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Make-up Artists and Hair Stylists Guild
 Local 706-I.A.T.S.E.
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THE ARTISAN



THE CLOSER

SUMMER 2012

Summer 2012

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Cover: Kyra Sedgwick & Robin Siegel

Amid the daily grind of finding work, sometimes there are bright spots.

Recently, the Academy of Motion Picture Arts and Sciences made some fundamental rules regarding definitions, eligibility and voting for what is now the Makeup and Hairstyling Award. These changes came about after several years of internal discussion within the branch committees. The modifications came in layers, not all at once. The first big step was to include hair stylists as part of the name of the branch, which laid the groundwork. In 2011, the Board of Governors approved the new title Makeup Artists and Hairstylists Branch. There are numerous hair stylists who have been branch members, but their craft has never been considered singularly, it was always included with make-up. That set the tone for the more sweeping changes to come. Although the number of statues has not changed, exceptional achievements in motion picture hair styling may now be recognized by themselves, not just in addition to make-up. There should be great appreciation for the progress, especially to Academy Governor Leonard Engelman, who guided the committees through the process. Our Branch approved the changes, then it was sent to the Board of Governors for approval. Those of us who were involved are quite proud to have been part of this historic change. I recently heard that a salon owner from New York proclaimed at a Las Vegas convention that his blogging was instrumental in achieving the new award... A legend in his own mind. The changes, although slow, were begun quite some time ago by the members themselves without outside influences. Give credit where credit is due, not to a "celebrity stylist" with a press agent.

It's now Emmy season and exciting to see more than 60 of our Local 706 members have been recognized for their incredible achievements in make-up and hair styling. There's nothing like that first phone call from a friend telling you that you've been nominated. Every hair on your body stands straight up, the adrenalin kicks in, your heart starts racing and your eyes get glassy. Really? All those years learning and perfecting your craft were worth it? The acknowledgment of your peers for doing a great job makes a lot of the pain of getting there go away. You get thank-yous from the studio (that a week ago was arguing over a meal penalty), go to cocktail parties in your honor, find out how many family members cannot go to the awards show, and dream of hearing your name announced. It's a very special month of celebrations so enjoy every one of them. This year's nominees list is as varied as they come. We know there will be plenty of gold statues coming home with our talented members. Best wishes to everyone!

SUSAN CABRAL-EBERT
President



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Make-up Artists & Hair Stylists.

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& Hair Stylists I.A.T.S.E. Local 706

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Gretchen Davis, Department Head Makeup Artist;
Kyra Panchenko, Paul Pattison,
Personal Makeup Artists

OUTSTANDING HAIRSTYLING FOR A SINGLE-CAMERA SERIES

Francesca Paris, Department Head Hairstylist;
Christine Cantrell, Key Hairstylist,
"Two Boats and A Lifeguard"

OUTSTANDING MAKEUP FOR A SINGLE-CAMERA SERIES (NON-PROSTHETIC)

Michele Paris, Department Head Makeup Artist;
Mary Aaron, Steven Lawrence,
Key Makeup Artists, "Georgia Peaches"

OUTSTANDING PROSTHETIC MAKEUP FOR A SERIES, MINISERIES, MOVIE OR A SPECIAL

Michele Paris, Department Head Makeup Artist,
Prosthetic Designer; Craig Lindberg,
Jeremy Selenfriend, Mike Marino,
David Presto, Michael Fontaine,
Special Makeup Effects Artists,
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OUTSTANDING HAIRSTYLING FOR A SINGLE-CAMERA SERIES

Kevin Alexander, Department Head Hairstylist;
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Hairstylists, "The Old Gods and The New"

OUTSTANDING MAKEUP FOR A SINGLE-CAMERA SERIES (NON-PROSTHETIC)

Paul Engelen, Department Head Makeup Artist;
Melissa Lackersteen, Makeup Artist,
"The Old Gods and The New"

OUTSTANDING PROSTHETIC MAKEUP FOR A SERIES, MINISERIES, MOVIE OR A SPECIAL

Paul Engelen, Department Head Makeup Artist,
Prosthetic Designer; Conor O'Sullivan,
Prosthetic Designer, Makeup Effects Artist;
Rob Trenton, Special Makeup Effects Artist,
"Valar Morghulis"

Thank you members of the TV Academy Makeup Artists and
Hairstylists peer group for this incredible recognition!



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

First of all, I would like to thank our members who voted in the ratification of the "Basic Agreement." A good portion of our membership works under this contract, and it was important that they be involved in the process. As many of you know, the core issues of this contract were tied to preserving our healthcare and pension benefits for all IA members, active and retired, who rely on MPIPHP, Motion Picture Industry Pension and Health Plans, along with getting a raise and keeping what we already have in working conditions intact without giving away the farm. I believe that the IA accomplished all these things at the bargaining table and brought some job stability to this town. The contract was ratified with all Hollywood locals giving a majority "yes" vote.

With voting in mind, all of you know that we have a national election coming in November with state issues in the mix. Politically for Labor (that's us!), this, in my opinion, will be the most important national election since I became an Officer of the union. Not only is Labor's choice of a President important, there is going to be a state proposition up for grabs, State Prop 32 to be exact, that could change the way unions do business forever, and not in a good way. Organized Labor is under attack, and if we don't pay attention and be vigilant and fight back, our collective rights could go the way of Wisconsin. For some insight on what is coming our way, please read Randy's Theater News column in this issue. He hits the nail on the head as to the importance of you becoming involved in politics and getting out the VOTE. Your career could be at stake.

For the last nine years, I have had the opportunity to be involved with some pretty gifted and smart folks who work as Officers and Representatives of the different Hollywood locals that I deal with. Most are people who have grown up on sets and learned by "doing," by being part of the working



“ Organized Labor is under attack, and if we don't pay attention and be vigilant and fight back, our collective rights could go the way of Wisconsin... ”

just be the edge you need to be hired on a project in the future. Anything you can do to enhance your worth in the job market is time well spent.

Please enjoy this issue of your *Artisan*.

Tommy Cole

crew, and by getting involved in their own locals by volunteering and helping out on union activities and events. For some, their involvement has led to Officer positions at their own locals. Being an Officer of a local is honorable and fulfilling, and akin to working in the studios ... you make lifelong friends along the way. With that in mind, I do hope that many of you sent your nomination forms back to the Local,

so you too can be part of the election of Officers for Local 706. If you didn't get your form back to the Local by the deadline, August 10, you may still attend the General Membership Meeting on Sunday, August 19, and be nominated from the floor.

As many of you know, each year our Local's members are given the opportunity to attend educational classes sponsored by Contract Services and our own Local's funded courses. A special thanks to all the talented 706 members who have volunteered and shared their knowledge as teachers. Thank you also to Contract Services for their support in schooling our members in both the Journeyman Classes and the CSATTF-funded Skills Training Classes for our Roster members; so far this year, we have completed five of eight weekend Skills Training Classes. In addition, Local 706 sponsors their own educational classes each year that are open to the entire membership, in all categories.

Whether you are new at your craft and want to learn more, or a seasoned artisan needing a little review and practice, if you have the opportunity, please take advantage of this valuable education. What you learn today may

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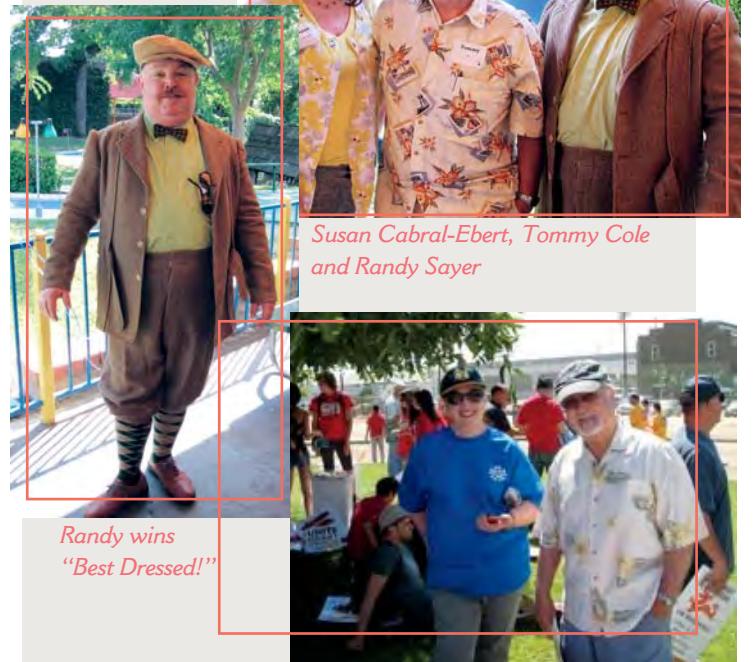
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Hollywood Fundraiser for MPTF



Susan Cabral-Ebert, Tommy Cole
and Randy Sayer



Randy wins
"Best Dressed!"

Susan Day and Tommy Cole

American Citizenship

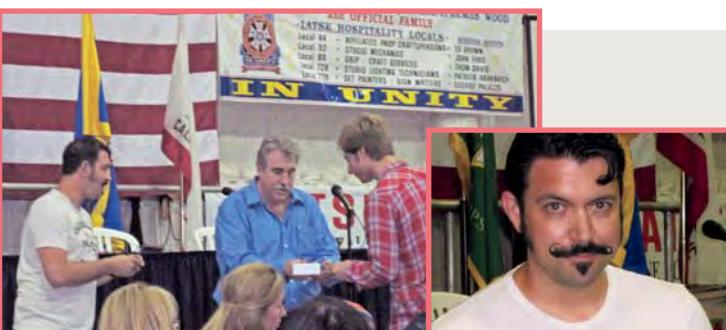
"Bruna" Nogueira received her American citizenship in July 2012.



Make-Up Craft Meeting

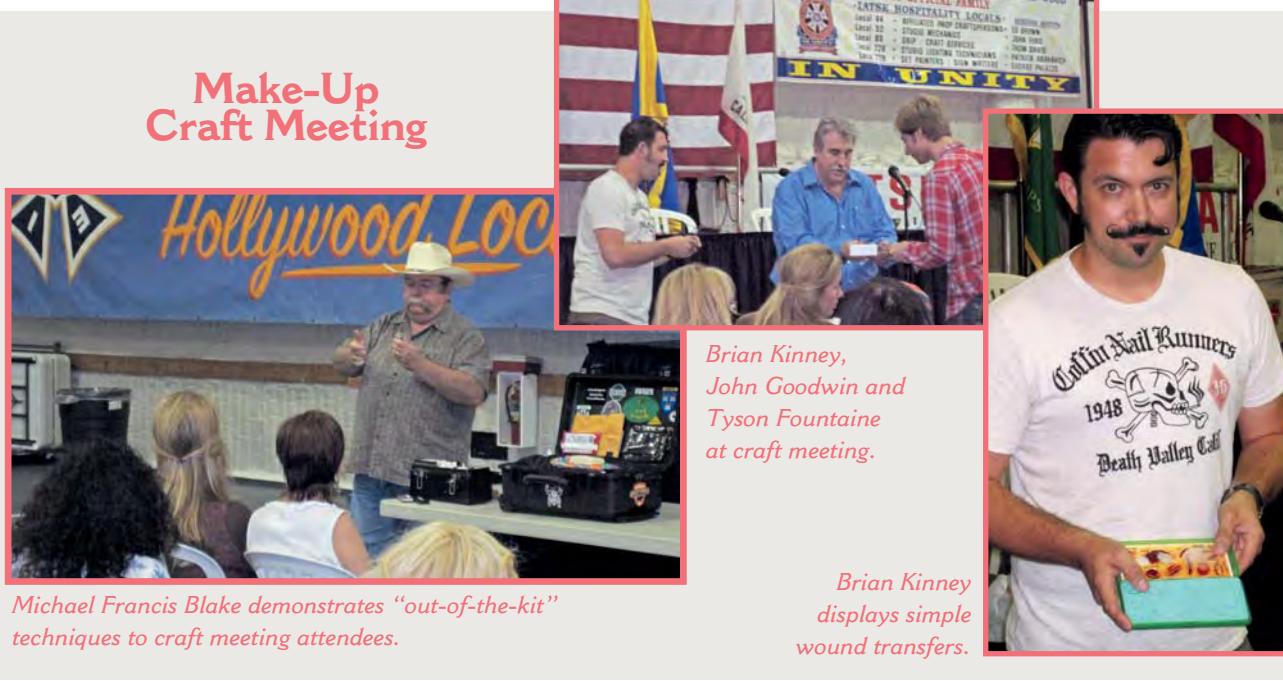


Michael Francis Blake demonstrates "out-of-the-kit" techniques to craft meeting attendees.



Brian Kinney,
John Goodwin and
Tyson Fountaine
at craft meeting.

Brian Kinney
displays simple
wound transfers.



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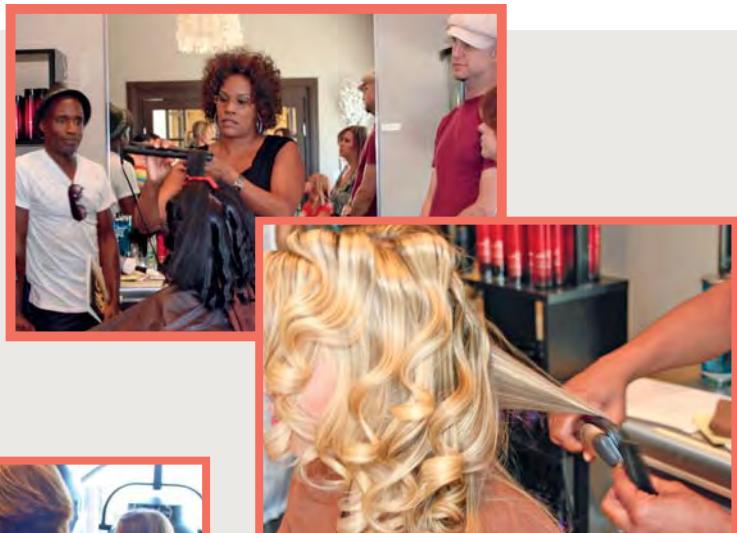
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Hair Craft Meeting



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TV & Film Hair Stylists Learn Glamorous Styling Techniques

H2PRO co-sponsored and participated in Local 706's Hair Craft Class at the Chroma Studio Salon in West Hollywood, Calif., on July 15, 2012. Co-sponsors included Schwarzkopf Professional Haircare, which demonstrated hair-coloring techniques and Viviscal hair supplements.

"H2PRO's Black Onyx allows stylists to create any style that would normally be created with a wet set just using the H2PRO 2500 Dryer and a 1.0 or 1.25 Black Onyx tool," says H2PRO's Atlanta-based educator Camilla Terrell. "This event was an excellent opportunity for H2PRO to get union hair stylists to learn how to use our professional styling tools for effectively smoothing and curling ethnic hair, but it was more wide-reaching because by the end of the day, we were able to create amazing looks on many different hair types. Stylists were really fascinated by how fast I could tame even the coarsest of hair textures using only the Black Onyx and the Next 1-Minute Treatment, making it stick-straight and glossy. Likewise, they were surprised by how the Next 1-Minute Treatment could also achieve lustrous curls that remained full and bouncy, without weighing hair down after a few minutes. In fact, the gorgeous curls on a blonde model lasted the next couple of hours."



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F/X Creme Colors

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Local 706 Celebrates Our Own 2012 Primetime **emmy® nominees** ACADEMY OF TELEVISION ARTS AND SCIENCES

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Boardwalk Empire (Two Boats and a Lifeguard)
Christine Karin Cantrell, Key Hairstylist

Mad Men (The Phantom)
Theresa Rivers, Department Head Hairstylist
Lucia Mace, Key Hairstylist
Arturo Rojas, Additional Hairstylist
Maria Sandoval, Additional Hairstylist
David Blair, Additional Hairstylist

Outstanding Hairstyling for a Multi-Camera Series or Special

Dancing With the Stars (Episode 1407)
Mary Guerrero, Department Head Hairstylist
Kimi Messina, Key Hairstylist
Jennifer Guerrero-Mazursky, Hairstylist
Louise Rachel Dowling, Hairstylist
Cynthia Romo, Hairstylist
Sean Smith, Hairstylist

Victorious (April Fools Blank)
Cyndra Dunn, Department Head Hairstylist
Monica Lisa Sabedra, Key Hairstylist
Terrie Velazquez-Owen, Additional Hairstylist
Shawn Finch, Personal Hairstylist

The Voice (Episode 210A)
Shawn Finch, Department Head Hairstylist
Jerilyn Stephens, Additional Hairstylist
Cindy Costello, Additional Hairstylist
Cheryl Marks, Additional Hairstylist
Renee DiPinto-Ferruggia, Additional Hairstylist
Jia Hong "Samantha" Wen, Additional Hairstylist

Outstanding Hairstyling for a Miniseries or a Movie

American Horror Story
Monte C. Haught, Department Head Hairstylist
Samantha Wade, Key Hairstylist
Melanie Verkins, Hairstylist
Natalie Driscoll, Hairstylist
Michelle Ceglia, Hairstylist

Hemingway & Gellhorn
Yvette Rivas, Department Head Hairstylist
Frances Mathias, Personal Hairstylist

Outstanding Makeup for a Single-Camera Series (Non-Prosthetic)

Glee (Yes/No)
Kelley P. Mitchell, Department Head
Makeup Artist
Jennifer E. Greenberg, Key Makeup Artist
Melissa K. Buell, Additional Makeup Artist
Shutchai "Tym" Buchareern, Additional
Makeup Artist
Paula Jane Hamilton, Additional Makeup Artist
Darla Albright, Additional Makeup Artist

Mad Men (Christmas Waltz)
Lana M. Horochowski, Department Head
Makeup Artist
Ron Pipes, Key Makeup Artist
Kenneth Niederbaumer, Makeup Artist
Keith Sayer, Makeup Artist

The Middle (The Play)
Tyson Fontaine, Department Head
Makeup Artist
Heather Cummings, Key Makeup Artist
Michelle Daurio, Makeup Artist
Tifanie Ann White, Makeup Artist
Brian E. Kinney, Makeup Artist
Elizabeth K. Dahl, Makeup Artist

Outstanding Makeup for a Multi-Camera Series or Special (Non-Prosthetic)

Dancing With the Stars (Episode 1307)
Zena Shteysel, Department Head Makeup Artist
Angela Moos, Key Makeup Artist
Patricia Patti Ramsey Bortoli, Makeup Artist
Barbara Fonte, Makeup Artist
Sarah A. Woolf, Makeup Artist
Nadege Schoenfeld, Makeup Artist

Hot in Cleveland (Bridezelka)
Lori Lee Benson, Co-Department Head
Makeup Artist
Lisa Ashley, Co-Department Head Makeup Artist
Deborah Huss-Humphries, Key Makeup Artist

How I Met Your Mother (Trilogy Time)
Jennifer Turchi, Department Head Makeup Artist
Megan Moore, Key Makeup Artist
Kevin Haney, Makeup Artist

Victorious (April Fools Blank)
Michael Johnston, Department Head
Makeup Artist
Patti Brand-Reese, Key Makeup Artist
Melanie Mills, Makeup Artist
Nadege Schoenfeld, Makeup Artist

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

American Horror Story
Eryn Krueger Mekash, Department Head
Makeup Artist
Kimberly L. Ayers, Key Makeup Artist
Silvina Knight, Makeup Artist
D. Garen Tolkin, Personal Makeup Artist

Hemingway & Gellhorn
Gretchen Davis, Department Head Makeup Artist

Outstanding Prosthetic Makeup for a Series, Miniseries, Movie or a Special

American Horror Story
Eryn Krueger Mekash, Department Head
Makeup Artist
Hiroshi Yada, Makeup Effects Artist
Michael Paul Mekash, Makeup Effects Artist
Christopher Nelson, Makeup Effects Artist
Kimberly L. Ayers, Makeup Effects Artist
Christien Tinsley, Prosthetic Designer
Jason R. Hamer, Prosthetic Designer

Game of Thrones (Valar Morghulis)
Conor Vincent O'Sullivan, Prosthetic Designer,
Makeup Effects Artist

The Walking Dead (What Lies Ahead)
Jacob Garber, Special Makeup Effects Artist
Andrew J. Schoneberg, Special Makeup
Effects Artist



2012

| | |
|----------------|--|
| August 13 | Executive Board Meeting |
| August 19 | General Membership Meeting Local 80 2-4 p.m. Nominations from floor for 2013-15 Elections |
| August 26 | Primetime Emmy Awards Show |
| August 27 | Any/all documentation submitted for proof of eligibility |
| September 3 | Labor Day Offices Closed |
| September 9 | Board of Trustees Meeting |
| September 10 | Executive Board Meeting |
| September 24 | Ballots mailed to Local 706 in good standing |
| October 7 | Board of Trustees Meeting |
| October 15 | Executive Board Meeting |
| October 31 | Halloween |
| November 4 | Board of Trustees Meeting |
| November 5 | Ballots returned to accountant |
| November 12 | SF General Membership Meeting 7 p.m. |
| November 18 | Executive Board Meeting |
| | General Membership Meeting Local 80 2-4 p.m. |
| | Announce election results |
| November 22-23 | Thanksgiving Offices Closed |
| December 2 | Board of Trustees Meeting |
| December 10 | Executive Board Meeting |
| December 24 | Office Closes at 2 p.m. for Holiday |
| December 25 | Christmas Holiday |
| December 31 | Office Closes at 2 p.m. for Holiday |

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Unions have long been the protector of the American worker. Union members have fought for (and died for, and won) the right for all workers to enjoy many workplace protections that we now take for granted: the eight-hour day, overtime, the minimum wage, Social Security, Medicare, paid holidays, an end to child labor, etc. These advances were all brought to you by union actions.

Back in the '80s, when we theater hairdressers were all non-union, I worked on major productions here in Los Angeles for \$25 or \$40 per show. In 1989, I signed my first union Pink Contract for \$900 a week, plus benefits. No one had to explain the "advantages of union membership" to me; I could see the effect in my weekly paycheck, and slept easier knowing that I had medical and retirement benefits (benefits that continue to protect me to this day).

On November 6, we will be fighting yet another battle at the ballot box to protect our rights. Under the guise of 'Paycheck Protection,' 'Stop Special Interests' and 'Campaign Reform,' a few wealthy businessmen want to strip us of all that we have worked so hard: our right to speak out. These billionaires have concocted a new initiative with a new name: "Stop Special Exemptions Act—Prop 32" with the same old goal: silence Labor unions once and for all. Their plan is to make it illegal for union members to contribute to Political Action Committees (PACs) through deductions, and unlawful for union leaders to educate their members about elections, candidates, proposals, and initiatives. It would virtually eliminate all political activity by Labor in California.

Corporations already outspend blue-collar donations 15-to-1. For every hard-earned dollar a wage earner contributes to pro-Labor issues, corporations can simply write checks to fund the anti-Labor ads and commercials that urge us to vote against our own best interests. Everyone wants "campaign reform," but this proposal would only silence the American worker; it would do nothing to keep corporations from contributing millions to their Super-PACs, or stop their crusade to turn California into a "right to work" state. It would open the door to more exploitative anti-worker legislation in the future by first silencing the one voice that can protest—us, the members of organized Labor unions.

If this proposal is voted into law, I can never again speak to you with this kind of freedom; Labor leaders could never again inform their members about good candidates or bad political agendas; unions would never again be able to promote workplace protections or back politicians who are actually safeguarding the American worker.

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

"It is one of the characteristics of a free and democratic nation that it have free and independent labor unions."

—Franklin Delano Roosevelt

"The American Labor Movement has consistently demonstrated its devotion to the public interest.

It is—and has been—good for all of America."

—John F. Kennedy

"That is not all! Because if just one of those things gets down here, then that will be all! Then all this—this (expletive) that you think is so important, you can just kiss all that goodbye!"

—Sigourney Weaver, as Ripley in *Aliens* (1986)

We cannot sit by and remain silent while the 1% tells the other 99% how to vote. We have to fight back—just as we prevailed in similar attacks under Pete Wilson in 1998 and Arnold 'The Governor' Schwarzenegger in 2006. Californians were not fooled then, and hopefully, we can keep voters from being complacent during this crucial election. I am counting on you all to do the right thing—and tell your family and friends!

Just for the record: I donate \$5 to the I.A.T.S.E. PAC each week. This way, I know that pro-Labor issues and efforts to keep film & television here in California are being supported. Likewise, I contribute \$5 to the Motion Picture Television Fund and \$5 to The Actors Fund each week; my way of repaying two wonderful organizations for all of the support and aid they have given our members—and "paying it forward" for my own future care.

Remember: We Are Labor. Whatever your views, please vote: it is the single strongest weapon that we possess. Vote in the national election, vote in the upcoming Local 706 election, and consider putting \$1 per week—or month—where your heart is.

See you in the wings!
Randy

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credible latex-free
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far, the best
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Mike Elizalde applying Hellboy make-up to Ron Perlman



Lufeng Qu and Neil Winn turning Zachary into a mini-Hellboy



Zachary with Ron Perlman



MAKE-A-WISH RECIPIENT ZACHARY MEETS AND BECOMES Hellboy

WHEN ASKED WHAT HE WISHED FOR MOST, 6-YEAR-OLD ZACHARY SAID HE WANTED TO MEET HELLBOY AND BECOME A MINIATURE VERSION OF THE COMIC BOOK-TURNED-MOVIE HERO HIMSELF.

Enter Make-A-Wish, Spectral Motion and actor Ron Perlman, who all worked together to grant the young boy's wish.

"The best part for all of us is to see the look on his face when Zachary was sitting next to Hellboy on the couch," Mike Elizalde, President and Creative Director of Spectral Motion (and 706 member), said. "Every time I look at that picture, I get a little emotional because of his body language. Everything about him says, 'I love this. This is my wish fulfilled.'"

Zachary, whose last name is withheld for privacy reasons, has been battling leukemia and qualified to have a wish granted by the Make-A-Wish Foundation. His parents told the organization that the boy has seen Guillermo del Toro's *Hellboy*, which is based on the supernatural crime investigation comic book series by Mike Mignola, more than 100 times while in the hospital.

The group grants requests for children ages 2½ through 18 who have been diagnosed with a life-threatening illness. According to Mark Hiegel, National Communications Manager for Make-A-Wish Foundation of America, the organization grants a wish every 38 minutes and fulfilled

14,000 wishes last year, 800 of which were sports or celebrity-related. Though the majority of wishes revolve around going to Disneyland or Disney World, Make-A-Wish has gotten some interesting requests, including one child who wanted to be the boss of an ice cream man for a day and another child who wanted to work in a pickle factory.

Hiegel said that Zachary's request came through normal channels, and his organization contacted Spectral Motion, who has worked with Make-A-Wish on three events to date. The company creates cinematic creature and special make-up effects, animatronics and action props for movies. Elizalde was nominated for an Academy Award for his work on *Hellboy* 2 and won a Saturn Award for work on *Hellboy*.

"*Hellboy* has been a wonderful experience for us on many levels," Elizalde explained, "and so has Make-A-Wish. That both could come together to make Zachary's wish come true is wonderful."

The whole event was planned as a surprise for the 6 year old. Elizalde contacted Ron Perlman, who happily committed despite his heavy work schedule. Elizalde, with the help of his longtime collaborator, Lufeng Qu, put Perlman into the prosthetics on Zachary's wish day.

When Zachary and his family arrived at Spectral Motion, he was given a tour of the studio. Though Elizalde initially thought he should keep the talking short to hold the 6 year old's attention, he was surprised at how interested and

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attentive the boy was, calling him "very sweet and extremely engaged. He was on fire for what we do here," he recalled.

Then Zachary met his hero.

"It was a huge payoff to have some small measure of our work have this kind of effect and have this kind of impact on our wish child," Elizalde said. "Zachary's reaction to seeing Hellboy in the flesh was absolutely priceless!" In true Hellboy style, Big Red treated Zachary, his family, and the entire crew to a lunch of cheeseburgers, fries, and shakes.

Next, it was Zachary's turn to become his hero.

"Make-up artists Neil Winn and Lufeng Qu applied an improvised bald cap," explains Elizalde, "they used a very small amount of water-based paint on his face to facilitate cleaning him up afterward. We were very careful to balance the time involved in getting him ready and still fulfill his wish to don the red character's look. He also got to keep the headpiece. I think he was delighted."

So were Elizalde and the Spectral Motion team, who are still stunned by public reaction to the event. "We literally took a few pictures, sent them to Make-A-Wish and asked if we could post them on our Facebook page, and they said yes. A day later, 6,000 people had logged on to our site, which we hadn't expected.

"Zachary is a very special young man," Elizalde later wrote to Zachary's mom. "We are all still talking about his visit as I am certain we will be for years to come. The look on his face when he first met his hero will always be a source of inspiration for me and my entire team." •



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Closure on

THE CLOSER

An interview with **Michele Tyminski** and **Robin Siegel**, journeyman make-up artists

Michele Tyminski: I enjoyed working on TNT's *The Closer* for six of the seven seasons that the series ran. I originally started the pilot as an additional make-up artist for Erynn Krueger Mekash. Stephanie Fowler was department head seasons one and two. About halfway through the series, I became department head. My key on the show's fifth season was Liz Hoel. I finished seasons six and seven with Liz Briseno as my key. They were both absolutely amazing and can do any make-up you put in front of them, not to men-

tion so much fun to work with. I also had the opportunity to work with Robin Siegel and Kristina Vogel, who did beautiful work on Kyra Sedgwick. Kristina was also my department head season three.

The Closer is a detective series based in Los Angeles. On every episode we had at least one dead body working. I think the most we ever had in an episode was nine victims. During the first season, I went to the coroner's office with fellow Local 706 member Blake Shephard, who was helping with some of the victims that season. I think we were both a little too excited to go to the morgue for our research. When we walked in, it was like walking into an FX shop. If you re-

Stab wounds using 3rd Degree by Michele Tyminski



Producer Mike Berchem points to victim.



Tyminski works on silicone y-incision provided by Steve Prouty.

created some of the bodies that we viewed that day for camera, the audience would think they were fake immediately. It was extremely interesting. We also got to see how they can re-hydrate skin to pull finger prints.

One of my favorite things about my job on *The Closer* aside from actually applying make-up was my talks with producer and former L.A. detective Mike Berchem. We would convene by crafty and discuss what the bodies should look like. I would show him research photos I had found and Mike would tell me about different cases he had worked. He is an amazing storyteller. He has a way of speaking that allows you to really visualize what happened as if you were there with him. He is one of the most interesting people that I have met in my career so far. It is no wonder creator James Duff wanted him on his team. Duff is such an unbelievable man. I believe everything trickles down from the top. James, along with producer Andy Sacks and executive producers Mike Robin and Greer Shephard, were a huge part of why our crew and cast were so amazing. Berchem was always with us on set when we shot a crime scene and he would direct us

if we needed to make any adjustments on our victims. One thing that I know was difficult was adjusting the amount of blood or how graphic the make-up could be for our 9 p.m. time slot on TNT without losing the intensity of the crime or sympathy for the victim. We were not allowed to show too much. If it was written in the script that his face was beaten beyond recognition and the only identifiable thing was his tattoo, we had to figure out first what it would actually look like and then what Standards and Practices would allow us to show. We were always searching for a happy medium there.

Over the seven-year span of the show, we killed 143 people on screen and one cat. That is a lot of dead bodies. We have had everything from gunshots and stabbings to bodies dragged from the back of cars, even a man killed with a garden gnome. That's right, we had an episode where the weapon was a garden gnome. That is definitely a murder to remember. The victim was not bashed in the head with the gnome, but killed with the point of the gnome's hat being jammed into the base of his skull. Justin Raleigh of Fractured FX provided the piece for that make-up. Justin also made a



*Top: Tattoos provided by Tinsley Studios.
Above: Adam Arkin in silicone nose and dental veneers.*

Silicone appliance provided by Steve Prouty, applied by Jill Rockow

Gnome wound silicone appliance provided by Fractured FX, applied by Michele Tyminski



Silicone prosthetics applied and provided by Steve Prouty

Kristina Vogel (left) and Jill Rockow on the set

Liz Briseno touching up Corey Reynolds

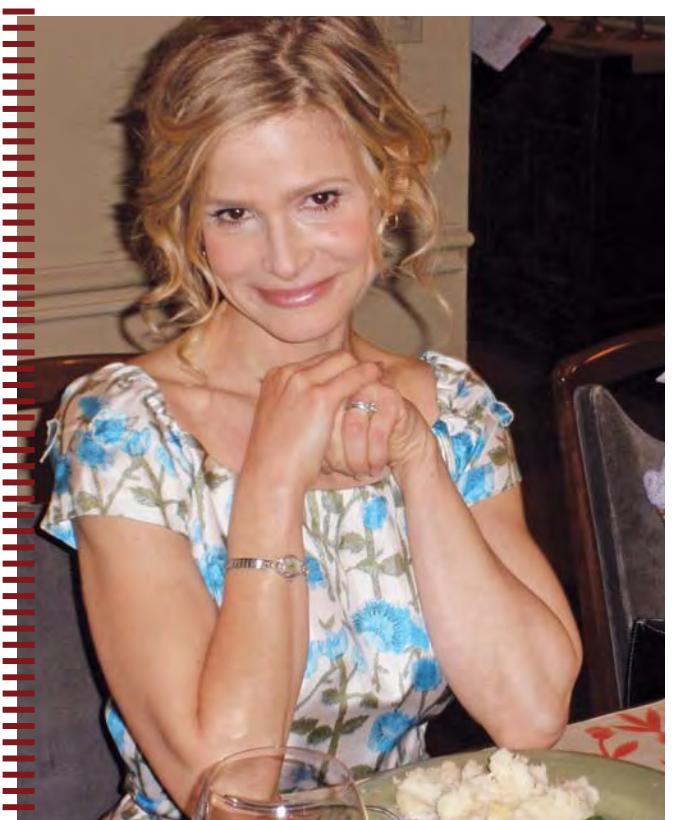
nose and a set of veneers for Adam Arkin, who was playing two characters in the same episode. All of the prosthetics we used on the show were either silicone or Pros-Aide transfer pieces. Being a cable show with a small make-up budget, we used a lot of stock pieces and did a ton of work out of kit with 3rd Degree or cotton and latex. The first couple of seasons, we even constructed all of our y-incisions for our morgue scenes from 3rd Degree. Steve Prouty has provided a lot of prosthetics for us over the years and once we were able to afford prosthetics for them, all of our y-incisions. He has been a great asset to the show and is an amazing artist. He is always one of my first calls when we need someone to come in for an FX make-up.

A detective show like *The Closer* that is set in Los Angeles means gangs, which means a ton of tattoos. At some points, I felt like we were constantly covering or applying tattoos. Tinsley Studios made all of the tattoos and prosthetic transfers for the series as well as a few organs and body parts here and there. They provided a beating heart and chest cavity for a heart surgery as well as a thyroid that was removed from one of our bodies. WM Creations loaned us countless bodies to be tossed off of buildings, hung on telephone lines, hit by cars, you name it and we did it.

As far as beauty make-up goes, we had a principal cast of 11 actors along with guest stars. To keep their skin looking healthy, we used a lot of Dr. Hauschka and Le Mieux skin care along with Jan Marini sunscreen every day. With early calls, SKYN hydro cool firming eye gels were a favorite of the male cast members and Dr. Hauschka cleansing milk with a hot towel at wrap. We mainly used Makeup For Ever HD foundations and quite a bit of Laura Mercier tinted moisturizer on the cast.

Robin Siegel: I had the pleasure of doing Kyra Sedgwick's make-up for *The Closer* for seasons four through six. The character of Brenda Leigh Johnson (Sedgwick) is so multi-layered and interesting. Before each new episode, I would talk with costumer designer Greg La Voi and Department Head Hair Stacey K. Black. We would collaborate on the look and feel of the episode.

My intention was to reveal Kyra's beauty by beginning with skin care from Biologique Recherche. I highlighted around her eyes with Cle de Peau Concealer in Beige and top of her cheek bones with Cle de Peau Concealer in Ivoire. Next, I used



Kyra Sedgwick's dining room best hair



Left: Robin Siegel adding make-up to Kyra.
Above: Kyra Sedgwick on the set.

Chanel eye shadow in Lily on her entire lid. I drew a very thin line of MAC Creme Liner into her upper lash line. I applied Ardell Individual Flares in short and medium black before curling with a Preo curler and adding several coats of black mascara. I like quite a few mascaras—Kevyn Aucoin Volumizing, Clinique Lash Power and Dior New Look. Kyra has a naturally beautiful brow shape which I maintained with minor tweezing and a brush. For foundation, I used Kanebo in Natural Beige or Makeup For Ever HD in #125. For blush my favorite for Kyra is Radiant Cream Blush in Rose Glow from La Prairie. After powdering lightly with Dr. Hauschka

Loose Translucent Powder, I dusted a powder blush also from La Prairie called Zinnia. Lipstick is always the finishing touch for me. I usually chose soft rose or peach colors from Chanel. If I used a red, it was a sheer red from Julie Hewett called Oona Noir. There's one other make-up application which hopefully was never noticed. I covered the little sunshine tattoo on her ankle by airbrushing liquid Illustrator in a combination of colors to cover and blend.

I'm also proud to say I did Kyra's make-up the year she won the Emmy. That make-up look was different than Brenda Leigh Johnson, still showing the beauty that is Kyra Sedgwick.



Stacey K. Black curling Kyra's hair.

I loved doing Kyra's make-up on *The Closer* those three seasons. I followed fellow make-up artists Eryn Krueger Mekash who did the pilot, Stephanie Fowler for seasons one and two, Kristina Vogel for season three and came back for season seven when I became available. Mark Sanchez worked with me in season four. I loved having Michele Tyminski as Department Head for seasons five and six. She really ran the show and kept the guys, the guest stars and the dead bodies all together. We had a great team that worked and played very well together!



Kyra with Stacey

Michele Tyminski: We had hoped to have Stacey K. Black write something for this article. However, Stacey was busy prepping to direct an episode of *Major Crimes* at the time. *Major Crimes* is the spinoff to *The Closer*, starring Mary McDonnell, set to air in August 2012 on TNT. Stacey also directed two episodes of *The Closer*. Stacey is a great friend, hair stylist, and director. Her key hair on the show was Mary Stultz. It was such a pleasure to work with such a wonderful team for so many years and I will miss seeing them every day. •



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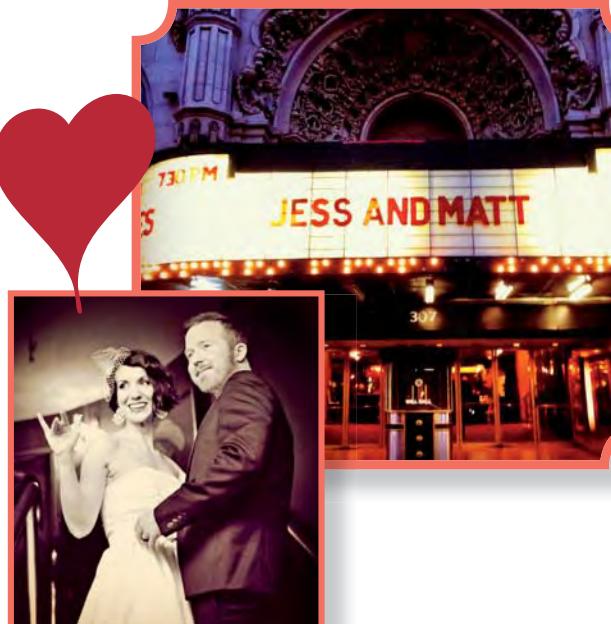
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NEWS

EXTENDED FAMILY NEWS

Wedding Bells!

Journeymen make-up artist **Jessica Anderson** married **Matthew James Crocker** on March 3, 2012. They eloped to Las Vegas and then had the reception at the Los Angeles Theater on June 2. Matt is a Local 700 editor and works on *It's Always Sunny in Philadelphia*.



In Memoriam

Wayne Armand Massarelli (1949–2012)

Journeymen make-up artist Wayne Massarelli grew up in Boston, Mass., moved to Hollywood in 1969 where he began his career working at Linternans Salon in Beverly Hills, Calif. His clients included '70s icon TV star Farrah Fawcett, who requested Wayne for her editorial and cosmetic ad campaigns. Wayne transitioned from salon work to freelance print work, then television and motion pictures working with some of Hollywood's greatest stars: Lauren Bacall, Ann-Margret, Jane Fonda, Candice Bergen, Sally Field, Dyan Cannon and Joan Rivers. Brother Massarelli was always known as one of the most giving, kindest people in our business. He generously shared his talents with other artists, and he had a tremendous reputation for his abilities to make women beautiful. His artistry was displayed on dozens of movies-of-the-week such as *Sarah, Plain and Tall: Winter's End*, *Too Rich: The Secret Life of Doris Duke*, *Tears and Laughter: The Joan and Melissa Rivers Story* and many, many others. He recently worked on the television series *Hawthorne*, as well as *Grace Under Fire* and *Karen Sisco*.

Wayne was an avid cook and baker. He loved throwing extraordinary dinner parties, and was known for his quick wit and was the consummate host to friends and family. Home was very important to Wayne. He loved spending time with his friends, family, pets and partner.

Wayne Massarelli died of complications from liver cancer in his home. He is survived by his mother Helen and sister Carole Massarelli, who reside in St. Petersburg, Fla., as well as his partner of 35 years, John W. Miller.

In lieu of flowers, please consider making that contribution in Wayne's name to one of the following organizations close to his heart: The Motion Picture and Television Fund (retirement living) www.mptvfund.org, look for "donate now" then "tribute gift," Human Rights Campaign www.hrc.org/support/ways-to-get-involved, scroll down to make a "memorial gift," The Millan Foundation (the Dog Whisperer) www.millanfoundation.org/donate.

A memorial celebration will be held August 26 from 2 to 7 p.m. at Wayne and John's home (1060 Topeka St., Pasadena). Please join us with all of your joyous, fun, positive and funny memories of Wayne. Let's celebrate all of the beauty that was WAYNE.

RSVP to John Miller johnnywentmiller@gmail.com or Marsha Lewis screenhair@gmail.com or call (310) 569-9905.

Shirlee Beck (1930–2012)

Journeymen hair stylist Shirlee Beck started her behind-the-scenes career in films and television a bit later in life than most. She celebrated fashion and was always way ahead of her time as she influenced and inspired everyone she met. She had always been a great trendsetter as a model and actress and was even responsible for helping Sonny Bono create an image for a new girl on the scene, Cher.

She worked on sitcoms *Seinfeld*, *Major Dad*, *Coach* and *Bosom Buddies*, movies-of-the-week *Out on a Limb*, *A Family for Joe*, *More Wild Wild West* and many commercials. As a hair stylist, Shirlee worked with Bette Davis, Robert Mitchum, Robert De Niro, Tom Hanks, Shirley MacLaine, Charles Dance and Jerry Seinfeld just to name a few.

In the 1990s, Shirlee served in the Local 706 Board of Trustees, she loved her union dearly. After watching the movie *Hoffa*, she wrote a letter to all the members of 706. "A lot of blood, sweat and tears made our union and we should not forget those who worked and suffered so we could have our union."

Sister Beck retired in 1998. Mother, hair stylist, friend and lover of show business, Shirlee's smile will always be remembered as a woman who touched a lot of hair and many hearts. She is survived by her daughter Christina Beck and sons Christian Beck and James Lewis. Shirlee Beck was cremated and there are no services.



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NEWS

EXTENDED FAMILY NEWS

John Trevino (1966–2012)

A gentle spirit, his beauty and high fashion training at MAC Cosmetics led the way for trainee make-up artist John Trevino to enter the entertainment world. His artistry brought him to the daytime drama *The Young and the Restless* at CBS Television City in 2007, and in 2008, the entire *Y&R* team was nominated for a Daytime Emmy. In 2009, John was placed on the Roster and began working on prime-time episodic productions. He especially loved doing photo shoots and was equally loved by both cast and crew.

Unfortunately, he had health setbacks that were quite severe and prevented him from working the long hours on film and television sets. He took an Honorable Withdrawal in early 2012.

Local 706 was advised that John Trevino fell to his death in a tragic accident on July 4. He is survived by his mother Olga Cantu of Corpus Christi, Tex. Local 706 has not been notified of any services. The cast and crew of *The Young and the Restless* send their condolences to the family.



Debbie Wilson (1951–2012)

Hair stylist Debbie Wilson was one of the original Theme Park members to join Local 706 when the cosmetology unit was transferred from SEIU to the IATSE. Many Theme Park members desired to join a union that represented make-up artists and hair stylists, artisans like themselves.

Debbie had already been working at Disneyland for 14 years when the transition took place; she became a member of our Local in 2005. Beloved by the unit, wonderfully talented and able to teach others, Debbie was qualified as a "lead" and "specialist," the highest honors given those who achieve the stringent qualifications at the park. Debbie was directly responsible for the care and maintenance of the wigs and make-up for characters involved with special events at the park. She and her husband were also involved in the Music Theater of Southern California, volunteering their time, energy and incredible talent to local stage productions. In her spare time, Debbie created beautiful scrapbooks and was an excellent cook and seamstress. She loved to read, travel and was dedicated to her family and loved them unconditionally.

Debbie Wilson is survived by her husband Henry (Hank) Wilson of San Dimas, sister Sheila Hastings and husband Rick of Benicia, niece Christine Hastings of Benicia, grandnephew Alex Hastings of Benicia, and grandniece Sarah Hastings of Benicia, all who reside in California. Services were held on June 29 at White's Funeral Home in Azusa.

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Being Marshal Dillon



Make-up artist Glen Alden and James Arness share a laugh in the make-up room during filming of the television series Gunsmoke. Glen, who served as Department Head Make-up for the entire 20-year run of the legendary show (1955-75), retired when the series ended. Not only was he the actor's make-up artist and close friend, Alden was responsible for introducing Arness to Janet Surtees, who became Arness' second wife in 1978.
(Photo courtesy of Ben Costello)

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