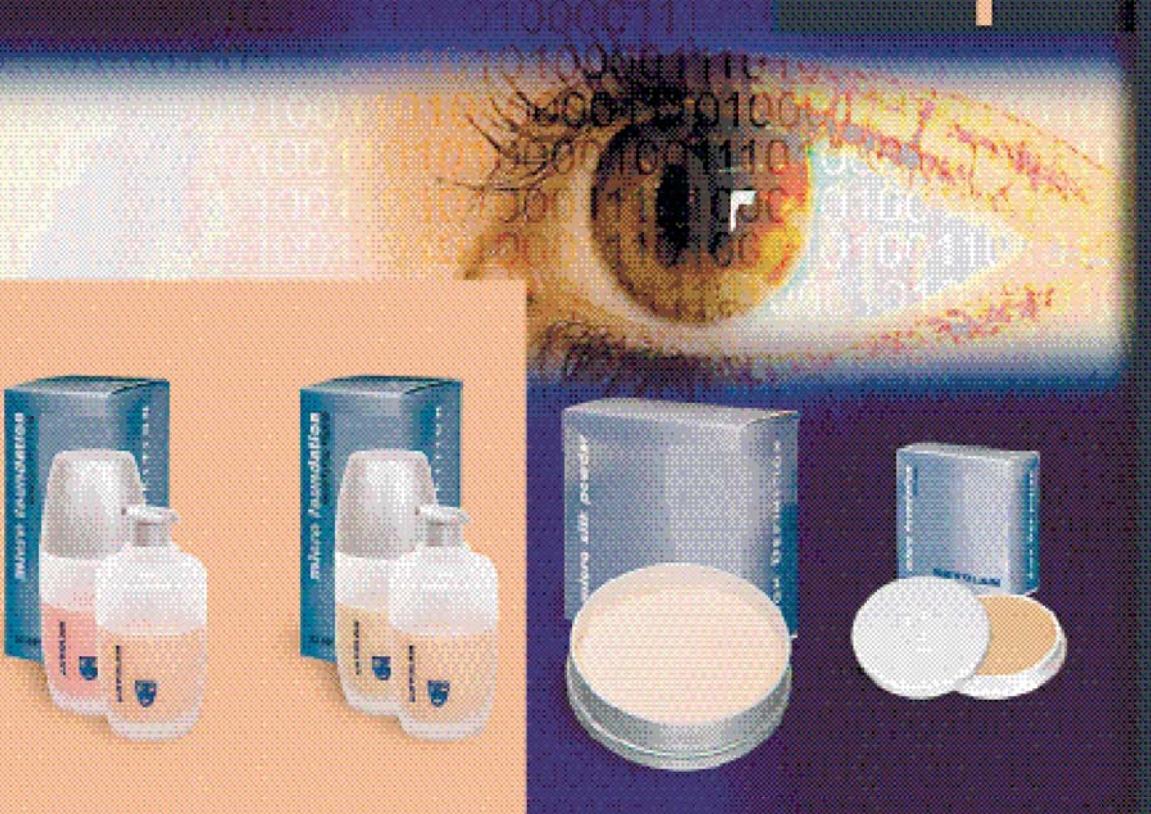
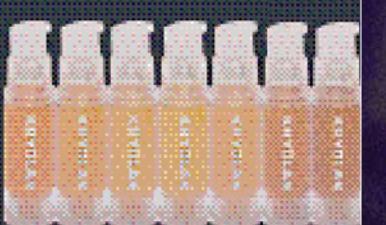


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THE ARTISAN



*the
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Fall 2008

what's inside



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The Westmores' "Star"

Cover photo: Thanks to Paramount Pictures & Warner Bros. Pictures

GIVING CREDIT Where Credit Is Due

A number of years ago, I was the department head on a film titled *Dead Poets Society* that shot in Delaware. Within the film there is a theatrical presentation of *A Midsummer Night's Dream*. We had to hire some local make-up artists to assist with the characters in the play. They worked for only two days, did basic make-up on background players and worked in a warehouse two miles away. None of them ever worked on the set, nor created characters—that was all done by our full-time crew in coordination with our fantastically talented production designer, costume designer and art director. A few months after the production finished, another friend of mine—a production coordinator who was working in that same area—called to tell me that a local make-up artist had submitted a resume stating she had been the make-up artist on *Dead Poets Society*. Oh really? We decided to give that make-up artist the opportunity to embarrass herself. She came into the office and went through the whole interview with the coordinator, claiming credit for the production. As the interview finished, my friend leaned forward from her desk and said, "Oh, by the way, I spoke to Sue Cabral before you came in today..." The young woman bolted out of her chair, went out the door and never called back. (and yes, the production coordinator is still laughing 20 years later.)

As a department head on many shows, I remember how difficult it was to get the credits done correctly, to give credit where credit was due, and the excitement of telling a teammate that they were going to be given credit on a production. The credits on a film or TV show are like a reward for a job well done. It's sort of like the final thank-you for months of hard work, often in brutal—or at least exasperating—conditions. Battling with studios to make sure they get the terminology correct is an exercise in frustration itself, and some studios are more generous than others. The department head bears the weight of the management of the production and all that accompanies the multi-levels of that responsibility. When they hire their team, those people also partner alongside and carry the weight and demands of the production. Sometimes the studios, television productions and even theatrical productions give credit to those people who are in it for the long haul. They've earned it. The make-up artists and hair stylists on commercials never get any credit at all, and they do some of the most inventive artistry in the business.

Then there are the people who take it upon themselves to add their name to IMDb credits or give the wrong terminology on their resumes, knowing fully well that UPMs and producers will confuse the terms. Recently, I looked at my own resume on IMDb and found a number of people inserting credits for themselves on films I had done. Some had worked in the bullpen for a few days or a short stint on second unit. Sorry, but you don't get credit for working a few days when the entire production took months to accomplish. Only one person has ever called me to ask whether I had any objections to adding his name to IMDb credits. I was so glad he had the honesty and courtesy to make the call. I told him to go ahead.

There are those who will argue that competition for jobs is so aggressive that they have the "right" to advertise themselves as part of a production. According to the *Encarta Encyclopedia*, a right is "Entitlements to certain kinds of treatment, based on one's status." There's that word entitlement again. Wikipedia says, "Rights serve as rules of interaction between people, and as such, they place constraints and obligations upon the actions of individuals or groups." Note the word constraint. •

SUSAN CABRAL-EBERT
President



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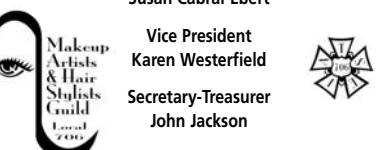
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LOCAL LOCAL BUSINESS

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

With bank failures and the downturn in the world financial markets, I know that many of you who work motion pictures and television are worried that your pension is safe and that your IAP, Individual Account Plan, is solvent. To alleviate your worries, I'd like to relate some facts taken from a letter written by Ron Kutak, Executive Director of Local 700 and Chair for the Finance Committee of the MPIPHP, Motion Picture Industry Pension and Health Plans. I put an insert in our November Bulletin a few weeks ago with his full analysis of where we stand with the plans, but for the purpose of this *Artisan*, I'll hit only the salient parts. Your pension from the Defined Benefit Plan is based on a formula of hours worked and years of service; it is well-funded and is in no danger of any problems at this time. The IAP is what is called a Defined Contribution Plan, and is employer-contributed money put into your account on a percentage of your scale wages. When you retire, you will receive whatever your account is worth at the time of retirement, just like a 401K. As of the writing of this article, overall and year-to-date, the Pension Plan Investments are down 18% and the IAP is down 15%. Anyone who has invested through the years in conservative funds knows that these numbers will eventually turn around. As a FYI, both the IAP and the Defined Pension Plan have performed in the top 1% of all joint trustee plans for the last three- to five- and 10-year periods and are conservatively invested for Taft Hartley Plans... So for now, your retirement money is safe.

In as much that I have been a make-up artist since the mid-'60s and your Business Representative since 2004, I think I have a pretty good handle on what works on a set when it comes to getting along with crew and management. In my opinion, one of the keys to success in life and also this business is "communication." If you have a partnership with a loved one, your success to a lasting relationship is directly related to being able to talk to each other with respect and friendship. The same holds true on the set and in the make-

up and hair trailers/rooms. Your being able to successfully function in this business correlates directly to how well you get along with your peers and production. If you communicate badly by being unreasonable, angry, arbitrary, and you are just a pain to the folks working around you, it will reflect not only adversely on yourself at the time, but will probably affect your being hired back, for I guarantee that your attitude will get back to production and to your fellow brothers and sisters. Use common sense and communicate and interact with others the same way you would like to be treated and talked to. A kind and respectful dialog goes a long way!



“ As union folks, we are all part of a large family with one common goal in mind... ”

help, think about helping those who need hours or a day's work to help put food on the table or pay the bills. Even a kind word in friendship may be all one needs to help lift one's spirits. As union folks, we are all part of a large family with one common goal in mind ... to make a good living and support ourselves and our families in our chosen field. Hopefully, with the Presidential election over and done with, this country and "Hollywood" will see better days, and we can all get back to some normalcy. I am optimistic that there will be better times ahead. As the old saying goes, "from my lips to God's ears."

Please enjoy this issue of *The Artisan*.

Tommy Cole

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

Clint Eastwood, *ASSOCIATED PRESS*



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LETTERS

LETTERS TO THE ARTISAN

Disney Family (*Greek*)

My name is Loretta Nero. I've been a Local 706 member for 6½ years and I'm very proud to be a part of this great union. On my journey in this union, I've been very fortunate to work on really good shows and movies. I've met some very professional and pleasant people. I found myself day checking a few months ago and got a call to work on a TV show called *Greek*. I assumed it would be like any other day on the job working with new people; but oh, was I ever so wrong.

My first day on the set of *Greek* was amazing. I walked into the make-up room and met six amazing women; they were all so beautiful they could have been actresses themselves. I was so thrilled at their work ethics, the way they did the hair and make-up was fabulous. The hair was neat and beautiful, every style was calculated for the scene, all the hair stylists and make-up artists discussed with each other what the look for hair and make-up would be for the next scene. These girls were excited about everything they did and they simply loved it. Their make-up was flawless and they all were discussing product procedures. When the actors came in, they all became very excited. They loved every minute of what they did.

It had been a while since I had seen hair and make-up artists so enthusiastic about what they did and who they were as hair stylists and make-up artists. Janet Moore, the department head for hair, is a phenomenal hairdresser, and a person who allows her workers freedom to create and practice their craft to the maximum distinct abilities. I found myself refreshed and in love with my own craft again. A few days later, I was asked to work on the set. I arrived a little early and went to the make-up room. Everyone in there were on their laptops on the Internet searching all over the world for children in Third World countries to adopt and to support monthly for food and school and their well-being. A few of the workers adopted two and three children from India, Africa, Guatemala, Indonesia, and China. It was amazing. They were so excited about helping the children in need and anything extra they could do for the children.

A few weeks later, the girls would show me pictures of the children that they sponsored and they would tell me their names of their child and how happy they were to help someone. I have

never been so proud to be a member of this great union 706. This union is made up of many great and amazing people. People like this are the true thread that hold unions together and make our jobs the best that it is today. The work we do is more than just a job. It's a part of a lifestyle you can be proud of. You make me proud, union 706.

Faternally,
John Caglione, Jr.



Loretta Nero

Top L to R: Jessica Elbaum, Janet Moore (Hair) Bottom L to R: Sarah Wolfe, Farah Bunch, Dawn Shand-Johnson (Make-up)

The Joker's Make-Up Revealed

I received my copy of *The Artisan* magazine Summer 2008 and was so proud to see the Joker on the cover with the title "Designing the Real Dark Knight." But regrettably, as I read the article by Peter Robb-King, a part of his 'real' story behind the centerpiece make-up in *The Dark Knight* Heath Ledger's Joker make-up was missing.

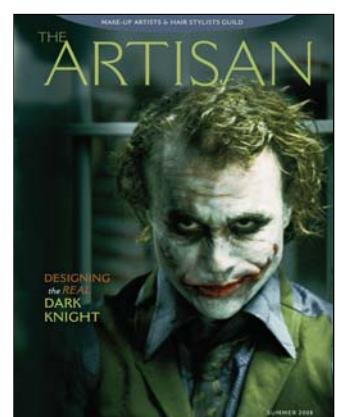
I was hired directly by director Christopher Nolan and producer Emma Thomas to be Mr. Ledger's personal make-up artist. I worked under both of them and in collaboration with Heath in designing and applying the Joker make-ups. The look developed when Chris Nolan showed Heath and I a book on Francis Bacon paintings while we were experimenting with paints for the make-up test in London. This book became our blueprint for the Joker make-ups. Please read the following interview on director Christopher Nolan on *The Dark Knight* and Heath Ledger (specifically, page 2, last paragraph).

In Peter Robb-King's article, he begins by framing it as "The Creative Team," himself, Jan Alexander, Conor O'Sullivan which is mostly true, but not in the case of the Joker's make-up. With Peter's exclusion of my involvement in design and application of Heath's Joker make-ups, I feel his intent is to sweep inconvenient facts under the rug. He seems to mislead the reader by giving the impression he had something to do with all the work including the Joker's make-up.

Heath's Joker make-up is the central character make-up in the film *The Dark Knight*. The creative team for the Joker's looks were myself (Joker make-ups), Jan Alexander (Joker hair), Conor O'Sullivan (Joker scars and nails). As part of this team, I reported directly to director Christopher Nolan.

Lastly, in Peter's story he states: None of the principal prosthetic characters had just one member of the team working on them exclusively. My onscreen credit reads: Make-up artist to Mr. Ledger, John Caglione, Jr.

In fairness, I request you please print my letter in your next issue of *The Artisan*. Thank you.



* *Editor's note:* For the Christopher Nolan interview, please click on this link below. We have also pasted it in this e-mail.
http://movies.about.com/od/thedarkknight/a/darkknight70408_2.htm

continued on page 13

BEST MAKE-UP | GREG CANNON
BEST MAKE-UP | GREG CANNON



The Curious Case Of BENJAMIN BUTTON



continued from page 11

Writer/Director Christopher Nolan Talks About *The Dark Knight*

By Rebecca Murray, About.com

It's impossible to discuss *The Dark Knight* without bringing up Heath Ledger. Ledger's performance as The Joker is the first performance of 2008 to gather Oscar buzz. If in fact, Ledger is honored by the Academy for his portrayal of the twisted character, then he would be the first actor to receive an Academy Award posthumously since Peter Finch won for Best Actor in 1976's *Network*.

Sadly, Ledger passed away while *The Dark Knight* was in post-production. Many members of the media and the general public, speculated that playing The Joker affected Ledger so deeply that it contributed to his death. Asked to address that, Nolan replied, "I'll answer that simply to say that it diminishes his skill as an actor. The job of an actor is someone who takes on a character and distinguishes between real life and a character. Anyone who's spent time on a movie set knows that it's a very artificial environment and the great skill of someone like Heath Ledger or Christian Bale, all these guys, is that they can be jobbing along in a workday environment and then when the camera rolls, they can find this great character."

"I'm very confident that the performance has been edited exactly as it would've been had Heath not died," said Nolan about dealing with the loss of one of the film's stars after shooting had wrapped. "It was very important to me that his performance be put out there exactly the way that we had intended it and that he had intended it to be seen as well. Watching him come up with the characterization was a pretty exciting and pretty amazing thing because you're looking at an actor craft an iconic presence for a character, but making it human at the same time. That's an incredible thing to do and the way in which he's done it is extraordinarily complicated."

"Everything about what he does from every gesture, every little facial tick, everything he's doing with his voice—it all speaks to the heart of this character. It all speaks to this idea of a character who's devoted to a concept of pure anarchy and chaos. It's hard to get a handle on how those elements combine. The physicality reminds me of the great silent comedians. It has a bit of [Buster] Keaton and [Charlie] Chaplin about it. The voice is very difficult to imitate. Every film set, on every crew there are dozens of talented mimics who are always taking off different performances or lines that they've heard from actors before, but no one could do The Joker. No one has been able to imitate it successfully. It's very elusive and complicated, but working with Heath you would see that he very precisely worked out every aspect of him."

Nolan says Ledger talked to him throughout the process of getting into the character of The Joker. "Yeah, to a degree. When I was working on the script and he'd gone off to think about what he was going to do with the character, he would call me from time to time and talk about the things that he was working on. But the truth is that when you're outside that process before you get to set, it's all a bit abstract. So he was talking to me about how he'd been studying the way that

ventriloquist dummies talk and things like that. I'd be sitting on the other end of the phone going, 'Well, that's a bit peculiar.' But what I'm really hearing is an actor really invested in trying to come up with something very unique," explained Nolan. "Then when I saw it all come together, the conversations we'd had kind of made sense. I could see where he was coming from with that with the pitch of the voice."

"He would talk about having it change pitch dramatically in very sudden ways and things like that. That helps the unpredictability of the character. When we were mixing the sound for the film, we let his voice—normally you're sort of flattening out voices to make them clearer, evening out the volume at which they speak—but with The Joker we felt that you had to let it be a little bit out of control in the way that he performed it."

Ledger drew from a wide variety of sources to come up with his unique and definitive take on The Joker. "It's really a lot of different things mixed together," said Nolan. "Certainly visually, with the make-up, I always had the idea of Francis Bacon paintings and I showed those to Heath and showed those to John Caglione who did the make-up. We were looking at smearing and smudging and caking the make-up on him, doing it in ways that we could degrade the look through the film. But really I think what he's done is very unique. You can see different influences. You can see Alex in *A Clockwork Orange*. You can see a Francis Bacon painting or the punk sort of influence, but I think there's a very unique combination that he's made from those."

Corrections

As the make-up H.O.D. on *The Dark Knight*, I was asked to write a piece for *The Artisan* about the whole production. Everyone's efforts on the team was hugely appreciated by me, and by Chris and Emma, to which I repeat my heartfelt thanks to all of those involved. One apology each to Nancy Worthen-Hancock and Deena Adair whose names were not printed in my original submitted piece. Thanks so much to them too.

Peter Robb-King



In the summer issue of *The Artisan*'s Last Looks, the photo was incorrectly identified. The hair stylist was in fact, Lynn Masters. We are sorry for the inconvenience. This picture has been hanging in the union office for more than eight years with the wrong caption. Now the mystery is solved.

THE ARTISAN

GUILD
GUILD NEWS



Congratulations to our **EMMY WINNERS**

The awards were held at the Nokia Theater in Los Angeles. Our Local 706 winners were:

Outstanding Makeup for a Multi-Camera Series or a Special (non-prosthetic)

Dancing With the Stars: Melanie Mills, Shteysel, Kev, Patty Ramsey and Nadege Schoenfeld

Outstanding Makeup for Single-Camera Series (non-prosthetic)

Tracey Ullman's State of the Union: Matthew Mungle

Outstanding Prosthetic Makeup for Series, Mini-Series, Movie or a Special

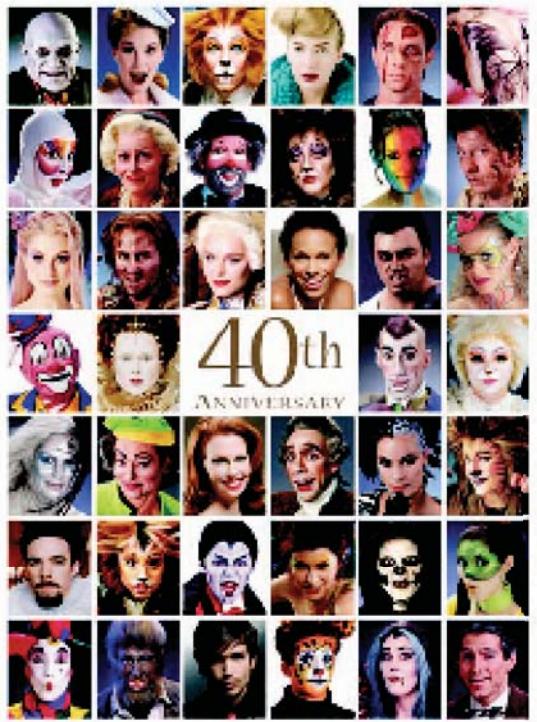
John Adams: John R. Bayless, Christopher Burgoyne and Matthew Mungle

Outstanding Hairstyling for a Single-Camera Series

Mad Men: Gloria Pasqua Csny, Lucia Mace, Anthony Wilson and Barbara Cantu

Attendees at the Emmys having a good time.





BN Ben Nye

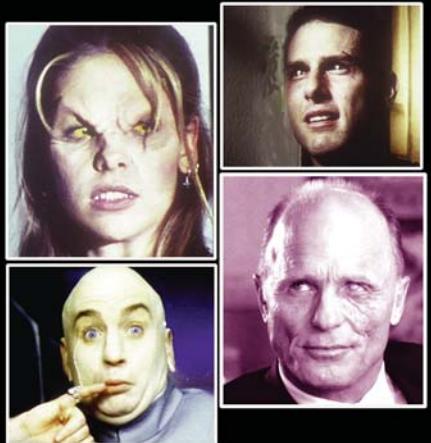
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GUILD
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IATSE International President Thomas C. Short Retires

Retirement of International President Short at the July 2008
National Executive Board, San Diego, Calif.



Local 706 President Sue Cabral-Ebert (left),
IATSE International President Thomas C. Short,
Local 706 Business Rep Tommy Cole.



Patrice Ryan:
The Pet Psychic

I first met Patrice Ryan when I hired her to work on the TV series *Ugly Betty* as a make-up artist for the day. Little did I know while talking to her on the set that she had other talents. She started to tell me a few things about myself that no one knew. Then she said she is better known as The Pet Psychic. Patrice has always had a great love of animals and their communication abilities including all things metaphysical. She loves to bring people and their pets together through better communication.

She is also producing a short documentary on the dogs of Hurricane Katrina, reading some of the canine survivors and offering healing work. Her psychic sessions with clients bring feelings of relief, clarity, gratitude & always laughter.

Visit her website at www.patricryan.com

-Interview by Jeff Angell

THE ARTISAN



The Westmores' STAR



Everyone came out to celebrate the Westmore family as they received a coveted "Star" on the Hollywood Walk of Fame on October 3 at 1645 Vine St., Hollywood.



THE ARTISAN

Calendar of events 2008

December 7

Board of Trustees Meeting

December 15

Executive Board Meeting

December 24

Offices close 2 PM:
Merry Christmas

December 25

Christmas: offices closed

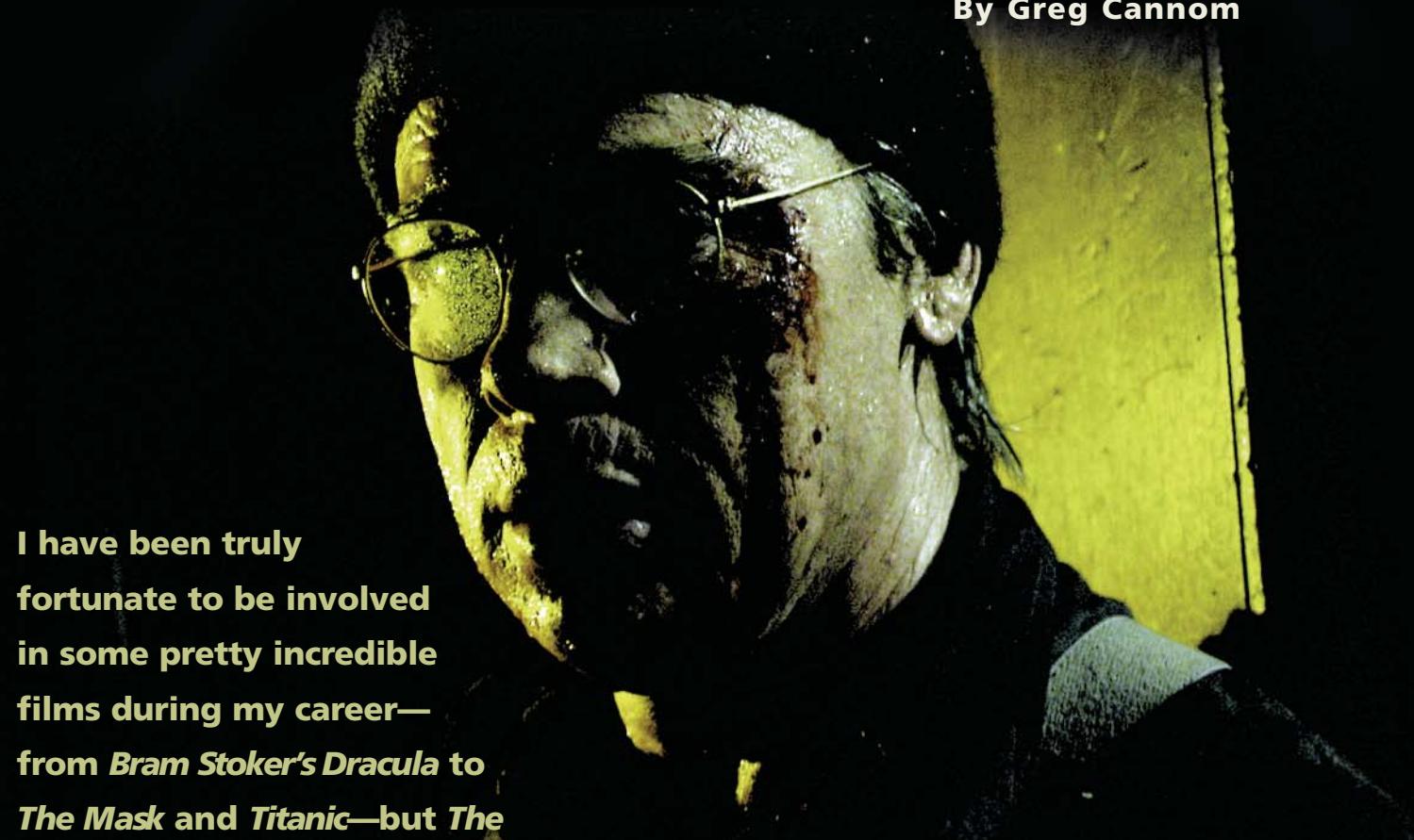
December 31

Offices close 2 PM:
Happy New Year

THE ARTISAN

The Curious Case of **BENJAMIN BUTTON**

By Greg Cannom



I have been truly fortunate to be involved in some pretty incredible films during my career—from *Bram Stoker's Dracula* to *The Mask* and *Titanic*—but *The Curious Case of Benjamin Button* has been the most difficult and most satisfying film my crew and I have ever worked on.

David Fincher was the perfect selection for director. With his knowledge of cinematography, visual effects and incredible style, his superior talents make him one of the few people who could really pull it off. Working with David requires that everyone be at the very top of their game—he pushes you to new levels. If the make-ups didn't work, the film wouldn't work. I was extremely excited when David and Ceán Chaffin (producer) chose me to create the make-ups. I had previously worked with both Brad Pitt

and Cate Blanchett on *Babel*, and once again teamed with my great friends and colleagues, Colleen Callaghan, hair designer and Department Head, and Jean Black, Department Head Make-up, and make-up artist for Brad Pitt. Fionagh Cush worked alongside Jean handling the immense department head duties.





The script for *Benjamin Button* was brilliant, and I knew the visual effects would be groundbreaking. The story is epic, unusual and original. It is adapted from the 1920's story by F. Scott Fitzgerald about a man who is born aged 82 and ages backward—someone who encounters fascinating people and places along his lifetime, his loves and joys of life, death and beyond. About 15 or 20 years ago, I talked to another production about doing this story, but it couldn't have been done then; the technology just didn't exist. (I also talked to someone about *The Watchmen* back then—and now I've done both films back-to-back!)

This was the first time that we know of, where transfers and silicone appliances were used together in film. Brad Pitt's aging make-ups span the ages from 47 to 62. The paper-thinness of the forehead transfers gave us the ability to create some great wrinkles but also gave the ability to keep their eyebrows. As far as I am concerned, this is the only way to do a perfect age make-up. Just by using a small transfer for the upper lip, the cheeks, chin and sides of the face silicone pieces, you don't get a weird wrinkling around the nasal lines when they smile—something you get with all silicone pieces. We also created rubber bald cap patches for Brad's older make-ups as a base for the wigs, and also developed new hair-whitening formulas (based on Dick Smith's) that worked extremely well.

Brad's first stages (in the film, as a child) were done through visual effects. Lead sculptor Miles Teves and I sculpt-

ed the 76-year-old face to set a look in the very beginning of production. It was an entire clay press-out, of Brad, so that we could do a more realistic sculpt where we could actually sink-in areas. Using our make-up on Brad at 62 (Kazu took digital photos) and using our 76-year-old sculpture, created the silicone heads for scanning. This would allow for the older digitalized looks that would be computer generated on the young Benjamin Button.

Elaine Offers was Cate Blanchett's personal make-up artist, but Will Huff and I applied Cate's aging make-ups. For the sequences where she is aged to 85 years old, 14 appliances were used.

Other aging make-ups were applied to Tilda Swinton, Jason Flemyng, Taraji Henson, and Mahershala Hashbazz Ali.

Rounding out our Local 706 make-up team were Martin Astles who did additional sculpting, Alexei O'Brien, Mark Neiman, Art Pimentel and Kazuhiko Tsuji lent their superior make-up skills and artistry to the production. Drac Studios make-up artists worked diligently behind the scenes. We also had a large team of Local 798 and other Louisiana make-up artists, hair stylists, dental technicians who greatly contributed to *Benjamin Button*. Thanks go out to all of them.

The old, wrinkled baby was mechanical and done in the shop; Brian Sipe was in charge of puppeteering and also worked with me applying Brad Pitt's make-ups. Brad's first stages as a young man were done through visual effects. ●



The Curious Case of Benjamin Button

by Colleen Callaghan

Throughout the filming of *The Curious Case of Benjamin Button*, the most important thing to me was being able to design and create hair styles which would frame and complement the outstanding work being done by Greg Cannom. It was an honor, both challenging and rewarding, to work with Greg in creating the overall visual effect for this film.

I began to prepare for the film in August—although filming was to start in New Orleans on Nov. 6, 2007. I started by pulling together books of research which—upon David Fincher's approval—would be sent to various casting agencies to aid them in their selection of period-appropriate background people. Then, I enlisted the help of Susan Kalinowski and Natasha Ladek of Favian Wigs. The contributions of these women to the hair department were essential in creating the overall look of this film.

One of the most challenging looks was Brad's for the 40s with close-cropped hair. Natasha stayed up all night laying hairs, one hair at a time, in the entire back of Brad's wig. When I put the wig on Brad the next day, both Brad and David smiled and admitted that they did not think it was possible for such a short wig to look so natural.

Once the screen tests were done, I flew to New Orleans to begin working with the local hair stylists for the month of October while Susan stayed in Los Angeles to oversee the numerous wig fittings that still had to be done. Our main group in New Orleans consisted of: Albert Brown, Danita Saphir, Donna Spahn, Jack Curtin, Betty Hammock, Yolanda Mercadel and Theresa Fleming. When Albert had to be in his salon and was not working on set, I depended on him to do the extensive color work that was needed (mainly to create soft natural colors of that era—minus any streaks.) Danita Saphir worked every day with the wardrobe fittings. She gave period-appropriate haircuts to the men and gave the women explicit instructions on how their hair was to be done so it was in keeping with their costumes. Once we were in Los Angeles, the principal cast count increased substantially. I was fortunate to be able to get Beatrice DeAlba to execute the look that we had created for Cate Blanchett, as the increased responsibilities entailed in running the department left us unable to give Cate the attention that was required. Elle Elliott joined us in Los Angeles. Overall,

one of the biggest hair challenges with the looks throughout the film, were to make wigs—many with receding or thinning hairlines—look natural, with hairlines that looked as though the hairs were growing out of the scalp. Making it all look realistic and effortless—even when we were in the Caribbean in sun and salt water morning to night.

Finally, to conclude this article, I wish to thank: Cean Chaffin, our producer, who was always there, supporting our efforts and solving our problems. David Fincher, whose exacting and precise vision drove me to strive to perfect his vision. Finally and once again, Greg Cannom—Greg, it was an honor to work with you and in case you did not know it, I am your biggest fan. ●



10,000 BC

An Unforgettable Experience

By Thomas Nellen

South Africa sounded good, Namibia even better. I have always loved being on location—the challenge, meeting new people, different cultures... Of course, I was very excited when I got the call from "Centropolis" to schedule a meeting with Roland Emmerich, our director.

We had worked together on other foreign films so I knew how much Roland loves attention to detail and texture. *10,000 BC* seemed like the perfect opportunity for just that. There was no time to waste as I came aboard the project rather late, and I was going to travel a short three weeks later. By that time I needed a plan, a break down, and the design for this epic film.

As usual, I read the script and let it sit for a couple of days, letting those thoughts go through my head to start building a look for the project. I find that the ideas that come first to mind are usually the ones that end up in the movie. I started sketching, focusing on hair first as the wigs needed to go in production right away so they would arrive in South Africa in time. I wanted our main tribe to have big hair to change the silhouette and neckline. I designed dread wigs without front lace as we were going to use a lot of clays and dust.

Going through tons of tribal books, I learned that vanity is as old as humanity. There were few limitations to our creative designs as long as they would utilize natural materials. I was very happy with the colors of natural slicks and clays we found in Cape Town.

We were only a few weeks away from our first day of shooting when the news came that the whole beginning of the



movie would now be shot in New Zealand because of its beautiful grasslands. That meant that the whole production company would move. We were testing body paintings and clays at that point. While re-dredging and bleaching all our wigs and pieces to give them more depth and texture, our hunters and extras were drying their clayed-up bodies in the sun outside. Originally, only a small crew was traveling to New Zealand at the very end

of the movie to shoot the hunters crossing the mountains.

A few days before we boarded the plane, we learned that winter had started early in New Zealand. The photo of the New Zealand production crew shows everyone wearing scarves and gloves in front of the office building—smiling at the camera, throwing snowballs and enjoying the freshly fallen snow.

We left South Africa with boxes of just about anything you can imagine (you know there isn't a Frends, Naimie's, or Nigel's just around the corner in those parts of the world). A crew of 10 make-up/hair artists (remember, this is a European production) stayed behind in order to manufacture the head-pieces for the different tribes that would eventually work when we returned to South Africa and Namibia. They had to be ready in 6–7 weeks. Thanks to the Internet, we would be able to share thoughts and pictures in different parts of the world on a daily basis.





Three of the local members from SA became part of our traveling team. By now, we were a team of American, South African, German and Swiss origin ... welcome to New Zealand!

The “beautiful” grasslands were covered with icicles and we had to come up with another idea of how to dry the clays of the hunters as all these men only wore leather pants and belts with bones and other ornamentation.

Our mammoth hunters were amazing. While the crew was standing by cuddly and warm in layers of down and fleece, they were standing there bare-chested and freezing. Then “tic tic” the hunter eldest would give the command and they would all run up and down the hills just to keep warm. Of course, the clays would crack, fall off, or not dry at all because of the humidity. Pax, Color Stay, and Pros Aid-enriched clays seem to do the trick! With blow-dryers on set we managed. The clays were applied in the mornings to soon-to-be-very reluctant actors. No matter how much you heat clay, once it touches skin, it just turns cold. (And at five o’clock in the morning ... you know they have feelings too.)



We drove up a mountain every day, but I’ve only seen it twice in daylight—the day we arrived and the day we left. Usually, we would meet around 5 a.m. at the base and make it up the road together because there were often treacherous

conditions. Sometimes we had to hurry off the mountain because of an approaching snowstorm that would have kept us stuck up there for days. We kept boxes with things that we were still prepping ready just in case we had to leave yet once again. We basically shot from the break of dawn until the last rays of sun, so by the time we’d leave the trailer (after cleaning up), it was pitch black again. It was amazing how we managed to operate our tent city up there. The assembly line we started in New Zealand carried through the rest of the movie. Tanning booths and showers followed us wherever we went. Since our mammoth hunters consisted of different ethnic groups, we had to match their skin tones. It became more of an issue when we were back in Namibia. One could almost watch people change color—some turned black overnight, some turned just plain red.

To differentiate the tribes from each other, the silhouette was most important. We created some headpieces that would stick up high, some wide, and some with cut-out hairlines and slickly painted. Every tribe had its own clay color. We had a whole recipe book. I looked at it as though it was a firework. Every tribe should have their highlight, their moment. As the film story progresses we meet one tribe ... bright and colorful ... and as they travel through our story, their make-ups would get lesser in order for the next tribe we meet to stand out more ... and so on.



Having Internet access was great—I don’t even know how we could have done without it. Every night after dailies we would compare samples and wigs online. The pieces looked great! Now we had to find a way to cut the time it would take to get the extras ready in the morning. We are talking 750 extras plus principal actors every day. Everybody had to be camera ready at all times as we were shooting with multiple cameras and techno cranes

We were all glad to return to South Africa and finally to Namibia to warmer weather conditions.

Our tents were by now filled with wigs and headpieces. Feathers, leathers bamboos, and all kinds of different materials. It was beautiful even just to look at.

With 40 make-up artists and hair stylists, we got the extras through the line in about two hours in the morning. We shaved everybody’s head and applied different elements back

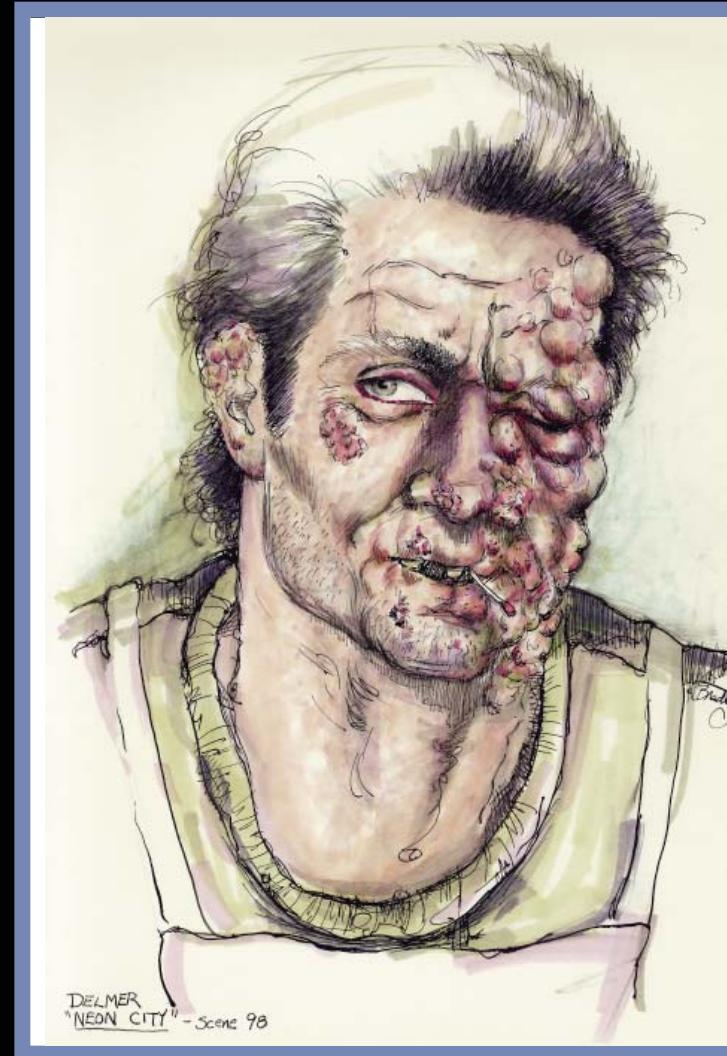
on. That way we could prep all the pieces beforehand. The tanning booth had long gone. By now we sponged the tans on. We created a formula that used a mix of Aquacolor, Ben Nye, and the tanning lotion, applied liberally and dried off with tons of Walnut dust.

Dune Seven (the biggest dune in the world) was our final destination. Everything we had established along the way came to its climax here. On one set we shot a blue screen mammoth hunt with fake snow, while on another set people made their way through the sandstorms. Scarifications, tattooed heads’ fake earlobes, dust, clay, and dirt were now the routine for about two months.

I had not been home in seven months. I was ready. 10,000 BC was such challenging experience and the people I got to meet and work with were just incredible ... in every aspect and on every level. ●

Digital Rendering

BY BRADLEY M. LOOK



Above: For the feature *Neon City*, the mutant character of Delmer was done as a traditional rendering. Artwork produced by Brad Look.
Right: Here is how the make-up translated from the original sketch. Actor Russ McGinn played the role of Delmer. Make-up created by Brad Look.



Not too long ago, the time-honored way to show a director your concept for a character make-up was with the use of pencil and a drawing tablet.

It was called, rendering. Some make-up artists would even use acetate overlays taped to an actor's headshot to show what they had in mind in an effort to help the director visualize.

But with the advent of the personal computer and software like the widely used Adobe Photoshop, make-up artists now have a powerful tool that makes the old presentation look down right antiquated. Perhaps the biggest shortcoming with the old rendering method was the director's problem of translating the drawing to that of the actor's face. They would squint their eyes while looking at the sketch and tried to picture it on the actor. It's the very same problem we make-up artists have when showing a director a life cast with sculpted features in gray clay. Invariably, they will touch the sculpture and say, "The finished make-up won't be that color and the prosthetic will be softer?" Of course, the answer we patently respond back is yes to both.

While working on *Star Trek Enterprise*, Michael Westmore asked me what a zombie Vulcan would look like, as we had an episode that centered on just that. I went home and within three hours, had a Photoshop rendering complete. The next day, Michael took that photo to executive producer Rick Berman and we got the go-ahead.

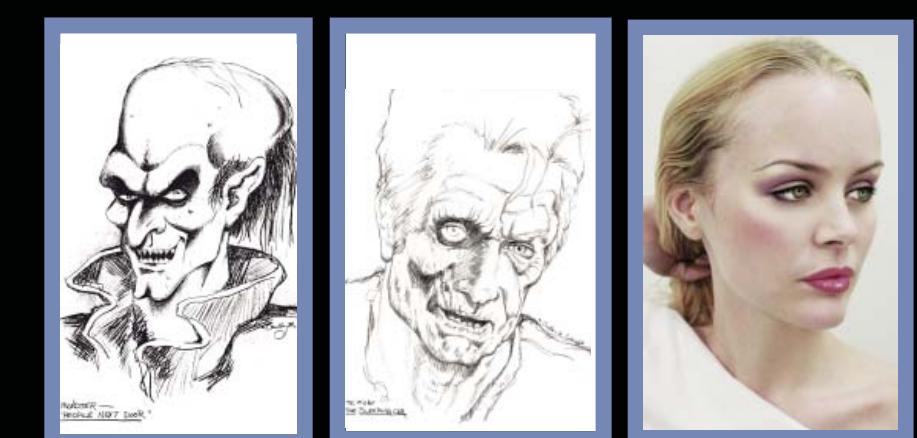
Digital rendering is not just confined to character make-ups. It can be a useful tool to design beauty make-ups and hair styles as well. While doing prep work for Jeff Dawn on the feature *The Surrogates*, I used Photoshop to create a variety of beauty looks. Also for the same film, I created hair styles for Candy Neal. Director Jonathan Mostow found the Photoshop renderings to be quite invaluable when making hair and make-up decisions.



Above, left: When asked what a zombie Vulcan would look like for an upcoming episode of *Star Trek Enterprise*, Brad started with a photo of a make-up he did earlier on the series. This was the basis for the Photoshop rendering. Above, right: Using the Adobe Photoshop program, Brad was able to generate a make-up concept. Later, this was shown to the executive producer Rick Berman for an approval so that the make-up department could proceed with the prosthetic construction.

We are all fortunate that Contact Services has help to underwrite the costs of computer classes held at Studio Arts. I strongly urge each of our members to take advantage of these classes as it helps us to keep up with the ever-changing digital age that seems here to stay!

The following books I found to be quite handy when working with Photoshop: *The Photoshop Show Starring Russell Brown* (ISBN 0-321-20042-X), *The Glitterguru on Photoshop* (ISBN 0-7357-1133-X), *Photoshop Face to Face* (ISBN 1-903450-84-5), and *The Photoshop CS Book for Digital Photographers* (ISBN 0-7357-1411-8). The monthly magazine *Photoshop User* gives valuable tips and techniques. Check them out and start pixeling for yourself! •



Left: For the CBS half-hour comedy *People Next Door*, Brad created several character renderings that would later be translated into full-blown make-ups. Here is one of those sketches, the ID Monster. Center: When given the script to the feature *The Sleeping Car*, Brad envisioned the main character of "The Mister" in several forms of decomposition. This sketch shows stage 2 of the make-up design. Right: Besides being able to create make-up designs with Photoshop, subtle beauty can also be done. For an upcoming feature, Brad used Adobe's program to create many beauty looks for the director to choose from.

The Aging of

Skin



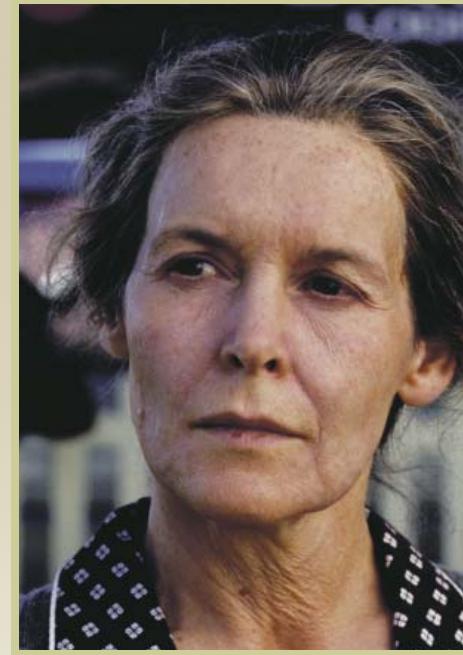
Skin tells the true story of Sandra Lainge, a black woman born from two white Afrikaans parents under the apartheid government in South Africa.

Sannie Lainge, the mother of Sandra Lainge, was portrayed at four different ages over a near 30-year span. Alice Krige (who played Sannie Lainge), had to play 45, 52, 63, and 74 years old. *Skin* is a bare-bones drama with no slick production values or special effects. The make-ups could not call any attention to themselves or else they would impede the dramatic content of the movie. The make-ups had to accurately reflect the age of the character, but they also needed to disappear in the mind's eye of the audience. Achieving this transparency was particularly critical because the old-age make-ups were featured in the most dramatically important scenes in the movie. Director Tony Fabian made it clear that those scenes could not be about the make-up. Due to budgetary limitations, we were forced to use practical (South African) locations and rely heavily on incidental lighting. On

top of all that, the make-ups had to hold up in extreme close-ups on hi def.

To play Sannie Lainge at age 45, I had to take three to four years off of Alice's natural appearance. I smoothed out Alice's complexion with light airbrushed foundation comprised of a blend of Temptu aqua make-ups. Airbrushed highlights were applied to the temples, under the cheek bones, in the nasal labial folds, in the corners of the mouth, under the eyes and in key areas of the neck. The highlights rounded out Alice's face and created the effect of a subtle overall lift. Her cheeks, brow ridge and chin were slightly reddened up with a blush stain. Alice's eyebrows were subtly filled in with brown cake eyeliner and taupe pencil. Individual lashes were laid on her upper eyelash line. A thin section of Alice's eyelid was tucked over her eyelash line with Telson 5 adhesive to create a slight lift. The tuck was camouflaged with mauve Dermacolor on the upper eyelid. The make-up was finished with a light powdering.

To play Sannie Lainge at age 52, I also had to add three to four years to Alice Krige's natural appearance. No foundation was used and her natural skin textures and discolorations were enhanced by hand and by airbrush. First, I painted light capillaries with the Illustrator Complexion Palette around her nose, cheeks, mouth and forehead. I shaded her jowls, nasal labial folds, cheeks, temples, eye bag area, corners of her mouth, neck chords and major neck wrinkles by airbrush, with a custom-mixed color made from FW acrylics that was matched to her natural coloration and then darkened and shifted slightly toward mauve. I then airbrushed a custom highlight also made from FW acrylics to augment the shading. I did a layer of spatter with a diluted freckle color mixed to match Alice's natural freckle color, all over with an emphasis on the high points of her face and the sides of her neck. I then added some spattering of a very translucent blood color on the neck, chin, cheeks, bridge of the nose and brow ridge. The spattering of these two colors helped camouflage the shading and highlighting and slightly aged Alice's complexion. The make-up was sealed by airbrush with a custom sealer made of one part acrylic matte medium, one part no-tack Prosaide and one part water. This added



BY SCOTT WHEELER
JOURNEYMAN MAKE-UP ARTIST

some texture to Alice's skin and protected the make-up from wear.

To take Alice to 63 years old, I needed to use three-dimensional techniques. The basic components for this make-up consisted of a combination of small silicone appliances, old-age stipple and color. Since this was still a somewhat subtle change in age, I did not bury Alice's face in prosthetics. The challenges in using small subtle appliances that have to blend into an actress's skin are multifaceted and very difficult to overcome. For this make-up to succeed, all the components had to integrate into Alice's face seamlessly in color, texture, translucency, reflectivity and pliability under all lighting conditions. All of the techniques used for this make-up focused on this particular challenge.

First, I would prime Alice's entire face and neck with Prosaide to give the make-up greater longevity and to give the make-up a common base. The appliances consisted of a small neck waddle and two nasal labial fold/jowl pieces. They were made from 150% plasticized platinum silicone encapsulated in bald cap material. The pieces were intrinsically tinted with water-based make-up and intrinsically painted by airbrush with acrylics. The pieces were applied with Prosaide and the edges were blended with alcohol. Next, I would apply two to three layers of stretch and stipple all around Alice's eyes and mouth and on her cheeks where the nasal labial fold/jowl appliances ended. Most of the stretch-and-stipple was stretched in two directions. The stretch-and-stipple formula was stippled over the rest of her face and neck and over the appliances without any stretch. The appliances were then painted by hand with the Skin Illustrator Complexion Palette and by airbrush with the custom-

mixed acrylics to match to Alice's skin. A more extensive version of the stage two basic paint scheme was then applied to finish the coloration. Alice's eyebrows were dulled down with Derma Color flesh tones. The stipple formula was made of one part Prosaide, one part balloon rubber and one part water. This formula avoided the typical problems of texture mismatches and abrupt endings to wrinkles often encountered between old-age stipple and the subject's natural skin. Peach fuzz was then flocked onto Alice's neck and face with an electrostatic flocking gun. The same custom sealer used for the stage two make-up was used to adhere the peach fuzz. This created a natural finish that was tack-free. The peach fuzz was made from short-chopped white extra-fine mohair.

I feel the use of peach fuzz was a real breakthrough in creating a sense of realism for prosthetic make-ups on women. Peach fuzz is commonly found on women's faces and necks and has a profound effect on how the camera sees skin. So many of the things that normally ruin prosthetics on women such as back and cross lighting cease to be a problem. A lace front was used to begin to gray Alice's hair.

The components of Alice's stage four age 74 make-up were in essence a logical extension of the components used in her stage three make-up. All of the techniques and materials used for the stage four make-up were exactly the same as they were for stage three. There were notable differences in the components for stage four. I added prosthetic ear lobes and a nose tip. The neck and nasal labial fold/jowl pieces covered more of Alice's face and all of her neck. The old-age stipple was increased to five layers and was extended further in all directions on Alice's skin. The stretch-and-stipple went all the way from the nasal labial/jowl pieces to Alice's ears. I used the same coloration techniques as the stage three make-up but pushed the aging further. Lastly, I would gray Alice's eyebrows with the Dermacolor light flesh tones. A full-lace wig was used for her hair. ●



Kids, don't try this at home

While most eye-care professionals may have a "monster" of a day, few can make that statement as literally as Jonathan Gording, OD. He has experience with fitting contacts for assorted creatures, aliens and other characters for film and TV productions.

Connecting With the Studios

Dr. Gording first entered into practice in Los Angeles in 1979. He soon joined a corneal surgery care facility in North Hollywood.

One day a make-up artist from one of the local television/film studios asked if Dr. Gording could fit special contact lenses, and showed him some hand-painted samples. "They were considerably larger than most 'normal' contact lenses," said Dr. Gording. "I

by Richard Mandel

shrugged my shoulders and said, 'I think I can fit anything.' One job led to another ... I studied the chemistry of lens painting, learned where the best lenses were painted, where different labs get different raw materials. Next thing I know, I'm 'in the Rolodex.'

Sclerals for Special Effects

Savvy make-up artists are ordering scleral lenses, a style infrequently used by glaucoma specialists and have their own fitting requirements.

Working With Hollywood

Among Dr. Gording's work have been lenses used in the show *House M.D.* to give a patient the look of having bloody or diseased eyes; all of the characters in *Buffy the Vampire Slayer* and *Interview With the Vampire*; and red lenses for the alien G'Kar on *Babylon 5*. Recalled Dr. Gording, "Andreas Katsulas (who played G'Kar on *Babylon 5*) was exceptional—he left his lenses in all day during filming of his

scenes because he had a greater fear of the insertion/removal process. Katsulas had no problems with his lenses for five seasons of produc-

tion."

While other labs also have made special lenses for TV and movie productions, some of those lenses eventually wound up in the hands of retailers who may not have been licensed to sell lenses. The lenses, in turn, are appearing for sale in flea markets, gas stations and over the Internet. Goths and sci-fi/horror fans love to wear them but don't realize that a professional technician is standing by on the show's set to put in and remove the lens. Moreover, that technician is applying artificial tears every 10 to 15 minutes, because scleral lenses exert more pressure on the eye and the cornea. They can even temporarily deform the cornea.

Dr. Gording makes other details very plain to production companies. "With each new production company," he says, "I will go to production and say, 'These are medical devices. They can't be put on the set—they have to be put on in the trailer, in a clean environment where my lens tech can go wash their hands, instead of by a make-up artist with powders and paints on their fingers slapping the lenses in. They need to be disinfected every day, and they should never be taken out of one person's eye and immediately inserted in someone else's eye.'"

Best Scenario

Sclerals can be challenging, even in the best of hands. "The best-case

scenario," notes Dr. Gording, "is when a studio sends the actors to the office to be measured for their lenses. I'll have already spoken with the make-up artists and have an idea of what they're trying to achieve. Like any other contact

lens patient, I'll try trial lenses on the actor to determine what's comfortable. The lenses, quite often, have two layers—the inner layer is basically a salt, which renders the lens white. Dye is painted on top to create the desired look. Those chemicals, particularly those used in the opaquing process, change the base curve and the rigidity of the lens. So you have to know how to compensate." Most special effects lenses are handmade, which renders them less durable when subjected to a lot of handling. Precautions have to be taken when the lens comes in from a manufacturer to inspect it for nicks, edge defects or other issues. Dr. Gording prefers to have the actor come in for a fit check after the lens has been made to make certain the lens is comfortable. Once that's established, several additional pairs need to be ordered because accidents happen on movie sets.

Despite the extra precautions involved in the special lenses, Dr. Gording enjoys the challenges. "This theatrical stuff is only a small part of my practice," he says, "but I have patients who'll be sitting in the waiting room and all of a sudden, they'll see a stunt guy they recognize or an actor. My patients get a kick out of seeing the different awards we've won, the movie posters of films we've worked on, or they'll ask what movies we're working on, what's coming up next." ●

MAKE-UP CRAFT MEETING MOVES FORWARD

BY ROXY D'ALONZO
journeyman make-up artist

On October 19, 2008, I held my Make-up Craft Meeting at the Conference Center of the TV Academy. We took care of union business first by electing your new Make-up Craft President, John Goodwin, and Recording Secretary, Dorinda Carey.

Dawn Lucas from Kevyn Aucoin Beauty displayed the complete Kevyn Aucoin cosmetics line, as well as his three books: *The Art of Make-up*, *Making Faces* and *Face Forward*. She demonstrated the Sensual Skin Enhancer which can be used as an all-over foundation or concealer on make-up artist Lia Robin, followed by the Sculpting Powder.

Emmy-winning make-up artist Art Harding entertained us by showing us an episode of *The Other Half* with former child star Danny Bonaduce, where they featured Art Harding's Instant Face and Neck Lifts to rave reviews. This is a great product—the best facelift without the surgery. It's a "must-have" for your make-up kit. For just \$25 you get the complete kit. It is available at Frends Beauty Supply and Cinema Secrets, as well as online at www.instantfacelifts.com, where you can also view a video on the product and how-to application.

Brian Esper and Frends Beauty Supply were extremely generous in donating two huge gift baskets filled with assorted make-up products for our raffle, which were won by Kim Borio and Margaret Prentice. Brian also presented everyone with a long-stemmed rose, and a 25% "Frends with Benefits" discount card.

We were treated to an excellent luncheon by Evette Randolph of Charmed Events Catering.

I'd like to thank everyone who's helped me with setting up and signing in members for the last two years. A special thanks to Ned Neidhardt for recording this meeting, as Belinda Bryant was not available due to illness. Hope you're feeling better, Belinda. I enjoyed being your Make-up Craft



Left: Dawn Lucas from Kevyn Aucoin Beauty displayed the complete Kevyn Aucoin collection.



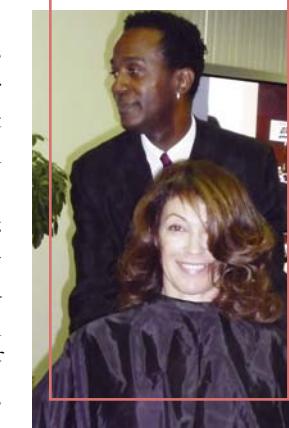
Right: Brian Esper presented everyone with a long-stemmed rose.

President for this past term and hopefully, you were just as pleased attending these get-togethers. Thanks to all that attended. With that said, I'd also like to express my disappointment with the number of people who RSVPd and do not attend and did not cancel. As you all know, I was not a fan of requesting the refundable \$25 check to guarantee your spot, and by not canceling when you couldn't attend, has caused me to turn away artists who would have showed up. I have a sneaky suspicion that in the future, the \$25 deposit check will become mandatory. Thanks to Local 706 President Sue Cabral-Ebert and Business Representative Tommy Cole, and also to Vicky Campobasso and Andrew at the Academy. Bye for now and see you on the set!

HAIR CRAFT MEETING

At the top of the Hair Craft Meeting, elections were held for the positions of 2009–2011 Craft President and Secretary. By unanimous vote, Yolanda Johnson, journeyman hair stylist, and Patrick Killian, trainee hair stylist, were elected to the positions. Their terms will begin in January. Current Hair Craft President Sheryl Blum introduced FHI Heat which sponsored October's meeting to a full house at the Academy

of Television Arts and Sciences. FHI educators Ruth Rivas and Myron Daniels showed 706 hair stylists how to finish hair styles using different hair dryers and ceramic hair straighteners from their line of products. One of the most memorable demonstrations was when Nina Paskowitz allowed herself to be the model for the Runway ceramic flat iron and in one swipe of the iron—curly-haired Nina had hair smooth as glass. Ruth and Myron also demonstrated the versatility of the irons, a wireless razor and products such as "Hot Sauce." Many thanks were given to the publicists of FHI Heat, Carolyn Kamii (carolyn@carolynkamii.com) and Janice McCafferty (janice@janicemccaffertypr.com) who was even given roses by Colleen LaBaff; Tyler Oman and Shirley Jung who are so supportive. They can also be contacted at 310-441-8404. The next meeting will be held at Pickwick Gardens in Burbank on December 7. Additionally, information was passed out at the meeting about educational benefits exclusive to 706 & 798

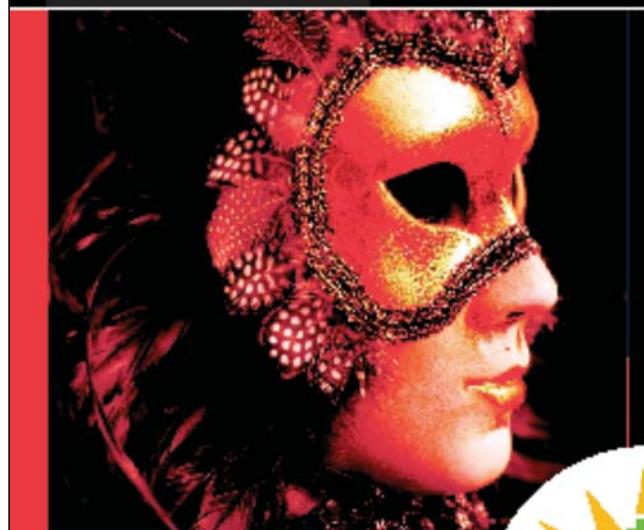


members for classes at the Wella, Clairol, Sebastian and Graeme Webb facilities in Woodland Hills, San Francisco, New York and Chicago. Local 706 members pay just 50% of the normal rates for classes at the facility (excluding photography). Call 800-526-4657 or go to www.thestudioeducation.com for more info. Thanks go to James Jordan, National Director Studios & Training Centers for support of the members of Local 706. •



Top left: Nina Paskowitz was the model for the Runway flat iron. Left (L to R): Ron Scott, Carolyn Kamii, Bruce Samia, Mimi Safari

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The Academy's Makeup Artists and Hairstylists Branch welcomes the submission of portfolios demonstrating excellence in motion picture makeup for the 2008 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, 2008 to:

Michelle Ayala
Academy of Motion Picture Arts and Sciences
8949 Wilshire Blvd.
Beverly Hills, CA 90211

For more information, call (310) 247-3000, ext. 117
or e-mail mayala@oscars.org



THEATER

THEATER NEWS

Make sure that you have plenty of snacks and bottled water handy—this edition of Theater News is going to be chock-full of shows, info, and good news. You may want to save this for future reference: I see LOTS of theater work coming to a venue near you in 2009!

San Francisco The San Francisco Ballet opens its 2009 season with mixed repertory performances Jan. 27–Feb. 8, Mar. 12–25, Apr. 3–9, and Apr. 28–May 8, an all-new, restaged, world-premiere production of Tchaikovsky's *Swan Lake* Feb. 21–28, an "All Mark Morris (choreographer)" presentation Mar. 13–24, and *Jewels* Apr. 25–May 9. Richard Battle is the San Francisco Ballet make-up and wig supervisor. The San Francisco Opera continues its 2008–2009 season with Puccini's *Tosca* June 2–26, Gershwin's *Porgy and Bess* June 9–27, and Verdi's *La Traviata* June 15–July 5. Gerd Mairandres is the Head of the Wig & Make-up Department for the S.F. Opera, and Linda Magarian is the Asst. Department Head. *Wicked* is scheduled to open a lengthy run at the Orpheum

Theatre on Jan. 27. Other San Francisco Tour highlights include *Grease* in March at the Golden Gate Theatre, followed by *Spamalot* in June, a new musical *Ever After: A Cinderella Story* in April at the Curan Theatre, followed by *August: Osage County* in August 2009. Susan Stone is our excellent San Francisco steward.

Sacramento To the east, Broadway Sacramento presents *Avenue Q* Mar. 11–22, *Frost/Nixon* Apr. 15–26, Disney's *The Lion King* May 27–June 28, and *Legally Blonde* Sept. 29–Oct. 11. Sacramento Music Circus has not announced its Summer 2009 season yet.

South Bay In the South Bay area, San Jose is busy as well: Opera San Jose (OSJ) presents Mozart's *Cosi fan tutte* Feb. 7–22 and Bizet's *Carmen* Apr. 18–May 3. Sara Beukers, wig-master, and Betty Poinexter work all of the OSJ productions. Ballet San Jose (BSJ) presents *Hidden Talents: A Program of Premieres* Feb. 26–Mar. 1, *A Midsummer Night's Dream* Apr. 2–5,

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Song & Dance May 7–10, and *The Princess and the Trolls* May 30–31. San Jose steward Robin Church is the hair & make-up supervisor for BSJ. American Musical Theatre of San Jose presents several upcoming tours as well: *Chicago* Jan. 14–18, *Tarzan* Feb. 10–22, *Avenue Q* Mar. 4–8, and *42nd Street* Apr. 14–26.

Los Angeles Down in Southern California, Center Theatre Group has a couple of great seasons coming. At the Mark Taper Forum: a revival of *Pippin* Jan. 15–Mar. 15, an emotional drama *Lydia* Apr. 2–May 17, the classic Chekhov play *Uncle Vanya* May 28–July 12, the comedy *The Lieutenant of Inishmore* July 23–Sept. 6, a very touching musical *Parade* Sept. 24–Nov. 15, and another Culture Clash comedy/political piece *Palestine*, New Mexico Dec. 3–Jan. 24, 2010. Vanessa Dione will resume her duties as the Taper House Head after *Wicked* closes at the Pantages. Over at the Ahmanson Theatre: a new musical *Minsky's* (based on the 1968 movie *The Night They Raided Minsky's*) Jan. 20–Mar. 1, the hit play *Frost/Nixon* Mar. 11–29, the tuneful Fats Waller musical *Ain't Misbehavin'* Apr. 22–May 31, and Australia's favorite Dame returns to Los Angeles for *Dame Edna Live—My First LAST Tour* June 9–21; Michele Arvizo is the Ahmanson House Head.

Wicked closes a long, successful run at the Pantages Theatre on Jan. 11. The 2009 Broadway L.A. season begins with *Jesus Christ Superstar* at the Wishire Theatre Dec. 16–21, then continues at the Pantages with *Phantom of the Opera* Jan. 21–Feb. 21, *Rent* Mar. 3–8, *Grease* Mar. 10–22, *Rain: A Tribute to the Beatles* Mar. 31–Apr. 5, *Mamma Mia!* Apr. 7–19, the West Coast premiere of *Dirty Dancing* May 8–June 14, *Fiddler on the Roof* July 23–Aug. 9, *Legally Blonde* Aug. 12–Sept. 6, and *How the Grinch Stole Christmas* Nov. 10–Jan. 3, 2010. Mark Hoyer is the Pantages House Head.

Even the Kodak Theatre will host a tour of *Annie* Jan. 13–18, and we hear rumors that a semi-permanent *Cirque du Soleil* show will be taking up residence at the Kodak in 2010! It will remain the "Oscar" home...

The L.A. Opera continues its 2008–2009 season with Mozart's *The Magic Flute* Jan. 10–25, Parts I and II of Wagner's 'Ring Cycle': *Das Rheingold* Feb. 21–Mar. 15 and *Die Walküre* Apr. 4–25, *Braunfels' Die Vögel (The Birds)* Apr. 11–26 (part of their "Recovered Voices" series), and Verdi's *La Traviata* May 21–June 21. Darren Jinks is the wigmaster, Samantha

Wootten is the asst. wigmaster, and Brandi Strona is the crew foreman.

Orange County Highlights of Orange County Performing Arts Center (OCPAC) calendar includes tours of *Avenue Q* Mar. 31–Apr. 12, *The Rat Pack* Apr. 14–19, *Grease* Apr. 28–May 10, the Eifman Ballet May 20–24, and *Chitty Chitty Bang Bang* July 7–19. Kim Robinson is the House Head for OCPAC. Vanessa Taub-Flores designs and supervises the 2009 season for Opera Pacific (also at OCPAC), including Gordon's *The Grapes of Wrath* Jan. 21–31 and Strauss' *Salome* Mar. 21–29.

San Diego All the way south, San Diego Opera opens its 2009 season with Puccini's *Tosca* Jan. 24–Feb. 4, Massenet's *Don Quixote* Feb. 14–22, Verdi's *Rigoletto* Mar. 28–Apr. 8, Britten's *Peter Grimes* Apr. 18–26, and Puccini's *Madama Butterfly* May 9. Our San Diego steward Karen Warren is the SD Opera supervisor. Broadway/San Diego presents *Annie* Jan. 9–11, *Grease* Mar. 3–8, *Rent* Mar. 10–15 (all at the Civic Auditorium), *Rain: The Beatles Experience* Apr. 21–26, and *Tuna Does Vegas* May 5–10 (both at the Balboa Theatre), and *Dame Edna: Live* June 2–7 and *Fiddler on the Roof* July 14–19 (both at the Civic Auditorium).

As always, I will keep everything updated in the 'Legitimate Theater' column on the back page of the Bulletin Board each month—as things do tend to change. If you ever have any questions, information, or comments, do not hesitate to contact me at the Local 706 Office—that's what I am here for! All in all, I am very excited at the great amount of theater that will be on the boards in 2009. ●

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Genavieve Lee



A New Arrival

Make-up artist **Christopher Burgoyne** and his wife **Gloria** proudly announce they are the parents of a new baby girl. **Genavieve Lee Burgoyne**. Birth weight: 7 lb 13.5 oz. Length: 20 in. Eyes: Blue. Disposition: Agreeable!! "Hope that you all are well and thanks to those of you who have offered us so much support and information over the last nine months. Let the new chapter begin... To see some photos of her, check out our "family photo" site which will be updated regularly so everyone can see her grow! Look in the "Introducing Genavieve Lee..." folder www.westcoastburgoynes.shutterfly.com

In Memoriam

Vincent J-R Kehoe (N/A-2008)

One of the most notable make-up artists in our industry, an original founding member of Make-up Artists and Hair Stylists Local 798 (New York) in 1949, **Vincent J-R Kehoe** passed away after a lengthy illness on August 17, 2008, at his home in Somis, Calif. He was a true gentleman, pioneering make-up artist, educator, businessman and prolific author with 15 books covering the subject of make-up including *The Technique of Film and Television Make-Up* to *The Technique of the Professional Make-Up Artist*. "To become a knowledgeable, competent and complete professional make-up artist requires first, a sincere desire to learn everything there is to know—and then some—about make-up procedures, products, ingredients, lines, comparative work and how it is or was done," he wrote in the introduction to *The Technique of the Professional Make-Up Artist*.

Kehoe began his lengthy career as a make-up artist in 1940 with the Lowell (Massachusetts) Light Opera, designing the make-up for Gilbert and Sullivan's *Iolanthe and the Gondoliers*. After being discharged from the U.S. Signal Corp in 1945, he attended the American Theater Wing Professional Training Program for veterans and graduated from Columbia University with a BFA in Motion Picture and Television Production. Vince was the first make-up department head at CBS in New York, designing all the Ford Theatre and Studio One television productions. He was also the head make-up artist for the NBC *Hallmark Hall of Fame* series in the 1950s and was in charge of make-up for more than 3,000 major TV, film and stage productions. His credits include some of the best-known films in history including the musical *Carousel*, the 1958 horror classic *The Blob*, and dramas *Giant*, *The Thomas Crown Affair* and *Charly*. He was make-up artist to numerous stars—Steve McQueen, Grace Kelly, Boris Karloff and Cliff Robertson.

As a professional photographer, his work was published in *Time*, *Life*, *Sports Illustrated*, *Argosy*, *Popular Photography* and many

Weddings

Theme Park member
Heather Novo married **Nathan Davison** on Sept. 13, 2008.



Randy Sayer, Assistant Business Representative for Local 706 and journeyman hair stylist, married **Javier Barragan** on October 9, 2008.



Daniel Curet & Andrew Zygment's wedding

other leading publications. In 1957, he left America and went to Spain to produce and film a color documentary on the art of bullfighting which won numerous awards, as well as his books on Spain and "los toros." Vince was also an expert on the American Revolutionary War, authoring six books on the subject. He was granted Honorary Colonelcy in the Tenth Foot Royal Lincolnshire Regimental Association, a reenactment group involved with the American Bicentennial. Under his command the regiment was a Guard of Honour for Queen Elizabeth in Boston.

In 1963, he assumed the presidency and became Director of Research for the Research Council of Make-up Artists, Inc., the cosmetics company that supplied specialized professional cosmetics to make-up artists and studios all over the world. His wide range of colors, formulations and specialized products are in every make-up artist's kit and are still a staple of the industry. Kehoe's RCMA cosmetics showed his commitment was to the professional make-up artist, not to the masses. His friendship with Naimie Ojeil led to collaboration with Joe Blasco for their book, *The Professional Makeup Artist*. Many will remember his kindness and willingness to share his knowledge at the make-up conventions and trade shows.

Many would be surprised to learn he was never a member of Local 706, but we will always honor him because of his many years of friendship and familiarity to so many in Southern California. It always felt like he was one of us. Vincent J-R Kehoe is survived by his wife, children and grandchildren.

Evelyn Trimmer (1946-2008)

We have been notified by her family of the passing of **Evelyn Trimmer**, journeyman hair stylist. She began her career in the 1970s working for Harry Blake at NBC network television and also at CBS Television City. After achieving roster placement in the late 1970s, she worked on numerous film and television productions. Evelyn and Ve Neill were the hair and make-up team who styled Lily Tomlin on both films, *Nine to Five* and *The Incredible Shrinking Woman*. "Evelyn was never rattled by Lily, a feat in itself! She was a great hair stylist and could do it all—had a great sense of humor and was a lot of fun to be with. We used to have a lot of fun together and she was very down to earth," remembered Ve. Throughout the 1980s, Evelyn's talents were shown on *Entertainment Tonight* and the sitcom *Newhart* among many, many other productions. She retired in 2005 from our industry. There has been no information regarding services. ●

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Marilyn Monroe



Allan "Whitey" Snyder was Marilyn Monroe's make-up artist throughout her career—from her first screen test at Twentieth Century Fox in 1946 to her funeral make-up in 1962. Toward the end of her life, Monroe asked Snyder to prepare her face if she were to die before him. This was a promise that he fulfilled, after her death in 1962. Snyder was also a pallbearer at the funeral.



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