Union Plus Scholarships, the following benefits help union families afford higher education:

- **Scholarships** to help union members and leaders finish their degrees with an affordable, flexible and convenient [online program at the National Labor College](#).
- **Discounts** of 15 percent to 60 percent on college and graduate school [test preparation courses from The Princeton Review](#). Includes classroom, online and private tutoring for the SAT®, ACT®, GMAT®, LSAT®, GRE® and MCAT® as well as college affordability and admissions online courses. Visit UnionPlus.org/CollegePrep or call 1-888-243-7737.

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GUILD
GUILD NEWS

A Legacy of Taking Care of Our Own

MPTF EVERY MEMBER CAMPAIGN

Motion Picture & Television Fund was founded in 1921 as a relief organization with the sole purpose of providing assistance to entertainment industry members who had fallen on hard times. Through decades of changes and challenges in the industry—the transition from silent to talking films, the birth of television, runaway productions, work stoppages and strikes—MPTF has been the safety net for an entire industry of workers.

With nearly 87 years of experience in *Taking Care of Our Own*, MPTF provides healthcare, retirement care, childcare, charitable and social services with compassion and respect for the dignity of the whole person and is a leader in the development and implementation of services and programs for senior citizens.

In times of personal or professional crisis, MPTF is prepared to assist. Please call us at (323) 634-3888 or www.mptfund.org/ia

Stand Up, Fight Back

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I'm sure that like me, you're tired of hearing how workers are the cause of America's financial problems. Day after day, we hear billionaire CEOs and the politicians they fund say it's our salaries and benefits that are somehow out of line. We too have felt the repercussions of the recession and face lower turnout to movies and the theater, piracy of the fruits of our labor, and the threat of eliminating Medicare. Now is the time for us to make our frustration be known. Please join me in Standing Up and Fighting Back by supporting the IATSE-PAC and give \$10 a month. Those that give \$10 or more a month will be eligible for a three-night, four-day trip to Hawaii. Please log on to IATSE-PAC online at <http://www.iatse-intl.org/pac/pac.html> to find out more about the Stand Up, Fight Back campaign and to support IATSE-PAC. Contact us at the Local for more information. Thank you.

In Solidarity,
Sue Cabral-Ebert

"CARNAGE fully delivers the laughs and savagery. Snappy, nasty, deftly acted and perhaps the fastest paced film ever directed by a 78-year old. Roman Polanski has often been at his best in close quarters – the small yacht in *KNIFE IN THE WATER*, the house in *THE GHOST WRITER*, the apartments in *REPULSION*, *ROSEMARY'S BABY*, and *THE TENANT* – so it should be no surprise that he's right at home examining the venality of the human condition in the living room of the Brooklyn apartment that serves as the setting for *CARNAGE*."

-Todd McCarthy, *THE HOLLYWOOD REPORTER*

BEST MAKEUP
Didier Lavergne

CARNAGE

A ROMAN POLANSKI FILM



"I don't want to spoil any surprises, but I do want to convey the sense of joyous delight that flows. In 'Midnight in Paris,' lyricism yields, though not entirely, to the scintillating lunacy of a wannabe writer stepping into another era and finding himself in the midst of the writers and artists he has worshipped as gods. In Woody Allen's beguiling and then bedazzling new comedy, nostalgia isn't at all what it used to be—it's smarter, sweeter, fizzier and ever so much funnier."

-Joe Morgenstern, *THE WALL STREET JOURNAL*

BEST MAKEUP
Thi Thanh Tu Nguyen

Midnight in Paris

"In the guise of a costume drama — a very handsome one, by the way — 'A Dangerous Method' is an intellectually vigorous, occasionally kinky term paper on the riddle of sexual desire and the dangers of scientific ambition."

-A.O. Scott, *THE NEW YORK TIMES*

BEST MAKEUP
Stephan Dupuis

A DANGEROUS METHOD

A DAVID CRONENBERG FILM



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GUILD
GUILD NEWS

The Brazilian Blowout Controversy Continues...

This letter from the FDA is being reprinted so that all members have the opportunity to read it and understand the health and safety issues. The IATSE—Producers Safety Committee has issued concerns with regard to use of this product. Until the issue is resolved and the safety to our members can be assured, we will not be permitting vendors of “keratin” products that are heated and turn into vapor to promote their products at craft meetings. This letter was reprinted from the U.S Food and Drug Administration—Inspections, Compliance, Enforcement and Criminal Investigations.

Brazilian Blowout 8/22/11



Department of Health and Human Services

Public Health Service
Food and Drug Administration
5100 Paint Branch Parkway
College Park, MD 20740

WARNING LETTER

AUG 22 2011

VIA OVERNIGHT-DELIVERY
RETURN RECEIPT REQUESTED

Mr. Mike Brady, CEO
GIB, LLC dba Brazilian Blowout
6855 Tujunga Avenue
North Hollywood, CA 91605-6312

Re: 207094

Dear Mr. Brady:

The U.S. Food and Drug Administration (FDA) has reviewed the regulatory status of your product, Brazilian Blowout Acai Professional Smoothing Solution (Brazilian Blowout). As Brazilian Blowout is intended to be applied to the human body for cleansing, beautifying, promoting attractiveness, or altering the appearance, it is a cosmetic within the meaning of Section 201(i) of the Federal Food, Drug, and Cosmetic Act (the Act) [21 U.S.C. § 321(i)]. As described below, Brazilian Blowout is adulterated within the meaning of Section 601 (a) of the Act [21 U.S.C. § 361 (a)] and is misbranded within the meaning of Section 602(a) of the Act [21 U.S.C. § 362(a)]. It is a violation of Section 301(a) of the Act [21 U.S.C. § 331(a)] to introduce or deliver for introduction into interstate commerce any cosmetic that is adulterated or misbranded. You can find copies of the Act and its implementing regulations through links on FDA's home page at <http://www.fda.gov>¹.

Adulterated Cosmetic

Under Section 601(a) of the Act [21 U.S.C. § 361(a)], a cosmetic is adulterated if it bears or contains any poisonous or deleterious substance which may render it injurious to users under the conditions of use prescribed in the labeling thereof, or, under such conditions of use as are customary or usual. Brazilian Blowout is an adulterated cosmetic because it bears or contains a deleterious substance that may render it injurious to users under the conditions of use prescribed in your labeling. Specifically, based on FDA sample analysis, Brazilian Blowout contains methylene glycol, the liquid form of formaldehyde, which, under the conditions of use prescribed in the labeling, releases formaldehyde when hair treated with the product is heated with a blow dryer and then with a hot flat iron. Methylene glycol is a deleterious substance, which at the levels present in this product, may harm users under the conditions of use prescribed in the labeling thereof. FDA analysis of approximately 50 mg samples of Brazilian Blowout confirmed the presence of methylene glycol, the liquid form of formaldehyde, at levels ranging from 8.7 to 10.4%.

The primary route of exposure to formaldehyde, when using Brazilian Blowout under the conditions of use prescribed in the labeling, is through inhalation. Formaldehyde is a highly reactive chemical that readily reacts with biological tissues, particularly the mucous tissues lining the respiratory tract and the eyes. Adverse events have reported the following injuries

30 years of Professional Artistry and still stealing the scene! To commemorate this special anniversary, we're introducing a limited-edition formula called Body Glow which delivers a bronzed, red-carpet radiance to skin. Body Glow is available in limited quantities and for a short time only – be sure to secure your exclusive bottle by visiting temptupro.com.

associated with Brazilian Blowout: eye disorders (irritation, increased lacrimation, blurred vision, hyperaemia); nervous system disorders (headache, burning sensation, dizziness, syncope), and respiratory tract (dyspnea, cough, nasal discomfort, epistaxis, wheezing, rhinorrhea, throat irritation, nasopharyngitis). Other reported symptoms included nausea hypotrichosis, chest pain, chest discomfort, vomiting, and rash.

Brazilian Blowout is targeted primarily for use by salon professionals in a salon setting. The product may also be used in home salon settings as Brazilian Blowout is also available for purchase in beauty retail stores and via the internet by the general public.

Misbranded Cosmetic

In addition, under Section 602(a) of the Act [21 U.S.C. § 362(a)], a cosmetic is misbranded if its labeling is false or misleading in any particular. Section 201(n) of the Act [21 U.S.C. § 321(n)] provides that, in determining whether a product's labeling or advertising is misleading "there shall be taken into account (among other things) the extent to which the labeling or advertising fails to reveal material facts with respect to consequences which may result from the use of the article to which the labeling or advertising relates under the conditions of use prescribed in the labeling or advertising thereof or under such conditions of use as are customary or usual."

Brazilian Blowout is misbranded because its label and labeling (including instructions for use) makes misleading statements regarding the product's ingredients and fails to reveal material facts with respect to consequences that may result from the use of the product. Specifically, Brazilian Blowout contains the liquid form of formaldehyde, methylene glycol; however, the product label declares that the product contains "No Formaldehyde" or is "Formaldehyde Free." This declaration renders your product misbranded because it is a false and misleading statement. In addition, the failure to include information about the release of formaldehyde into the air during the heating process on the product's label or labeling makes your product misbranded because you fail to reveal material facts with respect to consequences that may result from the use of your product under the conditions of use prescribed in the labels or labeling.

The violations cited in this letter are not intended to be an all-inclusive list of the violations that exist in connection with your product. You are responsible for investigating and determining the causes of the violations identified above and for preventing their recurrence or the occurrence of other violations. It is your responsibility as a manufacturer to ensure that the products your firm markets are safe and otherwise in compliance with all applicable legal and regulatory requirements.

You should take prompt action to correct the violations cited in this letter. Failure to do so may result in enforcement action without further notice, including, but not limited to, seizure and/or injunction.

Please advise this office in writing within fifteen (15) working days from your receipt of this letter as to the specific steps you have taken to correct the violations noted above and to assure that similar violations do not occur in the future. Your response should include any documentation necessary to show that correction has been achieved. If you cannot complete all corrections before you respond, please explain the reason for your delay and the date by which each item will be corrected and documented.

Please direct your written reply to Rob Genzel Jr., Food and Drug Administration, Center for Food Safety and Applied Nutrition, 5100 Paint Branch Parkway, Office of Compliance (HFS-608), Division of Enforcement, College Park, Maryland 20740-3835.

Sincerely,

Michael W. Roosevelt
Acting Director
Office of Compliance
Center for Food Safety and Applied Nutrition

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Bodypaint by Lisa Berczel
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J. edgar

BY SIAN GRIGG
PROSTHETIC
MAKE-UP EFFECTS
PHOTOGRAPHY BY
KEITH BERNSTEIN

I HAVE BEEN WORKING WITH LEONARDO DI CAPRIO FOR MANY YEARS AND HE HAD BEEN TALKING ABOUT THE POSSIBILITY OF MAKING A FILM ABOUT J. EDGAR HOOVER FOR A WHILE, BUT IT SEEMED TO BE ONE OF THOSE PROJECTS THAT WOULD NEVER COME TO FRUITION. YOU CAN IMAGINE MY EXCITEMENT AND TREPIDATION WHEN I GOT THE CALL IN LATE NOVEMBER 2010 TO SAY THAT IT HAD BEEN GIVEN THE GREEN LIGHT. I BEGAN MY RESEARCH IN EARNEST AS WE ONLY HAD TWO MONTHS TO PREPARE AND CHRISTMAS WAS SLAP-BANG IN THE MIDDLE. KATHY BLONDELL, LEO'S HAIR STYLIST, SET TO WORK GETTING SOME FABULOUS PHOTOGRAPHIC REFERENCE TOGETHER FROM THE LUCASFILM LIBRARY.

Duncan Jarman was the first person I called. Not only has he also worked with Leo previously but he is one of the most talented and fastidious make-up artists I know. I have worked with Duncan many times over the past 15 years and I have total confidence in him. It was also imperative that I had Duncan there to double team with me when it came to applying the make-up. As the sculptor of Leo's facial prosthetics, he is the one who knows the pieces intimately and knows exactly where they should sit on Leo's face. Having a team that has worked together on past projects and who know each other well makes the whole process so much more enjoyable for all involved.





Kathy Blondell, Leo's hair stylist, plucked Leo's hairline which proved to be very effective.



Kathy dyed Leo's hair to match J. Edgar and used different curling techniques for different time periods.

man and was very conscious of them. There are very few photographs in existence where Hoover is showing his teeth and by his late 30s, he had false teeth fitted. I wanted the dental appliances to change the shape of Leo's face so that he took on more of the trademark bulldog mouth of Hoover, which became progressively more pronounced with age. Three different stages of mouth appliances were used in the end to achieve the desired looks, and I also had a nose augmentation made to change the shape of Leo's nose.

Leo loved his mouth appliances and his nose augmenter; they helped him feel more like Hoover. I had not intended for Leo to wear the mouthpiece with the plumpers in for the younger stage but he liked the look so much I had another appliance made so that he could have mouth pieces throughout the whole film.

Kathy plucked Leo's hairline as a further addition to changing the shape of his face, which proved to be very effective. Kathy also dyed Leo's hair to match Hoover's shade of dark brown. She gave him the distinctive tight waves by using a variety of different curling techniques and also used three stages of temple inserts to help with the aging process. This also helped to make his face look squarer and more like Hoover's.

I always feel it is the subtle alterations to the face that help the audience to believe the actor is someone else, without it being too obvious and distracting. More importantly, it helps the actor to feel different and more connected to their role.

Leo wore brown contact lenses for the duration of the film. For the old-age look, the lenses were piggybacked one on top of the other, using a full scleral to mute down the whites of the eyes and an arcus to age the iris.

For the 70-year-old Hoover, the idea was to age Leo as far as we could, but still keep it convincing, giving him the features of Hoover, the weight in his face and his characteristic short haircut. For this stage, we used silicone bald cap, neck, chin, cheeks and forehead pieces, as well as eye bags, eyelids, lips and hands, and finally, a toupee and eyebrows. Initially, there was only just over a month to produce all the prosthetics for the test days. They were pre-painted which not only helped with continuity but also helped speed up the make-up process. Although most



without it being distracting. The film covers the life of Hoover from 24 years of age until his mid-70s, requiring four separate stages of aging.

Several elements had to be considered in order to complete each section and stage of the process. Duncan set to work sculpting the eye bags, eyelids and crow's feet prosthetics for his 40s look. I asked Chris Lyons of Fangs FX to make me some dental appliances to help change the shape of Leo's face; Hoover had dreadful teeth as a young

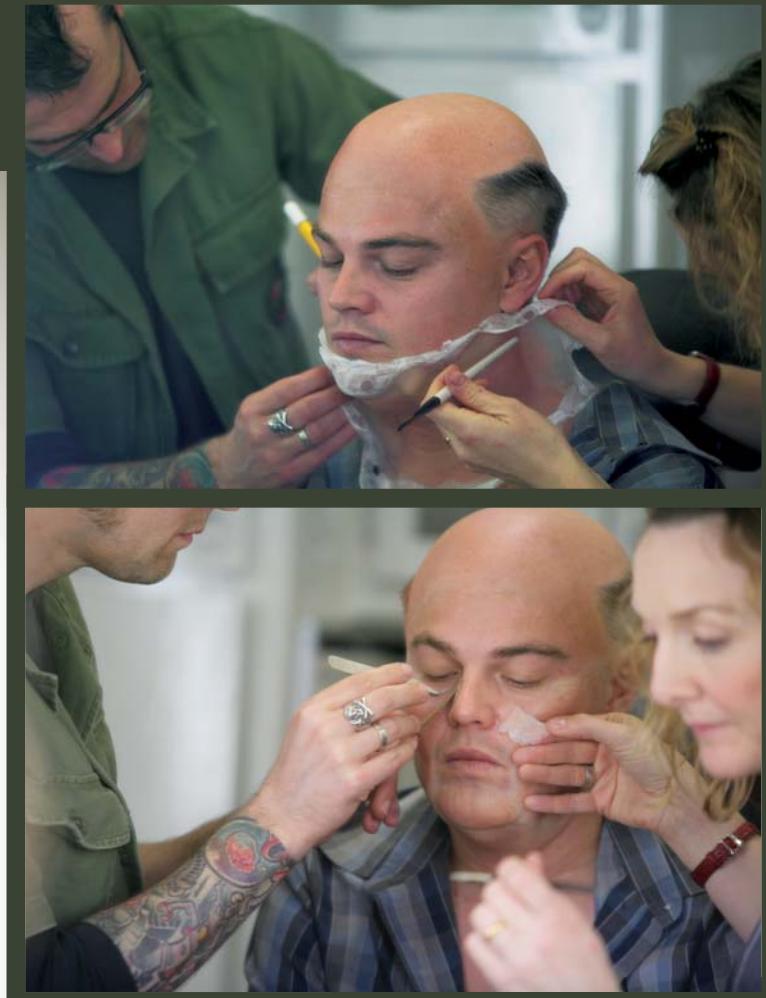
of the silicone prosthetics came out of a traditional two-part mould, the eye bags, eyelids and lips were super soft self-adhesive silicone prosthetics from flat moulds.

The more I studied the photo reference of Hoover the more I realized that to make the old-age make-up work I needed a bald cap with punched in hair, as Hoover had such a distinctive hairline and looked almost bald up to his temples, his hair was so short and white. Rob Lorenze, one of the film's producers, understandably wanted to explore the CGI option as an alternative. I spoke to Michael Owens, VFX supervisor, at length regarding this. He was not sure if it was possible to achieve the desired aging effect with VFX. I knew it was essential to achieve this image to succeed in giving Leo the right essence of an aged Hoover, so I returned to Rob and managed to persuade him to invest in having a bald cap made for the make-up test. It is a big job to make such a cap with punched-in hair. Duncan was pushed to the absolute limit to get the facial and hand appliances made before the make up tests due to the short prep period, so I asked Mark Coulier if he could help us. Luckily for us, he had just made a similar bald cap for Kevin Bacon in *X-Men: First Class*, so I was delighted when he said he could make the caps we needed. He and his team did a phenomenal job.

The week before shooting, we realized we would need a double chin appliance for Leo as he had lost a lot of weight for the role because he wanted the young Hoover to look trim and svelte. I had to go with the only option we could make in the time remaining and had only one opportunity to try it on Leo before the first day of shooting; terrifying!! In addition to this, I was allowed only one camera test prior to filming. I had to pick the most dramatic of the looks to test, that being the old-age make-up. As you can imagine, Kathy, Duncan and I were all incredibly nervous as we were making quite drastic alterations to Leo's look in all four stages of his aging, not just one.

Although the various pieces we created were incredibly soft, Leo found them quite restricting and had to work on exaggerating his facial expressions so that they would show through the appliances and work well on screen. He spent a lot of time studying the way old people move. Leo's performance is incredible and he really brings the make-up to life.

It was a privilege to work for Clint Eastwood on the



project. He and his team at Malpaso were all lovely to work with; they trusted me to get on with the preparation and gave me the freedom to proceed as I saw fit. Tom Stern, the director of photography (DP), lit the make-up sympathetically. As we all know, a DP can make or break our work. There were periods when there was no time for checks and often no available monitors to watch and assess the shots on. Clint prefers not to have monitors or playback on set, but Tom would always call me over if he saw anything that needed attention.

I emailed Owens a few weeks ago to see how it had all gone in post production. I was delighted to be told that no CGI at all was needed on Leo's make-up throughout the film. He said, "You can quote me on that!" •

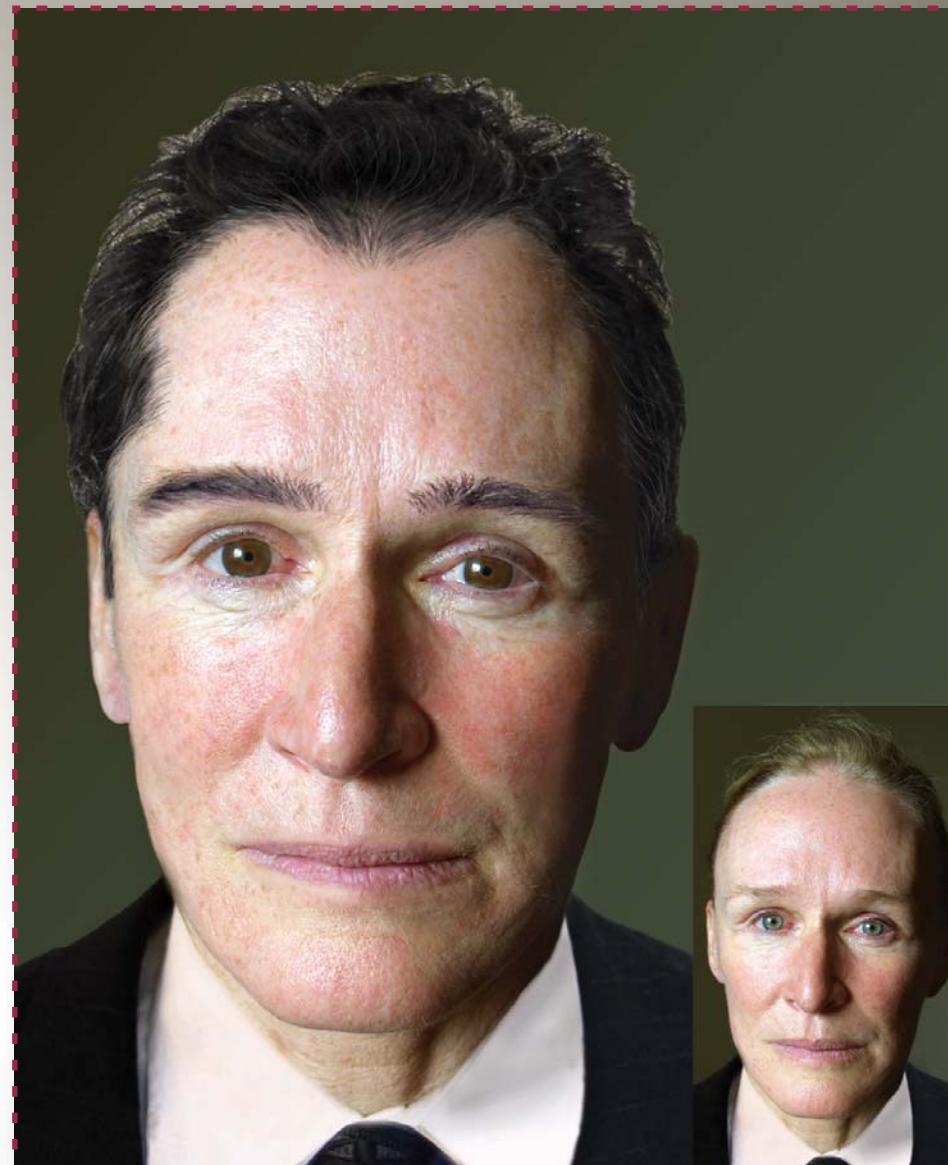


ALBERT | NOBBS

BY MATTHEW W. MUNGLE
SPECIAL MAKE-UP
EFFECTS/DESIGNER



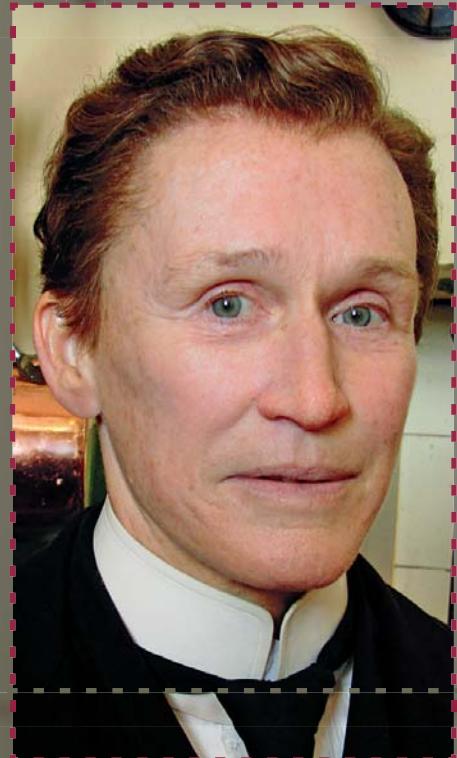
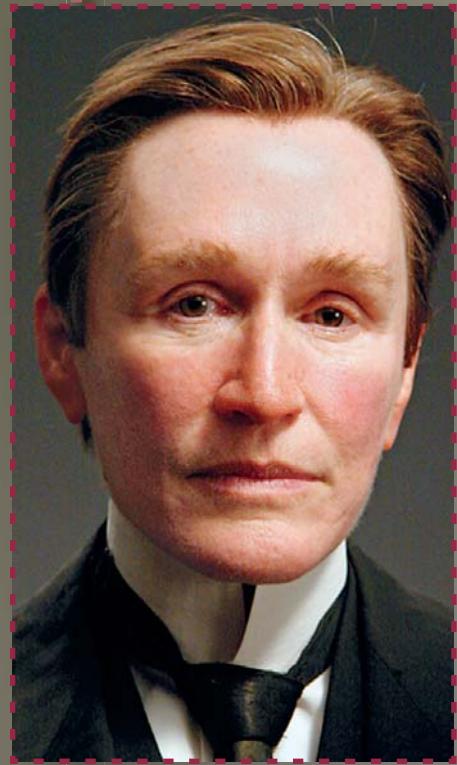
Make-up artist Lynn Johnston applying prosthetics on Glenn Close



Items Used:
• Dental Plumbers & Teeth
• Side Nose Appliances
• Earlobe Appliances
• Facial Coloration
• No Make-up Base
• Brown Contacts
• Eyebrows
• Wig
(Rendering by Matthew W. Mungle)

IN MY 33 YEARS WORKING IN THIS BUSINESS, I'VE ALWAYS TAKEN PRIDE IN CREATING SUBTLE "I DIDN'T KNOW THE ACTOR HAD PROSTHECTICS ON" TYPE MAKE-UPS, SO IT BROUGHT ME GREAT PLEASURE TO WORK ON ALBERT NOBBS WITH GLENN CLOSE. GLENN HAD HELD THE RIGHTS TO THE GEORGE MOORE SHORT STORY ALBERT NOBBS UNTIL IT ENTERED PUBLIC DOMAIN, AND SHE HAD PLAYED THE TITLE CHARACTER IN A PLAY ADAPTATION OFF BROADWAY BACK IN 1982. THE SAGA OF THIS PROJECT FOR ME BEGAN IN JANUARY OF 2008 WHEN CHRISTINA SMITH APPROACHED ME ABOUT WORKING WITH PRODUCER BONNIE CURTIS AND GLENN ON A PROJECT CALLED ALBERT NOBBS. THE FILM TAKES PLACE IN 1898 DUBLIN, IRELAND, DURING A TIME WHEN SOME WOMEN WOULD DRESS AS MEN TO HAVE A BETTER LIFE FOR THEMSELVES. IN THAT TIME IT WAS OFTEN TRUE THAT IF A WOMAN HADN'T MARRIED WELL OR A NUN, SHE WOULD MORE THAN LIKELY BE DESTITUTE ON THE STREET OR A PROSTITUTE.

As one would probably think, "Oh, a woman disguised as a man, mustache, glasses, etc." but I was quickly corrected, as I read the script, to think about the look of the main characters not as manly, but as manly-type women. It was also pointed out that these characters do not apply prosthetics but naturally have a more masculine look. Bonnie, Christina and I set up a meeting with Glenn and discussed the character development. Glenn had a photo of a manly woman from the '30s that she wanted to base her character on, and I instantly knew the direction we should go which would be a slightly larger nose, earlobes, dental plumpers, no make-up look—and a little eyebrow work. Martial Corneville, Glenn's hair stylist and a master wig-maker, was already working on a wig for Glenn in New York. Working with photos I had taken of Glenn at the meeting, I rendered a Photoshop composite of the look we were going for. After approval of the design, I asked Todd Kleitch in New York to take a face cast of Glenn so I could begin the lab work to create the prosthetics. Since the whole project was on spec at this time, I asked Bonnie to have Glenn pay for the face cast, and Christina and I would create the test for free. At that time, in February 2008, during the writers' strike, we were all trying to create the look of Albert for Glenn so she could raise money to shoot the film. The test was a success and everyone was thrilled with the outcome.



Cut to April 2010 when Bonnie and producer Julie Lynn contacted me to send the molds to them because they have to take all the work to England and Dublin hiring locally. I surrendered the molds and thought that was the last of my part on the project. But, after four months, I got an email from Bonnie saying the project had lost its funding late in May, but with some rogue moves, things were now back on track and Glenn wanted to figure out a way to do this with me even if the production was to be in Ireland ... and we needed to ready for a mid-December start. I was elated to say the least. Janet McTeer had been signed to play opposite Glenn in the film and also had to have prosthetics made for her. After Lou Zakarian took a face cast of Janet in New York and I also rendered a Photoshop design of her look for approval. Janet requested her nose be slightly broken from a very abusive relationship with a man in the story. After re-sculpting Glenn's nose, making ear plumpers to push her ears out, sculpting Janet's noses, earlobes and creating dental plumper's for both, we were ready to do another test in Los Angeles at the beginning of October. That test was also successful but the

- Clockwise from top right:*
- Glenn Close's wig & brow test
 - Glenn Close's make-up test
 - Glenn Close as Albert Nobbs

actresses, as well as myself, wanted to tweak a few things. I re-sculpted both noses and Glenn's earlobes, as well as refining the dental plumpers for both. After using gelatin for the noses on the test and foreseeing problems with runny noses when shooting commenced in Dublin, Ireland, during the cold season, I switched the nose material to Baldie encapsulated Plat-Sil Silicone. I also did one more test with Glenn in Los Angeles in early November with a new re-sculpted nose that was approved.

Before we did any tests in Los Angeles, Bonnie and Julie asked me for a recommendation for a Department Head Make-up Artist in Dublin. Production still could only hire Irish locals, so I was asked to come over, set the show up and hand over the day-to-day applications after I had designed and created the prosthetic make-ups. I recommended Lynn Johnston who I had worked with on *Oliver Twist* with Richard Dreyfuss in 1997, and she also had arranged for me to give a master class in 1999. We also had worked together on pickup shots for *Reign of Fire* in 2002. She was my only choice as Christina Smith was not available to work on the film.

I flew to Dublin at the beginning of December to prep the film and guide Lynn in the application of both appliance make-ups. After I arrived in Dublin and set up the trailer with Lynn, we met Aaron Johnson, who would play the character of Joe. Rodrigo Garcia, our director, and Glenn thought Aaron was too handsome and needed some help from us to "rough up" his look. My first instinct, which I always try to go with, said teeth, a cauliflower ear, and scars from years of an abusive

- Clockwise from top left:*
- Janet McTeer's make-up test
 - Janet McTeer as Hubert
 - Aaron Johnson as Joe



father and fights. Having only packed the silicone nose appliances, make-up supplies and enough gelatin to teach Lynn & Clare Lambe, Lynn's second, to make Glenn & Janet's earlobes from the molds I brought, I had nothing to manufacture the needed prosthetics to change Aaron's look. Lynn's third make-up artist, Ciara Scannell, was gracious enough to drive me around Dublin and collect the needed materials to cast Aaron's teeth & ear and supplies to make molds. I created upper teeth veneers, vacuum form lower plastic veneers and a mold to pour up a gelatin cauliflower ear appliance plus a mold to make third-degree scars for his face and back.

After only one test on each of the actors, filming began on December 13, 2010. I stayed for the first few days of filming and left the film in the capable hands of Lynn Johnston and Martial Corneville. I believe the film turned out amazing with all the subtle changes to our actors' face and hair.

The final result of character prosthetic make-ups for each of our characters was: Glenn Close as Albert Nobbs: Silicone nose tip, gelatin earlobes, ear plumpers behind the ears to keep them pushed out, dental plumpers, minimal Joe Blasco make-up base, W.M. Stacolors break up of skin and freckles, eyebrows slightly colored, spirit gum in the eyebrow to keep the hairs roughed up and an incredible wig made and applied by Martial Corneville. Janet McTeer as Hubert: Silicone full nose, gelatin earlobes, upper veneers and lower dental plumpers which fit between gaps in her back molars, W.M. Aging Stipple on cheek to give them a little texture,

minimal Joe Blasco TPM make-up base and W.M. Stacolors, eyebrows filled in, spirit gum in the eyebrow to keep the hairs in place, light brown contact lenses and another incredible wig made and applied by Martial Corneville.

Aaron Johnson as Joe: gelatin cauliflower ear, third-degree facial scars, collodion scars and teeth stained (no veneers).

Thanks to my great crew in Los Angeles for doing such a great job preparing the show with me: Jamie Hess and Alexis LaCentra. •

On March 3, 2008, Glenn Close sent me this email:

Dear Matthew,
I was deeply impressed by the caliber of the team that Bonnie and Rodrigo put together for our "Albert" test last week, but you totally blew me away; your quiet assurance and great artistry, tackling something as delicate and elusive as the character of Albert Nobbs. So much was revealed ... and it was only your first whack. It made me weep when I realized that it would be possible ... when suddenly my face wasn't my face anymore. You are amazing and it was thrilling to work with you. Thank you.

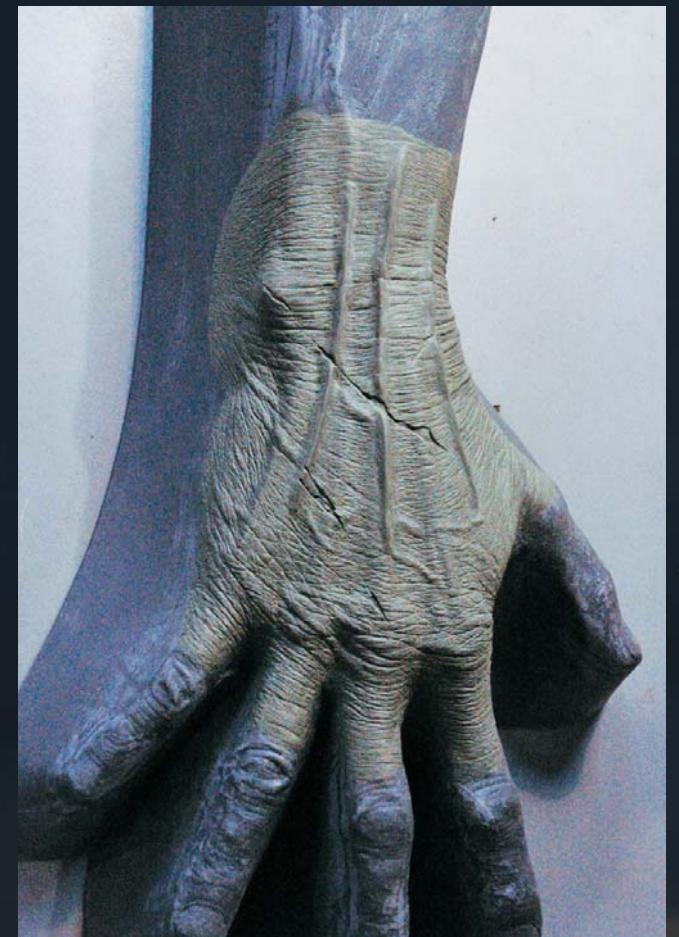
With sincere best wishes,
Glenn



THOR: The World of Jotunheim

BY ARJEN TUITEN
MAKE-UP ARTIST

WHEN SHANE MAHAN AND THE PARTNERS AT LEGACY EFFECTS WERE FIRST CONTACTED BY MARVEL ABOUT REALIZING THE FROST GIANTS FOR THOR, THEY KNEW THIS WOULD BE ONE OF THE BIGGEST MAKE-UP CHALLENGES TO DATE, FOR US ALL. DIRECTOR KENNETH BRANAGH AND PRODUCERS KEVIN FEIGE AND CRAIG KYLE KNEW THEY WANTED THESE CHARACTERS TO BE PLAYED BY ACTORS IN MAKE-UP, WITH COLM FEORE LEADING THE WAY IN HIS ROLE AS "LAUFAY" KING OF THE FROST GIANTS.



With concept work completed by Scott Patton, Ian Joyner, Michael Kutsche and Simon Webber, we began our process of lifecasting and sculpting. We created eight hero make-ups with 20-plus background giants. Full-body suit sculptures were done on slightly shrunken-down body scans of the actors, including separate hands, feet, armor, and helmets as add-ons. This was a huge undertaking.

The hero make-ups consisted of multiple overlapping platinum silicone gel and foam latex appliances that covered the entire face and blended into the reusable foam rubber suits. Chris Swift had done an initial technique test with Richard Citrone, worked out from construction mandates from Lindsay and Shane after having tested many different silicones. At one point, one of the ideas was to have a glass-clear appliance make-up with color underneath it. Cory Czekaj and his team did an amazing job running all the pieces. It turned out quite great; however, after camera tests, the producers decided to go with a denser look ... less alien.

With Shane Mahan and Lindsay Macgowan supervising the project, I was asked to create and oversee "Laufey."* He was the most sophisticated make-up on the project and required careful consideration due to the extent of the work. His facial appliances consisted of an all-around neckpiece, cowl, nose/lip, forehead, chin and cheeks. He also had silicone hand appliances and acrylic fingernails that had to be applied one by one, each day, over and over again. Since Colm had so much dialog, full dentures, like the other hero make-ups had, did not work for him. They took away from his performance. So I ended up making very thin veneers that would click on around his corner teeth. This ended up working and he was very pleased with them.

Shane and Lindsay hired Ve Neill to head up the Frost Giant make-up team, who was instrumental in organizing the Local 706 artists and making it a great experience for

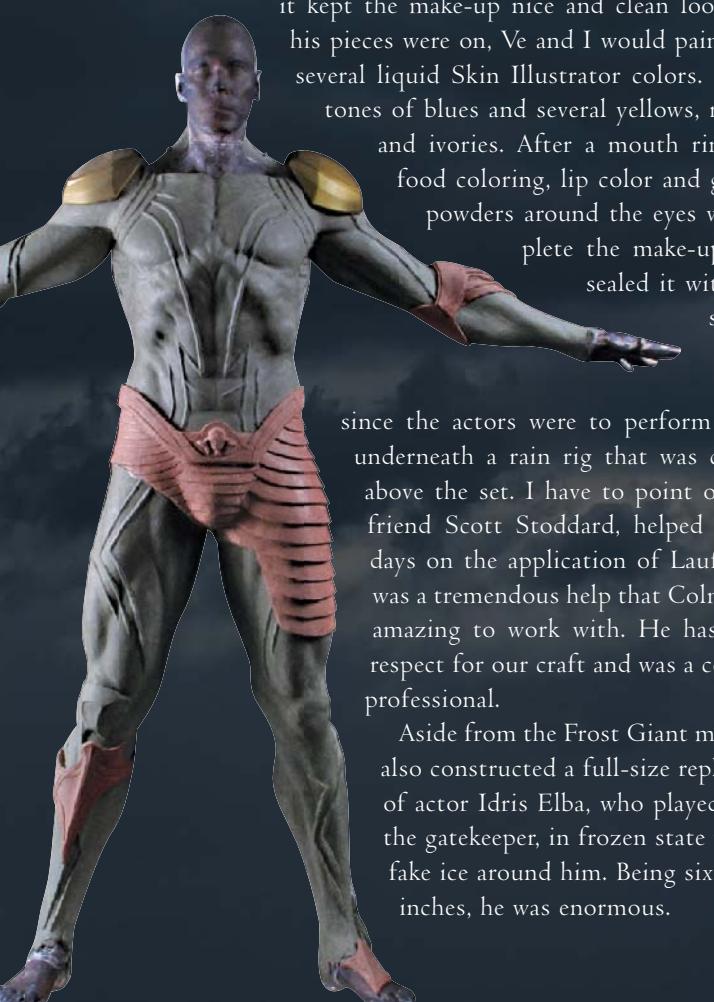
all. Each Frost Giant required two make-up artists and two dressers. We were fortunate to get most of the top make-up artists in the field to work with us. We also had a team of Legacy artists working to help get them dressed and maintain the suits and armor each day of shooting.

The make-ups started out early in the morning with getting the actors dressed in their upper part of the foam suit. They were designed without zippers in the back because it looked so much cleaner and better once they were on. Back in the chair, we started out with a bald cap and skin barriers. We then painted their faces with a layer of blue pre-tinted Pax paint. This was to cover up all the natural human skin tones that, without, would instantly show through the thin silicone gel appliances. This was an important step. We glued all the prosthetics with Telesis 5 adhesive. Once the make-ups were completed, the actors went to get the lower part of the suit on, feet snapped, buckled and glued in, and armor zip-tied on. This would make a total of four hours to complete the character: three for make-up and one for the suit and dressing.

To cut make-up time, I pre-painted Laufey's prosthetics. I did this with Copic printing ink. It bonds to the encapsulating barrier holding the silicone gel. This worked great and it kept the make-up nice and clean looking. Once his pieces were on, Ve and I would paint him with several liquid Skin Illustrator colors. I mixed up tones of blues and several yellows, reds, greens and ivories. After a mouth rinse of blue food coloring, lip color and greasepaint, powders around the eyes would complete the make-up. We then sealed it with Ben Nye sealer. This was a must.

Especially since the actors were to perform most days underneath a rain rig that was constructed above the set. I have to point out that my friend Scott Stoddard, helped out several days on the application of Laufey. Also, it was a tremendous help that Colm Feore was amazing to work with. He has enormous respect for our craft and was a consummate professional.

Aside from the Frost Giant make-ups, we also constructed a full-size replica dummy of actor Idris Elba, who played Heimdall, the gatekeeper, in frozen state with all the fake ice around him. Being six foot, three inches, he was enormous.





Looking back on things, it was a huge amount of work. All the material research, molding and running of the pieces ... it was a lot! Damian Fisher and Gary Yee did a great job on the molds. Everybody from the fabrication department to painting ... it was a great team effort.

(Editor's note: At least 55 Local 706 make-up artists did the on-set applications: Carrie Angland, Mustaque Ashrafi, Janette Ballejos, Michael F. Blake, Camille Calvet, Greg Cannom, Debra Coleman, Jill Crosby, Roxy D'Alonzo, Gabriel De Cunto, Leslie Devlin, Jed Dornoff, David Dupuis, Maggie Elliott-Germain, Kris Evans, Kimberly Felix, Ed French, Chris Gallaher, Luis Garcia, Mike Germain, Kevin Haney, Ed Henriques, Laura Hill (Loucks), Will Huff, Eileen Kastner-Delago, Barry Koper, Toby Lamm, Lou Lazzara, Dennis Liddiard, Jr., Corinna Liebel-Woodcock, Brad Look, Veronica Lorenz, Robin Luce, Robert Maverick, Deborah Merle, Cheri Minns, Mike Mosher, Greg Nelson, Douglas Noe, E.X. Perez, Leigh Ann Pitchon, Steve Prouty, Jill Rockow, James Rohland, Sandi Rowden, Don Rutherford, Mark Sanchez, Nadege Schoenfeld, Nikoletta Skarlatos, Mike Smithson, Scott Stoddard, Jay Wejbe, Angie Wells and Kentaro Yano. Ve ran the make-up effects team, Luisa Abel was the film's department head. Jan Alexander was department head hair styling with 44 hair stylists. (*Arjen Tuiten was allowed to work on *Thor* on a Special Skills Waiver, and was responsible for the design, construction and application [with Ve Neill] of "Laufey" from toes to nose.) •

Wrapping It Up

"Ladies and gentlemen ... pick up your phones!"

All members are required to report all work to the Local 706 office; it has been "The Rule" forever, but a lot of our Theater (and non-Roster) members are not keeping up with this requirement. Please remember to email us—or call us—here at the Local 706 Office and report all work to dispatch; they will update your work file. If you are a Regional member, please report your work to our Regional stewards: Susan Stone (for Northern California/the Bay Area) and Peter Herman (for our San Diego members). Of course, all work outside your craft, outside your classification, non-union work, or "double dipping" employment must be reported—and cleared—by a Business Representative. I will be more than happy to assist you.

"Ladies and Gentlemen ... put down your cell phones!"

I understand that cell phones are a ubiquitous part of our lives, but their usage during work has become a disruption. I hear numerous complaints from department heads everywhere that texting, tweeting, updating and posting on Facebook, etc., has become a real problem. Please stop.



Theater hair stylist Aubrey Lescault is an "On Call" wig & make-up technician for IRIS. She is working on contortionist Ayagma Tsybenova. Theater make-up artist Mario Duran can be seen applying airbrush make-up to performer Scott Lang.

In Southern California: Cirque du Soleil's new production, IRIS: A Journey Through the World of Cinema

had its gala opening at the Kodak Theatre in Hollywood on September 25. The entire evening was a stellar success. The opening-night festivities rivaled the Academy Awards: the party spilled out onto Hollywood Boulevard (which was closed for the weekend) under a big top, complete with a band, food, drinks—and a Ferris wheel! The show itself sparkles and shines—as does the work of our members, lead by Vanessa Dionne, Department Head Hair & Make-up. Center Theatre Group has announced a thrilling 2012 season for the Mark Taper Forum including Beckett's classic "tragedy in two acts" *Waiting for Godot*, and *Red*, John Logan's 2010 Tony Award-winning drama about artist Mark Rothko, star-

ring Alfred Molina—and CTG has named our own Rick Geyer as the MTF's new House Head. San Diego Opera also has a great 2012 season lined up, including an exciting new production of Heggie's *Moby Dick*; this should be spectacular! Vicky Martinez is the Department Head Hair & Make-up.

In Northern California, productions are equally electrifying:

San Francisco Ballet's 2012 season—starting off with their annual presentation of *The Nutcracker* in December—looks to be another brilliant set of productions. Richard Battle is the Department Head Make-up & Hair. Meanwhile, San Francisco Opera is midseason, and I hear that the current production of Puccini's *Turandot* is breathtaking, with exquisite production values and stunning performers; Gerd Mairandres is the wigmaster; Susan Stone is the assistant wigmaster. This year, we saw no less than eight major full-length feature films shooting in the Bay Area: *Contagion*, *Alcatraz*, starring Sam Neill & Jorge Garcia, *Hemingway & Gellhorn*/Clive Owen & Nicole Kidman, *Big Sur*/Josh Lucas, *The Master*/Joaquin Phoenix & Philip Seymour Hoffman, *Knife Fight*/Rob Lowe, *The Five-Year Engagement*/Emily Blunt & Jason Segel, and *Mavericks*, currently shooting with Gerard Butler and Jonny Weston. Each one of these projects hired Local 706 hair & make-up members to work locally!

Negotiations: At the time that this article goes to print, we have a newly ratified Fox (KTTV/KCOP) agreement and a newly named (non-staff) Department Head Make-up—Robin Weiss (who replaced Jerry Cash when he retired from the Fox stations). The Fox Digital agreement is currently in the process of being ratified, as is the Ballet San Jose agreement. The CBS (Network TV), New Vista/Zellerbach Hall, Broadway San Diego and San Diego Opera contracts are all still in negotiations.

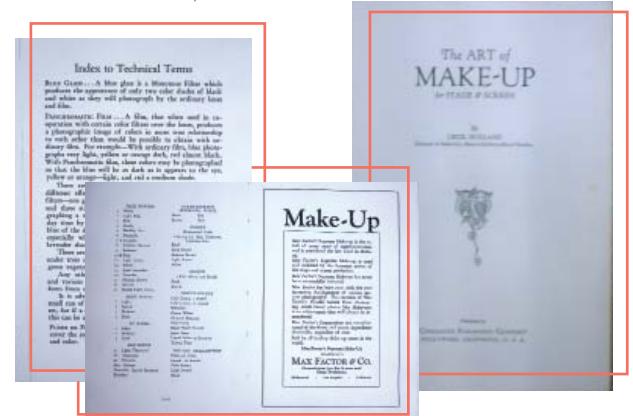
See you in the wings!



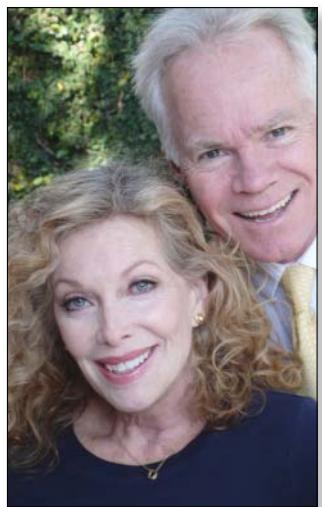
Members Marcelo Donari and Jeanna Parham, with Erin Hennessey, and soprano Marnie Brechenridge as The Princess from Ensemble Parrallèle's production of Philip Glass' *Orphée* at the Herbst Theatre in San Francisco in February 2011.

CECIL HOLLAND'S BOOK THE ART OF MAKE-UP FOR STAGE & SCREEN

Thanks to Joe Blitman for showing us a few pages and cover of a very early make-up book by the late Cecil Holland. Read it, it's fun!



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New **Lumière Creme Colours** are a designer's dream for their brilliance, lavish pigmentation and easy, blendable application. Choose from 17 radiant shades in stackable pots, **12 Color Palette** or two preassembled, five-color **Lumière Stacks** in **Metallic** (LCRS-1) and **Brilliant** (LCRS-2).

**9/11 Baby!**

Little Lucas Hernandez was born September 11, 2011, to Marylou (and Salvador) Hernandez, Theme Park hair stylist. He weighed 9 lb, 5 oz and was 21½ inches long.

A Make-Up Artist Wedding

Howard and Mirjam Berger would like to share their wedding pictures with fellow union members.



1st row left to right: Judy Chin, her son, Gino Crogale, Mirjam and Howard Berger, Vivian Baker, Peter Montagna. 2nd row left to right: Ursula Hawks, Chris Williams, Mike Mills, Mark Boely, Richie Alonzo. 3rd row left to right: Katie Max, Georgia Allen, Monique Venier, Travis Berger (Howard's son), Bob Kurtzman. 4th row left to right: Tracey Levi, Emily Kropp, Steve LaPorte, Garrett Immel, Steven Anderson

In Memoriam**Constance ("Connie") Nichols (1920–2011)**

Born in New York, journeyman hair stylist Connie Nichols moved to California in the 1930s. After attending Hollywood High, she attended Frank Wiggins Trade School and began working in Oddie Beauty Salon, where she met Monte Westmore (Sr.) who taught her the fine arts of wig styling for street wear. She became the person behind the scenes styling wigs for Lucille Ball, Jean Parker and many more. Westmore brilliantly coached Connie to become an outstanding hair stylist and she built her experience during the post-WWII entertainment industry boom at all the studios—Warner Bros., M.G.M., Columbia, Paramount, Allied Artists and Republic Pictures. Several others in her family worked at the studios as well—her father was an electrician at Universal Studios for 43 years, and her grandfather was the first veterinarian at Universal. She was accepted as a member of Local 706 in 1954 and had a wonderful career of approximately 30 years. Films like *It's a Mad Mad Mad World*, *That Touch of Mink*, *Pennies From Heaven*, *Flower Drum Song*, *Giant*, *Rio Bravo*, *Pillow Talk*, *The Sting*, *The Towering Inferno* and even *Frankenweenie*, showed the elegance and diversity of her skills. Connie was the personal hair stylist for Doris Day at Universal Studios (under Larry Germain), Natalie Wood (her favorite actress to work with) at Warner Bros., Ethel Merman, Judy Garland, Elizabeth Taylor, Rock Hudson, James Dean, Robert Wagner, Tom Selleck, Steve Martin and even rock legend Alice Cooper. She also worked on multiple projects with Walter Matthau and Jack Lemmon. Not only was she talented, she was gracious, kind and wonderful to work with, she regularly partnered with make-up artists Mark Reedall and Rick Sharp—she truly loved her work.

Connie was active within her Local and volunteered for many years on the Welfare Committee and was on the Examination Committee for hair stylists. She was compli-



Connie Nichols (top center) and (above).

mented for her ability to maintain quality examinations and build our crafts to new and higher levels. After retirement, Connie Nichols kept in close contact with her many treasured Local 706 friends, enjoyed afternoon luncheons with her former compatriots and activities at the Burbank Senior Artist Colony. Even though she had left the studios behind, Connie continued to contribute her talents to the Artist Colony for the comedy *Bandita*, written by another resident.

Connie met her husband, Ted Nichols, at age 15 on Catalina Island and they were married in 1941. She passed away from complications caused by multiple myeloma. She is survived by her two daughters, Holly Iiams of Redmond, Oregon, Connie Sue Keith of Burbank, California, five grandchildren and eight great-grandchildren. Her fondness for animals is shown in the request that in lieu of flowers, a memory donation be made in her honor to Best Friends Animal Society, 5001 Angel Canyon Rd., Kanab, UT 84741 www.bestfriends.org or to the Faith and Hope Hospice, 144 S. First Street, Suite 200, Burbank, CA 91502.

Jay Cannistraci (1930–2011)

Local 798 member Jay Cannistraci worked with and was loved by many Local 706 members who worked in Florida and other East Coast locales. Jay was born in Sicily, Italy, on March 21 and came to America at the age of 3. At age 15, he attended hairdressing school and within 10 years, owned and operated three beauty salons in the Philadelphia area. In the late 1950s, he took his family across country and attended the Westmore Makeup School of Hollywood and proceeded to become a well-renowned and respected stage, screen and television make-up artist. He came to Miami in 1984 to head up the make-up department on the TV series *Miami Vice* for a five-year run. Afterward, his career took him to work on many motion pictures as well as TV productions.

In recent years, Jay taught at the Cosmix School of Makeup Artistry in Florida. His philosophy was: "If you don't pass it on, you may as well have never been here." In lieu of flowers, donations can be made to The Jay Cannistraci Scholarship for Production Makeup Artistry, Attention: Christina Mills, Cosmix School of Makeup Artistry, 2635 East Oakland Park Blvd., Fort Lauderdale, Florida 33306.



Jay and Al Fama on the set of George Washington circa 1989

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NEWS
EXTENDED FAMILY NEWS

Sept. 28, 2011

Dear Local 706,

It is with a little bit of a sadness, that I say goodbye to something that has occupied half of my life. Today, I have asked for an Honorable Withdrawal from Local 706. It is time to pass that torch to those other many talented artists who are on the list in our union.

But as I finish this chapter of my life, a new and wonderful page turns, and I am on a roll again. Retirement is all I hoped it would be. Living in Northern California has brought me closer to family and I now have rescued two great dogs. I never could do that while working, as you all know the hours we kept. I have time now to improve my health with a better diet and exercise. I can stay up late and sleep in. I have time for socializing and home improvements. My life is full and interesting, and I am never bored. I never have to set the alarm clock, fight traffic, or look for another job. I have found a new kind of joy in my life. I can read a book from front to back in a day or so.

Of course, I still look at the credits when I go to the movies, but I now tend to enjoy the movies more, without being so critical of my work. I keep in touch with a few of my friends still in the business and read the news from our local, which I still enjoy.

Local 706 has been great to me, and it is because I was with Local 706 for 30 years, I am blessed with being able to be comfortable in my retirement. We have the best when it comes to our insurance and pension. Thank you for fighting for us members to be able to have all of the fringe benefits that go with belonging to a great and stand-up union.

Big hugs to all,
Bunny Parker
Bunny Parker

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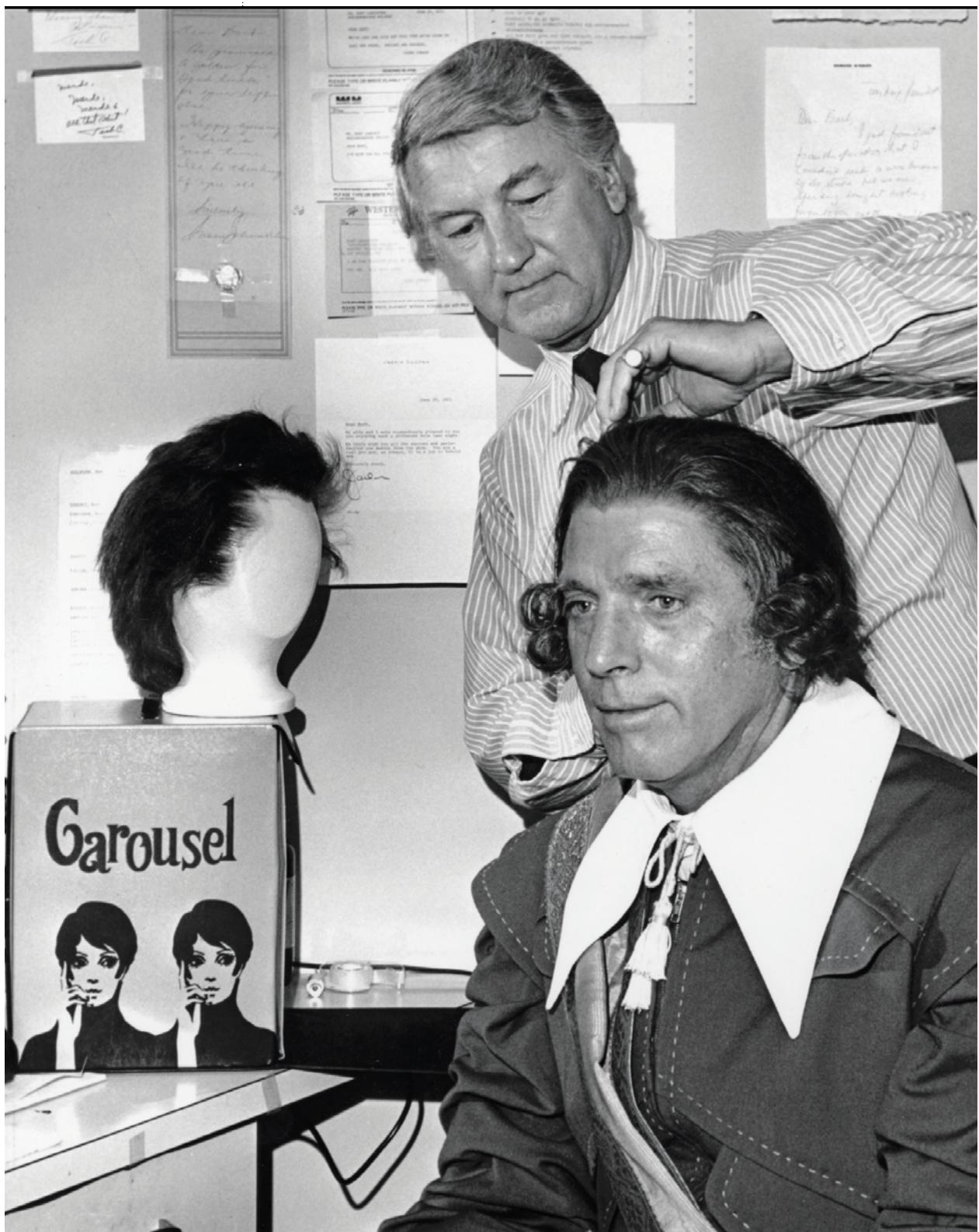
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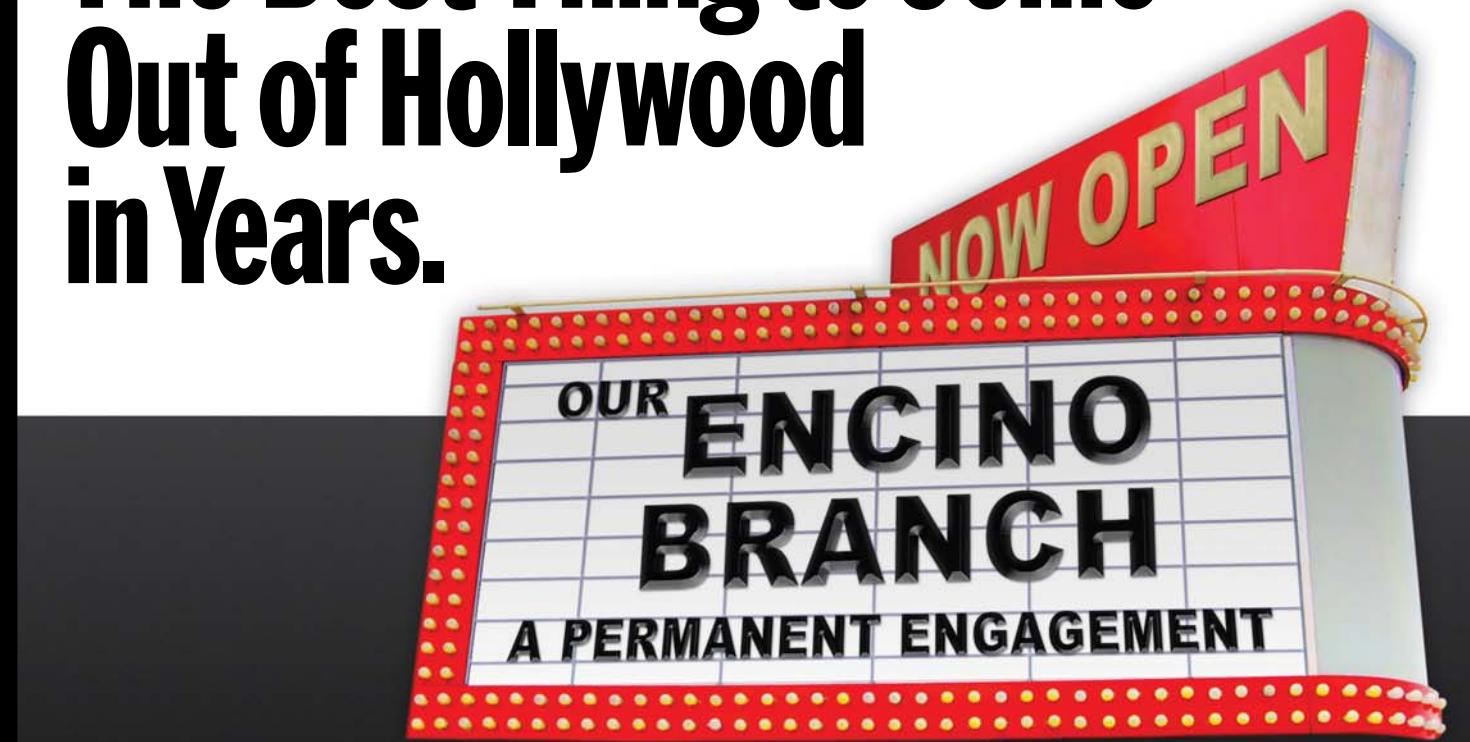
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Great Friends

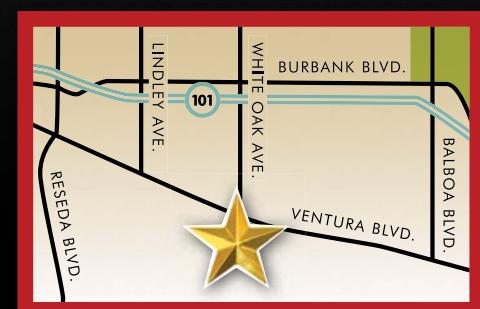


Bob Schiffer doing finishing touches on Burt Lancaster for the 1959 film *The Devil's Disciple*. They happen to be great friends working together on and off the screen.

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