

MAKE-UP ARTISTS & HAIR STYLISTS GUILD

THE
ARTISAN



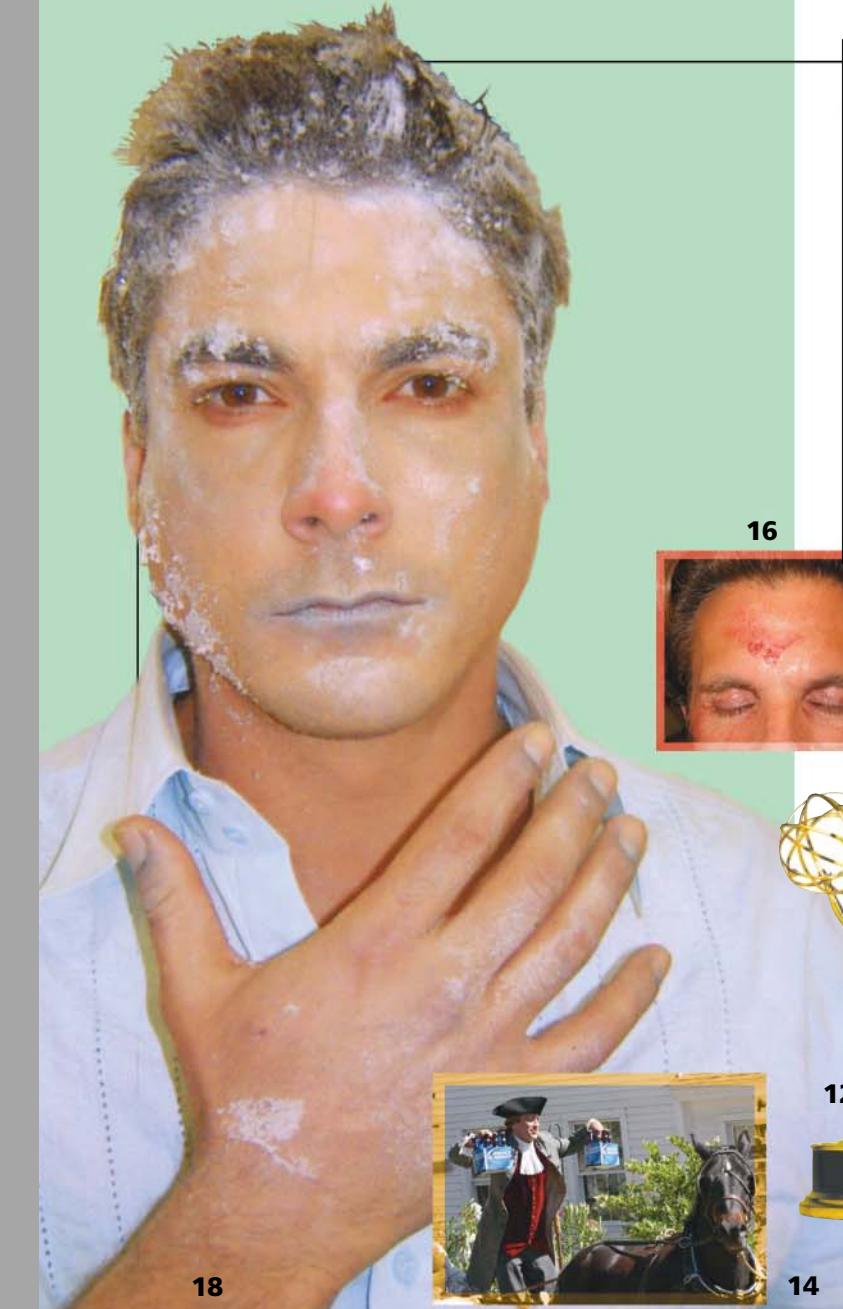
The Bold and the Beautiful

SUMMER 2010

Summer 2010

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Cover: Courtesy of NBC

PRESIDENT
FROM THE PRESIDENT

I recently received an unsigned letter that reflected much of what all union members are feeling, not just our own local. It began, "I am writing with respect, in hopes you can shed some light on a topic that's been coming up in make-up and hair trailers for some time now, especially in light of the decreasing work locally in the industry: a moratorium on membership." The letter reflected the frustration of our members watching their careers slip through their fingers because of the exodus of film jobs from our area. It's felt everywhere. Many migrated to California with the dream of working in Hollywood, only to see it all going to other states. Make-up artists and hair stylists spend many years learning their craft and the truth is you really get to the top of your game in your 40s, 50s, often your 60s and beyond. By then, you have the obligations of family and have set your lifestyle according to your income. So when the jobs are drastically reduced, the competition gets stiffer and stiffer, and the natural instinct is to protect what has been conceived as yours.

Every few years, somebody brings up the idea of closing the doors to the union. It comes up at General Membership Meetings, it's mentioned in conversations. It's nothing new. The member wrote, "I don't think a moratorium is unreasonable and I truly believe that if brought to a vote by the General Membership, it would pass. I believe it's necessary and long overdue! Especially now that our hour requirements have gone up to 400, it seems foolish to take on new members..." The desperation, frustration and fear are real for many. No one will deny they haven't had the same thoughts.

However, the Taft-Hartley Act of 1974 allows "union shops." Whether film and television, broadcast network, theater or Disneyland, our membership requirements are all tied to collective bargaining agreements, which are in turn, tied to federal law. With that, it is not legally possible to discriminate against those who obtain the necessary amount of work on productions that hold union contracts. Once they get the required days, they must be given the opportunity to join. Short form: Even though the members might vote to close the doors, federal law wins, the doors must remain open.

Back in the Dark Ages when I joined, we all faced the same grumblings from the more seasoned members who were sure that we would be the downfall of their careers. But truthfully, things were a little different. Film and television production in the 1970s and '80s was on an upward trend and the increase in membership really was balanced by the amount of work available. In the 1990s, our Local had a huge upswing in membership and increased from about 350 members to more than 1,700 in a short time. People forget that in the last decade, many have retired or taken Honorable Withdrawal, some have passed away, some were suspended, and many were removed from the Roster due to lack of work. You notice the new people but forget that just as many have retired and are sailing in the Virgin Islands (see Jim Kail's photo in "Extended Family News"). So, in the final analysis in all classifications, we currently have 1,732 active members, an actual increase of only 15 members since 2000, when we had 1,717. Our largest classification, the Industry Experience Roster Journeymen and Trainees, numbers less than 1,400.

We need new members to keep ourselves fresh, learn the newest trends and keep ourselves competitive. We all learn from each other. Young lab rats bring new fearlessness of experimentation with new products, but their life training adds the element of caution when using materials which might harm either themselves or the environment. If it were up to the old lab guys, they'd still be using MEK in confined spaces. Young beauty make-up artists and hair stylists aren't afraid to break the rules, mostly because they never learned them. Their bold ideas set new trends that may annoy the more seasoned members, but they attract a new audience that wants to copy their works.

Make-up artists and hair stylists come from every continent and work hard to get into this union. They aren't forced, they come willingly. But they're having just as hard a time getting jobs as everybody else.

SUSAN CABRAL-EBERT
President



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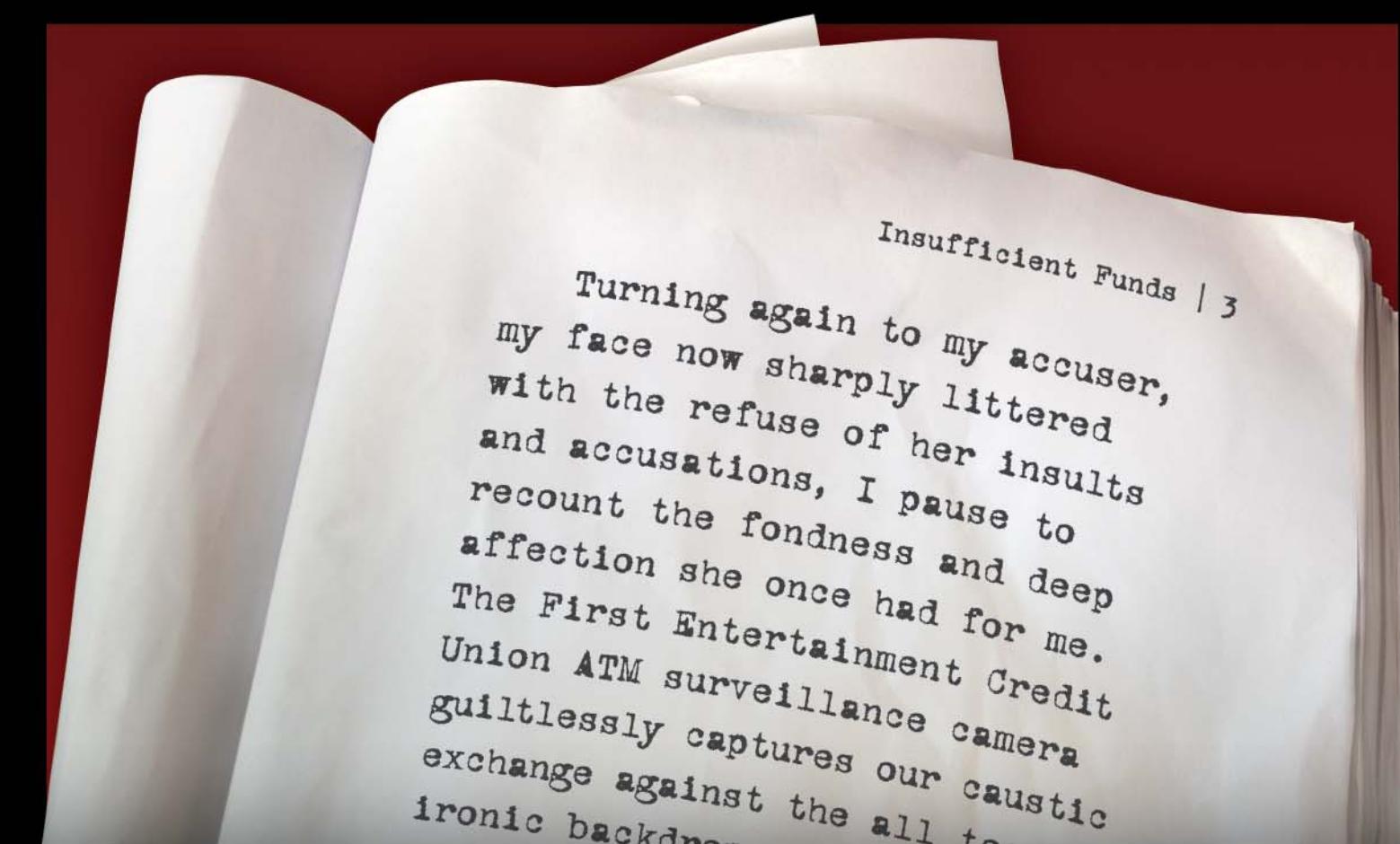
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Well, you get the idea. Best original story wins \$2,500.

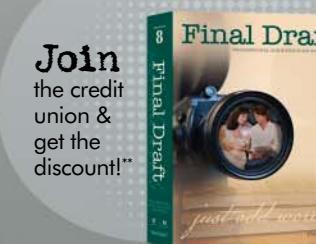
First Entertainment Credit Union already serves over 60,000 industry pros, but we want everyone in the biz to join. That's why we've cooked up this storywriting contest. We've got \$2,500 and 3 iPads to award to the best original stories, fact or fiction, that somehow involve or include the credit union. To enter the contest, simply join the credit union, write a killer short story, and then go to www.firstentertainmentwriteoff.com to upload it for consideration. While you are there, you can check out your competition, read up on our judges, drool over the prizes, collaborate with the other aspiring writers and more – it's a full-blown social network set up just for this contest. Learn more about the industry's leading financial institution at www.firstent.org.

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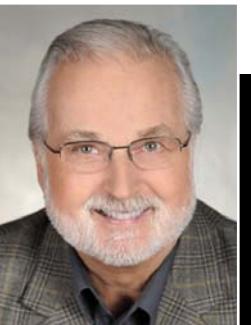


As you know, most Local 706 Industry Experience Roster members working on union agreements are covered by the Motion Picture Industry Pension and Health Plans. When the IA negotiated the 2009 Basic Agreement with the producers, they were able to restructure the "Plans" in a way that our members, families and retirees would still benefit and enjoy the same quality of care as they had in the past without a major hit to their pocketbooks. As the result of their talks, our pension, even though it must be carefully watched, is secure for now. Our retirees will still be receiving an extra 13th and 14th check each year for the duration of the contract, and our Active and Retiree Health Care will still be excellent comprehensive coverage without any substantial changes.

So much for what has happened in the past... Here is what we must do to maintain what we have now. In order to keep money flowing into the funds, we must make sure that every single project in this town is working under a union contract. If you are starting a show that isn't under a union banner, let us know, and we will get the International involved to endeavor to "flip it." No matter what the budget of a project is, nine times out of 10, the IA can tailor a contract to fit the show's needs along with getting you benefits. For the future of your pension and health benefits and staying eligible, **we must keep Los Angeles a union town!** More and more, your livelihood and benefits rely heavily on one word... "ORGANIZE!" Please call in all jobs.

Now, let's think ahead... The escalating cost of medicine, the unstable global economy and the ever-changing job market here in Los Angeles will have an effect on our upcoming Basic Agreement negotiations. Granted the negotiations are not for a while, but I want everyone to be aware that inevitably, there will be some changes in how our Pension and Health Plans are going to work.

With declining DVD revenues and hours going into the Plans, our union shows being lured out of Los Angeles by



“ Your livelihood
and benefits rely
heavily on one word
... ORGANIZE! ”

the producers. Once you are asked, please become part of the process... **It's in your best interest.**

On a lighter note, I would like to leave you with a little something I learned a long time ago... Each and every one of you has the potential to succeed; anything and everything is possible if you approach your life with a caring heart and a good attitude. As you go about your everyday schedules, greet your family and friends, and your fellow workers with a smile and a friendly manner; treat your producers and production personnel with respect and be thankful for the work. I guarantee that you will get back what you give.

Please enjoy this issue of *The Artisan*.

Tommy Cole

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From Hollywood to the Hill

If you were watching the news on July 14, you might have caught the newsflash that filming in California had increased for the second consecutive quarter. The California Tax Incentives are actually starting to work, even if it only seems like a small increase. Amy Lemisch, Executive Director of the California Film Commission, stated, "The incentive program is performing exactly as it was designed, leveling the playing field and keeping competitive." It's estimated that there are almost 100 films to begin production throughout California from July through the end of the year. So far this year, 23 productions received the benefits of the state incentive and were scheduled to begin after July 30. On the first day of the new fiscal year, the applicants for this year's incentives formed a line out the door. Commercials are still not covered by the tax incentives, but that sector has been showing strong growth and production increased a huge 35% from April through the end



Sue Cabral-Ebert on a mission

of June. Television production increased only 1.4% but if you think about it, the normal hiatus period starts in May, so that would definitely affect the low statistics. A few series were canceled, but the new season (the second half of the year) shows promise of a dramatic increase in scripted television. Even better, ad buyers are tiring of summer reality programming and are requesting that the broadcast networks put forward more scripted shows. That's good news for us.

Last March, I visited Washington, D.C., with a delegation whose purpose was to personally contact federal legislators and discuss with them the importance of jobs in Southern California. More than 200 business and labor leaders from all over Southern California and San Francisco converged on Capitol Hill to have one-on-one meetings and discuss the jobs situation. Within our delegation, it was always my job to discuss with each congressperson, senator or their aide, not only how important the tax incentive program is to our film and television community, but also to emphasize and reiterate the need for legislation to help control Internet piracy and the devastating effects it has had on our industry, and how it affects each crew member personally. It was with great pleasure

BY SUE CABRAL-EBERT
President, I.A.T.S.E. Local 706

that business and labor are side by side on this issue. Sister Maria Elena Durazo of the Los Angeles County Federation of Labor was also in attendance and was delighted to see another "labor person" walking the halls of Congress to stump for jobs. Our meetings were scheduled on the same week the healthcare legislation was being pushed through the senate, so many of the meetings were scrambled. Unfortunately, after going through all the security clearances, etc., our meeting at the White House was canceled at the last minute because of the late-night, behind-closed-door meetings that had the whole town buzzing. Meetings with U.S. Senators Feinstein and Boxer were reassigned to larger, less personal functions, but Congresswoman Diane Watson was especially glad to spend a very generous amount of time with the "Hollywood" people. Congresswoman Watson has been a true advocate of the film industry and even though she is retiring, promised to continue to be an activist for our causes. She is passing her support to former Assembly Speaker Karen Bass, who is currently seeking to win the 33rd Congressional District. Bass was, and still is, an active supporter of the tax incentives and worked diligently with the IATSE to get the bill passed. She truly realizes the importance of the initiative and the jobs it is creating and is committed to expanding the state incentives.

It's one thing to meet in a senator or congressman's office outside the Capitol building, but one of the most exciting and energizing meetings was in a small, cramped, private office off the Rotunda, where Congressman Xavier Becerra (31st Congressional District) took time with our delegation to address matters of importance to the district. As Vice Chair of the Democratic Caucus and a senior member of the House Ways and Means Committee, we were all aware that the healthcare bill was at the top of his agenda, so we had been briefed that our issues were probably not at the top of his list. The great surprise was his support and involvement in the anti-piracy legislation and how he is working with various governmental agencies to help control the problem. He was extremely well versed on the subject and pledged to keep fighting on our behalf. The piracy issue has cost hundreds of thousands of American jobs and has had a detrimental impact on our health and pension plans. The difficulty lies not only in controlling illegal Internet downloading, but government agencies that need to be provided the proper funding and work in alignment with each other. (Please read IATSE International President Matthew Loeb's letter, also in this issue of *The Artisan*.) As Co-chair of the Legislative Action Committee on the Hollywood Chamber of Commerce, I was again delighted to meet with Congressman Becerra in July. As moderator of the event, I was able to steer questioning and get him to share his knowledge on how our government is dealing with the issue. He was originally scheduled to speak for 45 minutes but ended up staying for an hour and half.

Once again in May, I traveled to Sacramento with the same group to meet again with state officials (I'm the only union

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member of the group). Our two-day visit was quite full with meetings with everyone from Gov. Schwarzenegger to Assemblymen Mike Feuer, Kevin DeLeon, Curren Price, Jr., and Assembly Speaker John Perez. The meeting with Schwarzenegger was fairly brief but we immediately hit common ground with talk about the film and television tax incentives, and of course, his former make-up and hair team, Jeff Dawn and Peter Tothpal. I personally felt our meeting with Speaker Perez' deputy, Rick Simpson, was the most gratifying as it gave me a chance to give direct feedback and let the somewhat insulated legislators know that the tax incentives actually are working, even if it is only a small amount. It was very evident during the conversation that they really didn't know if it was having an effect. Timing is everything. Just a few days prior to our visit, one California senator had introduced legislation that would have dramatically threatened the tax incentive bill—and not for our benefit. Networking through other business meetings just before the trip, we were able to rally support from alliances and be instrumental in stonewalling the new legislation—something we were really proud of! The momentum was on our side and we carried that to Simpson. During a recess of the California Assembly, we looked at the aspects of how the original tax incentive legislation was working and helping to bring back employment and how this new legislation might severely hamper the longer term progress. I spoke bluntly and let him know that we needed Perez' support to prevent the changes. Our candid meeting opened the door (even if it was a back door) and communicated how the vast majority of our film community was against altering the tax incentives plan. We all wish it were a bit more competitive, but in a state that's in dire financial straits, leave it alone. That meeting alone was worth the trip. As it stands right now, SB1197 remains in place.

July gave me the opportunity to once again meet with both U.S. Congressman Becerra and California Assemblyman Feuer (42nd Assembly District) in two separate meetings. I was asked to moderate roundtable discussions between the legislators and the Hollywood community, fielding questions and keeping it lively. Becerra once again reiterated his commitment to battling piracy, expressing his knowledge of how severely it affects not only our industry, but the direct effect on each of our members. Everyone attending received a great education on how each of the layers of governmental agencies overlay upon each other and how appropriations to fund these laws need to be in place. Assemblyman Feuer gave a report on the current legislative climate in Sacramento. He discussed at length the serious budget challenge that our state is facing, commenting that services throughout the state will need to be cut due to the dire financial situation. As Co-chair of an Assembly working group on

job creation, Feuer stated that he anticipates the speaker will be introducing a comprehensive jobs package in the coming weeks that will include tax incentives for new hires. He discussed the importance of job creation to the state economy.

Getting involved in political issues has become increasingly important for our union—it affects our survival. For many years, we coasted along complacently taking our livelihood for granted, never even thinking about the fact that other people would want to take it away from us. The city, county and state never saw it coming either, therefore, never set up an infrastructure to prevent it from happening. It was almost a perfect storm. Although our needs are different from



Sue with delegation (top left), sitting with California Assemblyman Mike Feuer (above), and at the table with U.S. Congressman Xavier Becerra (left).

other sectors, the film business in our state was like the big cash cow. It was there, it brought in lots of money, thousands of jobs, billions of dollars in tax money to support cities and counties, but it took care of itself and didn't need much governmental assistance. Then in less than a decade, it all went away. In all my years as a working make-up artist, I went from job to job—I always worked, rarely stopped, sometimes in town but much of the time on distant location. Then suddenly in 1998, everything went to Canada and for the first time in my career, I went for seven months without a job. It was traumatizing, so I know what it's like, I've been there. The dollar exchange leveled out and California production came back and I was fortunate enough to get back in the game. But now the game has changed again, and I feel fortunate to be in a position to be an advocate for my brothers and sisters. I'm not alone; other Locals and especially the International, are fighting diligently—everybody hits on different strategies and areas. This town needs to wake up and make changes to truly become film-friendly again. As a body, we make up a very large and powerful voting block. If it takes a few meetings and trips to get time to get one-on-one face time with legislators, whether city, county, state or federal—whatever it takes to keep reminding them that we are a very large body that is reaching out for their attention and assistance, I'm more than happy to help.

IMPORTANT LETTER

INTERNATIONAL ALLIANCE OF THEATRICAL STAGE EMPLOYEES, MOVING PICTURE TECHNICIANS, ARTISTS AND ALLIED CRAFTS OF THE UNITED STATES, ITS TERRITORIES AND CANADA

1430 Broadway, 20th Floor, New York, NY 10018 • (212) 730-1770 • Fax: (212) 730-7809 • Finance Dept. Fax: (212) 921-7699

July 9, 2010



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John E Jackson
Corresponding Secretary
IATSE Local No. 706
828 N. Hollywood Way
Burbank, CA 91505

Dear Brother Jackson:

You may be aware that in March 2010, the AFL-CIO Executive Council issued a statement entitled "Piracy Is a Danger to Entertainment Professionals". A copy of the statement is enclosed for your reference. This issue is one that we in the IATSE have been fighting for several years now and joined forces with other unions and guilds to avail ourselves of every avenue that will assist us in the protection of our memberships.

The issue of "piracy", or Digital Media and Intellectual Property theft is of grave importance to our members because of the impact it has on wages and benefits. In this campaign against "piracy" it is necessary that we strive to educate and bring a greater awareness to our membership and the general public across the United States and Canada.

There are many illegal streaming sites where operators John E will solicit users to provide payment to purchase "subscriptions" or "memberships" or otherwise pay for illegal content. These sites often feature advertisements for legitimate products or services alongside illegal streaming of unauthorized movie and television content. They may use trademarks and cover art of well-known studios and distribution companies or provide a plot summary of a movie or a list of the cast of characters. Web site operators of such illegal sites purposely use these techniques to fool consumers into believing that their websites are legal. Many of these sites have connections to organized crime groups which have been linked to other crimes including child pornography, human trafficking and terrorism.

To this end I have directed that information be posted on the IATSE's Web site where the viewer can access lists of legal sites for downloading/streaming movies, television shows and music. These lists are updated on a regular basis on the sites of the Motion Picture Association of America (MPAA) and the Canadian Motion Picture Distributors Association (CMPDA).

If your local union has a Web site, I am requesting your assistance in keeping our members informed and educated by posting a link to the IATSE's site: <http://www.iatse-intl.org/DMPTheft/thelegalcontent.html> where your members may gain access to these lists so they know where on the Internet they should be accessing such content legally. This will not only assist us in our campaign against Digital Media theft but it will also protect our members against fraudulent sites.

Please feel free to have your Web administrator contact MaryAnn Kelly, administrator of the IATSE Web site at our office in New York at: 212-730-1770, or by email at: mkelly@iatse-intl.com

Best regards,

In Solidarity,


INTERNATIONAL PRESIDENT

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www.iatse-intl.org



My Motto: HAIR MUST NOT WIN

BY TENA
PARKER BAKER
JOURNEYMAN
HAIR STYLIST

I RECENTLY RECEIVED A CALL FROM A COMMERCIAL PRODUCTION COMPANY IN NEW YORK CITY THAT HAD CALLED LOCAL 706 AND REQUESTED A "SKILLS LIST" OF HAIR STYLISTS WHO WERE PROFICIENT IN HAIR LACE WIGS. MY NAME WAS INCLUDED IN THAT LONG LIST OF MY BROTHER AND SISTER HAIR STYLISTS, AND I BELIEVE THAT FILLING OUT THE QUESTIONNAIRE AND RETURNING IT TO THE LOCAL MIGHT HAVE BEEN THE FIRST STEP TOWARD GETTING THE JOB. I DON'T HAVE A WEBSITE, BUT I DO MY BEST TO KEEP MY IMDB INFORMATION ACCURATE, TRUTHFUL AND UP TO DATE. I ALSO POSTED MY PARTIAL PORTFOLIO, WHICH CAN BE VIEWED ON YOUTUBE TITLED "TENA PARKER'S PORTFOLIO," AN EFFICIENT AND NO-COST WAY TO VIEW MY WORK WITH EXTENSIONS, COLOR, WIGS, PERIOD AND CONTEMPORARY STYLING. I MADE THE SLIDE SHOW ON MY COMPUTER USING MY iMOVIE, POSTED IT ON YOUTUBE AND NOW I HOPE THAT MY PEERS, PRODUCERS AND ANYONE ELSE INTERESTED WILL TAKE THE TIME TO LOOK AT MY WORK. I ALSO SAW THIS AS A PROACTIVE "GREEN" WAY TO SHARE MY WORK. NOT ONLY WAS IT FREE AND FUN TO MAKE, IT ALSO SAVES ON GAS AND AVOIDS RUNNING ALL OVER TOWN. POSTING MY PORTFOLIO WHERE PRODUCERS COULD LOOK AT IT GIVES THEM A CHANCE TO SEE IF I AM IN THE ARENA OF STYLIST THEY ARE LOOKING FOR.

I received a call from the production company asking my availability. They then asked if I could come immediately and meet the director, Paul Middleditch. The product was Bud Light. During the interview, I was shown all three scripts and storyboards that had been drawn by the director. I was then asked to watch an animated version of all commercials on a computer. While waiting to meet with the director, producers, writers and the client, I took notes, wrote questions and came up with ideas for hair styles for each spot. Being prepared with questions when interviewed shows your interviewer that you are looking for a challenge, creativity and genuine interest in the project. *Garage Sale, Founding Fathers*

and *Closest Encounter* were the names of the three commercials and when I entered the conference room, I was faced with the creative team and now, the agency was also now included. We began by breaking down the commercials one by one...

Commercial #1: Garage Sale

This first commercial was to be filmed in a contemporary setting, had a large case with eight principal actors and 12 background. No special needs and not much discussion was needed for this spot.

Commercial #2: Founding Fathers

I called upon what I call my "Angel Trailer Fairies" this day, as it was going to be close getting everyone ready and approved by the client on time for the set call. The location was Yucaipa—nearly two hours from Los Angeles, and we needed to have everyone ready by 7 a.m. This was going to be the biggest challenge of all the spots, and the production let me hire three more hair stylists, which meant we were allowed 10 minutes per actor. Four of the actors were to portray our Founding Fathers: George Washington, John Adams, Benjamin Franklin and Thomas Jefferson. There were also three women featured and 30 background. Originally, the storyboards and animated version of the commercial suggested that these women were to have contemporary hair styles, but in actuality, the client wanted everyone in Colonial/Revolutionary War-period styling. There were no fittings for this large cast of 37 and I was given only two days prep for all three commercials. Fortunately, I had Assistant Department Head Susie Maust for one prep day as well. I knew of her expertise with wigs and her involvement with reenactment in this same period. When there are no fittings, you have to anticipate and over-prepare. Not knowing what the cast looked like, I wigged all four Founding Fathers and prepped boxes of extra hair from my stock, along with accessories for the period. We needed to be prepared for any surprises. I contacted extras casting and requested that all background women come in the smallest hair rollers they had, and not take out the rollers until a stylist either asked them to, or we did the work ourselves. This helped, along with a lot of research, hairpins and hairspray. Using the Internet, I sent research photos to my two additional stylists, so we were all on the same page style-wise.

Thomas Jefferson's wig was already a light shade of red, but the client was adamant about enriching the color. As I hate to commit to a permanent color on my stock of lace wigs, I chose to use a color shampoo instead of permanent color. I blended shampoo colors and soaked the wig until I was happy with the color. The style was pulled back with a black ribbon, and I was told he would be wearing a hat. We conferred with wardrobe (and made sure they understood the actor would be wigged) and checked to make sure the hat would fit. The client wanted a younger version of Benjamin Franklin with a little bit of hair on top but there were no constraints on the color, so

when I found the right color and length, out came my scissors and I cut out the top portion of the wig, leaving the back and sides. I kept the hair I cut out, just in case we needed it when applying the wig. I'd been told that the actor portraying Ben had very little hair on top, so I knew we could make it work and bring Mr. Franklin to life. Franklin's partial wig was left in the "magic wands" of Sue Maust; she did it effortlessly and it looked like a piece of art when she was finished. Blending Reel Color, adding the partial wig, combing, styling—nobody would ever know how much effort it took as it looked so natural. When you see the commercial, it looks like his own hair. George Washington's wig was also human hair with a wave in it. Since once again this wig had no prior fitting, our greatest fear was about it 'growing' in the heat of the day after it got styled. After styling, I air-brushed white Reel Color to cut the yellow in the wig, then sprayed white dry shampoo over the whole thing to give the appearance of a powdered wig. It was a great effect and the wig fit perfectly! On John Adams, we again used a human hair wig with a natural wave, pulled back and tied with a black ribbon (no hat). Prepping for this day, I asked transportation if they could get my additional stylist trailer as close as possible and I set up a "base camp" outside between the trailers with access to the prepped hairpieces, switches, accessories and wigs for all four stylists to access easily. We had only four hours to get everyone ready (less than 10 minutes per styled actor and background) and couldn't have done it without the skillful hands of Elizabeth Rabe and Linda Dalbec-Rasmussen.

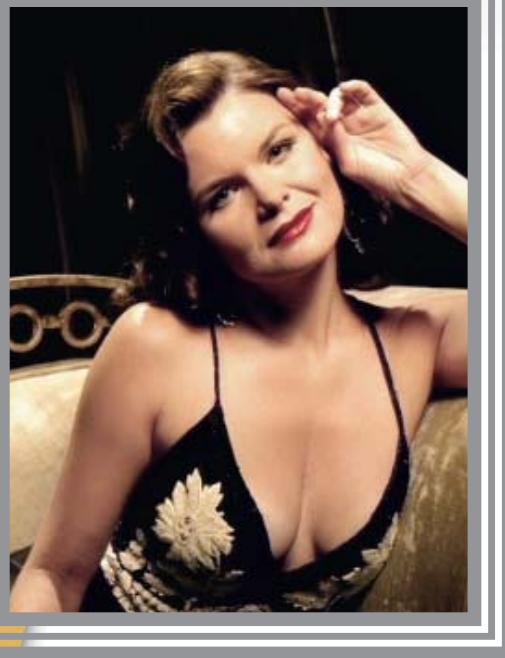
Commercial #3: Closest Encounter

This one was a UFO landing with three gorgeous aliens in tight-fitting costumes and platform boots. In animation, all three women had different colored and styled hair, but they actually listened to my suggestion that all three wear the same synthetic wigs to compliment the shine of their costumes. The director also wanted them to wear antennas, so we chose wigs (all black—1B) that allowed for headbands underneath. Again, they agreed with my suggestion for a medium-length, angled-geometric cut with fringed bangs; short enough to show off their figures rather than hiding under long hair. Thank goodness the wigs were synthetic—it rained on the day of the shoot. And of course, we had military and civilian background.

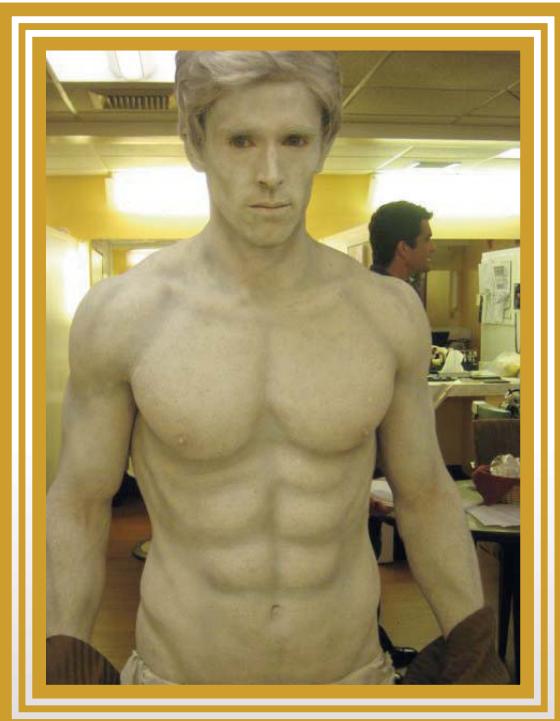
I was so thrilled to have an opportunity to write this article for *The Artisan*. I love to read it and pick up what others have shared. As a second-generation hair stylist in this Local, I feel there are great expectations and plan to honor my mother (and mentor) and her reputation, Bunny Parker, who is now enjoying her retirement! I've been a hair stylist for 23 years and we only did two films together, but she trained me well, gave me confidence and allowed me to shine. We are so very blessed to do what we love and make a living doing it. Abundance to you all for the rest of the year, and now I am on to my next job in August—a sitcom for NBC called *Perfect Couples*. •

Soap Operas

THE BOLD AND THE BEAUTIFUL



Our glamour girl



Our statue man

HAIR by Michele Arvizo, department head hair

I have spent most of my career in the theater and the salon. I have been able to utilize all of my salon experience, period hair styling and wig skills on the show. Being that the Forester family owns a fashion house, we are able to get very creative.

I take care of Katherine Kelly Lang, Heather Tom, Jackie Woods, Jennifer Gareis, Ashley Jones, Kimberly Matula and Alley Mills. I like the hair to look as natural as possible with its own body and shine. I'm a big fan of sexy, romantic-looking hair. The show is called *The Bold and the Beautiful* so it's important that the women look beautiful, sleek and sexy.

I have a lot of fun with Jackie Woods' character who plays "Steffy." One minute, she has a very sleek business-like polished look, the next, she may be doing a sexy, flowy big hair lingerie photo shoot.

I look at each actor individually and take into consideration their character and wardrobe.

Some of my techniques are doing a blow dry and leaving the brushes in until they all cool to achieve maximum volume and shine.

Some of the products I use are Redken glass, the men love Bumble and bumble products. I love Foaming Pomade for my up do's and a Mason Pearson brush.

And of course, having Audrey Soto as my assistant makes everything run smoothly.

MAKE-UP by Christine Lai-Johnson, department head make-up

I supervise the make-up on *The Bold and the Beautiful*. I have worked on the show since it began 23 years ago. I have had the wonderful opportunity to have won a Daytime Emmy, and we have been nominated 12 times for make-up on *The Bold and the Beautiful*. I am so proud to mention that our show was and is currently the "best daytime drama" show, winning the Emmy two years in a row (2009–2010).

This show has taken us to beautiful locations to shoot such as Italy (Lake Como, Venice, and Portofino) and Barbados. Our show has presently been added to *The Guinness Book of World Records* for the "most watched soap opera" in the

world and is seen in more than 110 countries worldwide!

We have had many famous guest stars on our show from Betty White to Charlton Heston. (I even got to play his make-up person in his scene.)

My regular crew currently consists of three talented ladies: Melissa Sandora, Allyson Carey, and Jackie Brubaker.

Our show is about two Los Angeles fashion houses and two families and all the drama that goes on between them all and then some!

So with that said, we get to do all sorts of make-up, from basic beauty, ultra-high fashion m/u, FX m/u (accident, fight, burn victims), women masquerading men, the lists goes on. They write it, we paint it!

Products we like to use, let's see, we like all types to get the job done: RCMA, MAC, Make Up For Ever, Cargo, Lancome, Stila, Temptu, 3 Degree, Kryolan, Ben Nye, and the lists goes on...

I would like to mention that working in daytime television is a very fast medium. We shoot two shows a day, maybe 120 pages of dialog too. Sometimes we barely get a few days' notice for a gag. So prep and camera testing is a luxury we sometimes get for complicated make-ups, and we have to apply it in "Grease Lightning Time!" Many times we have to create a special effect m/u "right out of the set bag" for those on the immediate set results! Head gash wound, no problem!

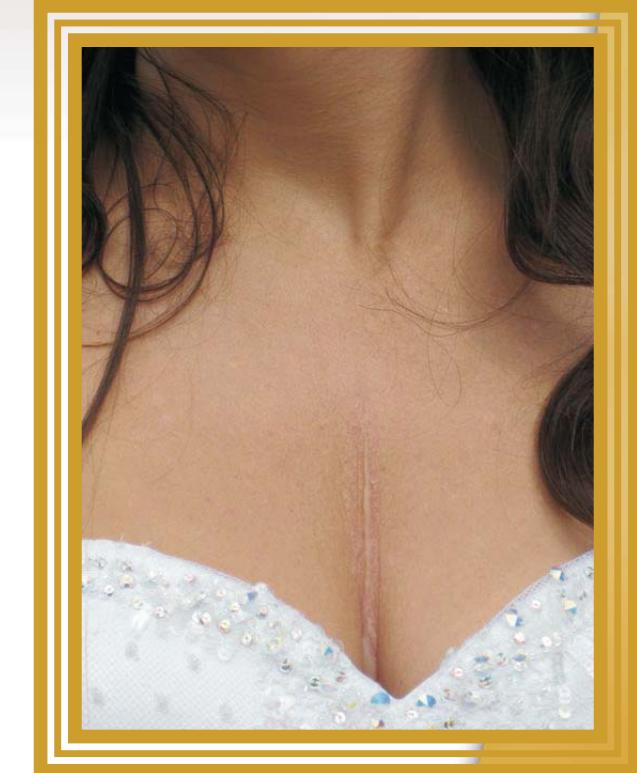
For example: We have an actress who wears an ongoing "heat transplant scar" from open-heart surgery (heart given to her from her dead brother—what a guy!). It's been 2½ years of ongoing continuity. Oh, that's another thing we are dutifully bound by continuity, perfect example.

Another example: An actor needs to be made up as a plaster statue for a photo shoot, OK! Four artists, we all take a quarter section and bam! Statue!

Yeah! Teamwork!

In closing, *The Bold and the Beautiful* has and is a fun and creatively rewarding show to work on, and most importantly, I have had the great opportunity to work with some of the best make-up artists and hair stylists in the biz!

Bring on season 24! •



Heather Tom with ongoing scar



Christine Lai-Johnson touching up Betty White

Soap Operas

Days of Our Lives



Standing from left: Joleen Rizzo, Gail Hopkins, Nina Wells & Glen Alen Gutierrez.

MAKE-UP by Gail Hopkins, department head make-up

Days of Our Lives is about to celebrate its 45-year anniversary and 45 years of soap opera make-up going from Max Factor panstick to 2010 airbrush. This is a special opportunity to honor the many wonderful, talented artists who've been part of our team. It's also a chance to reflect on the journey of the *Days* make-up department.

Our make-up team—Nina Wells, Deidre Decker, Joleen Rizzo, Glen Alen Gutierrez. Our hair stylists—Margie Puga, Matthew Holman, Patrick Kilian & Kate O'Neil-Harley. *Days* has been so lucky to have the high caliber of make-up artists and hair stylists over the years who have contributed their artistry & talent. Make-up artists Keith Crary, Lucia Branca, Carol Brown, Robert Sloan, Ken Schoenfeld and Richard Snell are among the talented alumni.

As for the journey—years ago, soaps were a regular taped show, where a more theatrical make-up was done. There was more shading of jaws and cheekbones—it was much more corrective. We used to add more color (more red at NBC) because people would look washed out due

to the lights & cameras. We only used make-up made for television and films. It went from Max Factor panstick & pancake to Bob Kelly sticks to Bill Tuttle base which was a thinner foundation. Back then, it was a *Dynasty*-fantasy look. Things have changed to where it's going toward high definition and you need a natural, glowy look—more like features. Now, we like to use studio bases like Make Up For Ever HD & Temptu as well as department store bases like Armani. The show casts beautiful people so you don't have to do as much corrective work, unless you are trying to make them less haggard because of their heavy work/party schedule (just kidding).

Because of the unusual twists & turns of soap opera storylines, we've been able to do many fun things ... multiple weddings (Sam's been married 13 times) and elaborate parties, a 1940s period-show fantasy & make-up, etc. Keith Crary has created many dazzling fantasy make-ups ranging from monsters and whimsical creatures to Cleopatra. Every make-up he does is a magical work of art. He began his career doing his make-up as a clown for the Ringling Bros. and Barnum & Bailey Circus. He joined *Days* in 1976.

In special effects, our make-up artists relish doing the make-up for whatever injuries and traumas are inflicted on the characters. In one episode, Lucas was locked in a freezer truck and he was made up to go through various stages of hypothermia & frost bite.

3rd Degree Silicon and Skin Illustrator Color systems are favorite products. We jump at the Kodak moment when actors come in with real injuries, to study and record them for future story lines. Our special effects make-ups include the amazing work of the late Richard Snell, who designed and collaborated on many prosthetics & bald caps.

Many of our incredible hairdressers have come from a theatrical background and have extensive training in the theater with lace front wigs and hairpieces. They are able to deliver anything they are called upon to do.

The taping schedule has changed drastically since I started in the 1980s. *Days* used to tape one show a day, five days a week—year 'round. They had a crew ready to take down the sets and re-light every night. Now, they tape seven to eight shows a week and take 14 weeks off. It's an intense, fast-paced schedule where we juggle 40 actors doing multiple shows per day. I call it "Make-up NASCAR." It's a huge job to coordinate the actors' many different looks, making sure the continuity is correct and everyone is on the same page. It definitely takes a team effort and our talented hair stylists and make-up artists do a fantastic job.

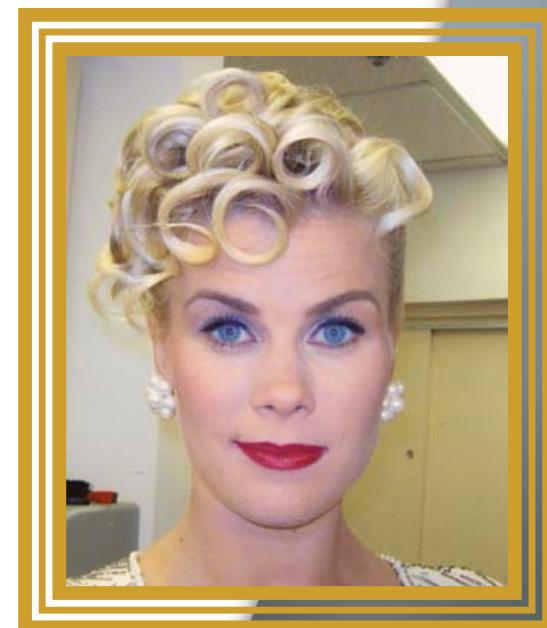
There is a camaraderie among the *Days* make-up and hair team—past & present. It's a family. We continue to inspire and educate each other as *Days* evolves.

What a joy it is to work and be inspired by such gifted, dedicated and wonderful hair stylists, make-up artists, cast & crew. Margie Puga always says, "Have fun!" and I am doing that and feeling so grateful.

HAIR by Margie Puga, department head hair

Coming to work at *Days of Our Lives* has been so much fun for me. I get to do what I love—"hairdressing"! How great is that? Making pretty and sometimes not so pretty depending on the script. Whatever it is, I love it! That's the easy part.

Here at *Days* we have a very talented and dedicated hair team. We all agree that there is nothing better than "doing hair" for a living.



Sami Brady
in curls



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THEATER THEATER NEWS

Contract Negotiations Run Smoothly

At the beginning of this year, I reported that 2010 was going to be a 'banner year' for this Local in regards to the negotiation/re-negotiation of our non-Roster contracts. I would like to take this opportunity to report on the great progress that we have made.

Earlier this year, we reached a successful agreement with Team San Jose (Broadway San Jose); this new employer first signed a contract with us last year, filling the gap left by our longtime association with American Musical Theatre of San Jose. Working with our San Jose steward Robin Church, we were able to build a successful new agreement, covering seven venues in Silicon Valley, and encompassing rates and conditions for industrial shows.

As a tail end of our Disneyland Resort negotiations in 2009, our Theme Park members voted (unanimously!) this year to accept a negotiated proposal to participate in the Disney 401(k) Plan beginning Jan. 1, 2011—the same plan utilized by the management and administrative staff at Disneyland. This is the first time that a

“ This is an exciting time in our Local ... and we are working hard ... negotiating good contracts on your behalf. ”

bargaining unit group has been allowed to contribute—with partial matching contributions from the employer—into this plan! This is very exciting for us and our members...

After many years, we finally have an agreement with the Orange County Performing Arts Center (OCPAC). For the first time, OCPAC has agreed to hire our members exclusively and make benefit contributions on their behalf. We will re-negotiate this agreement in the fall.

Tommy Cole and I negotiated a new Center Theatre Group contract; we were especially proud that we were able to reach an agreement without concessions or give-backs. I was also able to negotiate a new Performing Arts Center/Music Center agreement (which piggy-backs on top of the CTG agreement), and was able to convince the employer to pay a kit rental fee in certain circumstances. I am slowly making headway in getting the L.A. Philharmonic to agree to a similar arrangement (to cover the Walt Disney Concert Hall and Hollywood Bowl).

Tommy and I successfully reached an excellent new four-year deal with the Los Angeles Opera. Negotiations went extremely

THE ARTISAN

:: Makeup Essentials 2010

We designed them just for you!



Styling hair from left: Matthew Holman, Patrick Kilian & Margie Puga

Matthew Holman, Patrick Kilian, Kate O'Neil-Harley and I design & create hair styles every day in a half-hour or less. If you've never worked on a soap, you should try it at least once. Garry Allyn and I were just talking about this the other day. It's not so simple. It's a challenge that involves art & strategy. There are so many factors like creating different looks in a short time, then restyling it and matching it two weeks later.

Considering that we rarely tape less than 125 pages a day—five days a week—that's $7\frac{1}{2}$ shows per week. Plus, taping out of order most always. It would be easy to panic, but I like to think that we don't.

There is a lot of action in & out of the make-up and hair departments, not only when we're getting the show ready for tape but also in between. Everybody likes to be in our room! The actors come in & out all day long. We do have fun. Laughing with each other and at each other. Some of the things we laugh about are things we can't talk about in this article. What can I say? We do entertain each other daily.

Another thing that comes to mind is a funny story about Farah Fath, the actress who played Mimi. She always came in with different color hair. She was young and didn't know the rules quite yet. We made it work using color mousses and so on. But this one Monday, after working on some MTV thing, she came in with these horrific extensions. I had to match her style from Friday—which was a soft-curled bob. I don't know what she was thinking! That was the famous creation of the “curly hair pink hat.”

The good thing is that it was a winter scene. It gets

very cold in Salem. So I ran to wardrobe. Richard Bloor found a pretty pink wool hat. We found some wefts that matched the color of her hair. I curled and sewed them inside the hat making it look like her Friday hair style, only now with a hat. It worked! We just didn't have time to take out her extension. That's the kind of crazy thing that happens around here. The funny thing is that everyone loved that hat except Farah. At the beginning, it was great but it was the longest day ever. She had to match that look for two weeks and it wasn't winter anymore when Farah wasn't wearing the hat everyone else was.

We use and try new products all the time. Product research is a big thing with us. Our faves are Aveda Aguage, KMS, Kerastase, Your Hair Sucks, and Rudeman creamer. It all depends on the hair you are working on.

Period hair styles excite me. We had so much fun doing the '40s segment. Sami Brady played a blonde bombshell. She was inspired by an adorable '40s actress named Judy Holliday. I'd seen many of her films. So it was clear from the start.

Our hairdressing team researched it for days using photo books of actresses from the '30s & '40s. The wardrobe was beautiful. The make-up was phenomenal! Everything was perfect. Our hair team rocked it. Matthew did a beautiful '40s do on Chloe. Kim was inspired by a '40s Barbara Stanwyck look and Patrick worked background. One of the do's I gave Sami was a Betty Grable up do. We were proud when we saw the end result.

We are inspired by the wardrobe, the fantasy of the script and the vision of the actor.

I've been working on *Days* for 11 years. I still can't believe that it'd passed so quickly.

We have wonderful make-up artists. Every “one” is talented to the max. You know it sounds kind of crazy, but we really do love each other.

I think of all the talented and wonderful hairdressers that have come through our department: Kim Davis Salvatore, Garry Allyn, Sean Flanigan, Randy Sayer and Arleen Chavez, including Terrie Velasquez-Owen, Zora Sloan, Natasha Ledek. Wow! They all had something special to give to *Days*. And we're all the better for it.

Last but not least, Gail Hopkins. I don't know how she does it all but she does. She remembers “everything” and makes our make-up and hair departments run so smoothly. •



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:: Lumière Grande Colour Palettes

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THEATER

THEATER NEWS

well, thanks in no small part to the strength and commitment of our Committee: Darren Jinks, Samantha Wootten, and Brandi Strona—who were all present throughout the negotiations. This agreement was unanimously ratified by our members!

July was all about our major contracts to the north: San Francisco Ballet negotiations went extremely well; we were able to agree to a reversal of all of the concessions made in 2009, and see a little raise in wages and benefits as well. The San Francisco Opera talks were tough but ultimately, we found 'creative' ways to find increases in wages and benefits for our members during the employer's financial "freeze" situation. Thank you to our committee: Melanie Birch, Andrea Pino (both of whom were present at the San Francisco Ballet negotiations), Denise Gutierrez, Tim Santry, and Vanessa Taub-Flores (Vanessa made outstanding contributions during both our San Francisco Ballet and San Francisco Opera talks), and of course, our San Francisco steward Susan Stone, who worked tirelessly all month helping me prep for both sets of negotiations. Susan is a huge asset to our Local.

Currently, at the time of this writing, I am continuing negotiations with KTLA; later this month, I will enter talks with Fox (KTTV/KCOP and Fox Digital); these negotiations are done with the participation of several other Locals in Hollywood, and led by Pete Marley—one of our West Coast IA representatives. These talks promise to be tough, as always...

We're only halfway through! We still have negotiations with the Ballet San Jose, San Diego Opera, Broadway San Diego (new!), Nokia/Staples Center, CBS, and a brand-new contract to cover the new *Cirque du Soleil* show at the Kodak Theatre (coming in 2011) to look forward to, and several non-union network television venues we hope to organize in the near future.

This is an exciting time in our Local, and I am happy and proud to report that we are working hard and doing our best to represent our hard-working members, negotiating good contracts on their behalf.

So, if you don't see me in the wings, you know that I'm at the bargaining table...

EVENTS

CALENDAR OF EVENTS

2010

- | | |
|--------------------|---|
| September 6 | Labor Day Holiday:
Offices Closed |
| September 12 | Board of Trustees Meeting
Make-Up Craft Meeting
at Television Academy |
| September 13 | Executive Board Meeting |
| October 1 | Close Out Phone Book |
| October 3 | Board of Trustees Meeting |
| October 10 | Hair Craft Meeting
at Television Academy |
| October 11 | Executive Board Meeting |
| October 18 | Theatrical Meeting
Local 706 Office at 7 p.m. |
| November 1 | San Francisco General
Membership Meeting |
| November 7 | Board of Trustees Meeting |
| November 15 | Executive Board Meeting |
| November 21 | General Membership
Meeting |
| November 25 | Thanksgiving Holiday:
Offices Closed |
| & 26 | |

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THE ARTISAN

NEWS EXTENDED FAMILY NEWS



She's So Cute!

Cielo Jaya Solares was born on February 2, 2009. She weighed 7 lbs 8 ozs at birth. This picture was taken in May of this year, so she was just over 15 months.

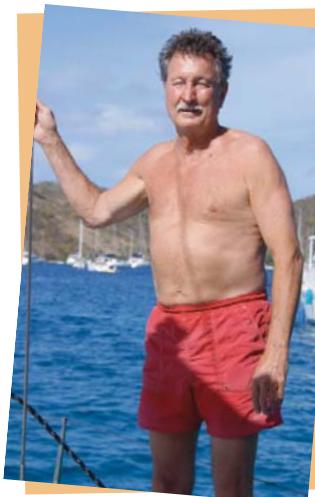
She is so sweet, with a very happy disposition. Her name means heaven in Spanish.

Sincerely,
Make-up artist Kylie Bell & husbnd Erik Solares

Retired

Hello everyone! Just wanted to let you know there IS life after retirement from 706! Here I am standing on the bow of our 40' bareboat charter boat sailing for eight days around the British Virgin Islands!

Life is Good!
Jim Kail
Kailjr1@gmail.com



In Memoriam

Shirley Althouse Madden (1918–2010)

We have recently learned of the passing of Shirley Althouse Madden on June 25. She was a journeyman hair stylist who joined Local 706 in 1947. As was the custom during those days, she began her career working at the major studios: Fox, Columbia, Universal, Warner Bros., and eventually, became a member of Local 706. She worked her way into journeyman status with her many talents, not only as a hair stylist, but also as a designer and colorist. During the early days of television, she was hair stylist for *The Gale Storm Show* and *The Outer Limits*. She also worked on numerous studio features with Elvis Presley, Ronald Reagan, Jane Fonda, Barbara Stanwyck, Rhonda Fleming, Fay Wray, Raymond Burr to the top rock & roll singers from the 1950s in the film *Go, Johnny, Go!*



Shirley was also a member of the elite group, the Society of Cinema Hairstylists (no longer in existence). Unfortunately, her hard work and dedication to the job resulted in severe back injury, surgery, and a very long recovery. Although she worked sporadically into the early 1970s, she retired early. After the passing of her husband Clinton, Shirley sent a note to the Local reminiscing that her working days were the happiest days in her life and how much she missed her friends. She moved to Las Vegas, Nevada, and rented her home to families and friends for weekend getaways—with tennis courts and a spa. She even picked up visiting guests at the airport. Shirley Althouse Madden is survived by her son John of Santa Rosa, California.

Jack Freeman (1922–2010)

My friend Jack Freeman was one of the greatest persons you ever wanted to meet. He was kind, generous and intelligent. He read a book a day. Everybody in the business loved him. He did make-up for some of the biggest stars of his time. His talent and ability was unbelievable as a make-up artist. He was always ready to give a helping hand to everyone. He will be truly missed.



THE ARTISAN

NEWS EXTENDED FAMILY NEWS

Dan Greenway (1917–2010)

Right after World War II ended, Dan Greenway was hired as a make-up apprentice at Republic Studios, now known as CBS Center Studios (CBS Radford). Although the studio made some of the premier films of that time, it was better noted for the singing cowboys Roy Rogers and Gene Autry, serials and cheap "B" movies that were produced in a week for a budget of \$50,000. He learned his craft, was accepted into membership in Local 706 and became a journeyman in 1949. Dan was always known for his wonderful sense of humor and his innate ability to have fun on the job. Not only was he funny but he could always find something to like about everyone—he made each person feel special by complimenting something about them, whether it was their smile, hair or artistic abilities. He was a great story teller, but when asked to write a book, he declined saying he didn't want to "rat out his friends."

Dan worked on numerous feature films and television series during his 45 years as a make-up artist—two films with Elvis Presley (*Clambake*, *Frankie and Johnny*), two with Gregory Peck (*Pork Chop Hill* and *The Big Country*), Charlton Heston, James Stewart (*The Man Who Knew Too Much*), Audie Murphy, Jean Simmons, Carroll Baker, Raquel Welch, Jane Russell, Linda Christian and Rip Torn. Photos supplied by his family also show Dan maintaining Kirk Douglas' make-up on *20,000 Leagues Under the Sea* in 1954 (Dan was Gustaf Norin's assistant). He was make-up artist to Roy Rogers and Dale Evans on *The Roy Rogers Show* and Efrem Zimbalist Jr. on *The F.B.I.*, and photos show him working on Jack Kelly who portrayed Bart Maverick on the series *Maverick*. As was the custom of the time, many of the films he did were not credited, as only the studio department heads were listed.

Dan and his wife were fortunate enough to travel the world, whether on productions or on leisure time. When he retired in 1981, Dan and Helen moved to Baja California, built their beautiful home and became one of the pioneering Americans who settled around Rosarito, Mexico. He loved living right on the beach and was featured in an interview on *CBS News* in 2005 as one of the first sun-and-surf lovers who had found their affordable piece of heaven. As he said in the interview, "It's a beautiful life." After two surgeries to fight cancer, he lived with his daughter Cindy in Las Vegas, along with her daughters Tiffany and Victoria and great grandchildren Alexandria, Mary Katherine, Faith and Ethan—four generations that got to know and adore the grandfather who told wonderful stories. Unfortunately, due to post-surgical complications, Dan passed away in his sleep. All family and friends are welcome to attend a memorial on August 22 in Cantamar, Mexico (near Rosarito). If you would like to attend, please call the family at (702) 562-3594 for more specific instructions. In lieu of flowers, it was his wish for a donation of any size to go to the Baja Scholarship Foundation in his name. The email for the foundation is JGGLLK@aol.com and all donations are tax deductible.

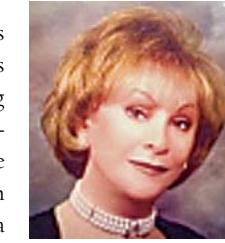


Lynn Masters (1930–2010)

"I desire to become a member of the make-up artists and hair stylists Local 706 because I believe that this type of organization is instrumental in maintaining the high standard of quality and ethics of my profession. Membership in this organization implies the integrity and skill of workmanship of which I am proud. I feel that only by the combined efforts of a group such as this, can the mediocre and inept be prevented from lowering the esteem with which the general public views our profession."

These profound words were found attached to the original qualification questionnaire that Lynn Masters filed in 1962. Her long and admirable career produced some of the most iconic hair styles of the 1960s and '70s—the stylized blondeness of Barbara Eden on *I Dream of Jeannie* and the dark, perfect flip that will always be associated with Marlo Thomas on *That Girl*. Even the Local 706 trademark reflects the essence of that hair style that was so much a part of the 1960s. Her craftsmanship and abilities with hair were perfection, and she gladly shared her knowledge and techniques. Always the workhorse, she finally received recognition for her abilities when she was nominated for a Make-up Artists and Hair Stylists Guild Award (alongside Michael Reitz and Karen Bartek) for her work on *Alias* in 2001.

Lynn was an outgoing, fun-loving and caring dynamo who loved a good story and lived many adventures that kept her audience



listening and laughing. She played matchmaker for Marlo Thomas and her husband Phil Donahue. When Marlo was a guest on his talk show, Lynn thought Phil was so handsome and adorable, she said to Marlo, "He's going to be your husband." After the show, Lynn called information and they gave out his home phone number. She called him and invited him to the hotel where they were staying in New York so that he and Marlo could meet for cocktails. The rest is history.

Lynn retired in 1990 after a long career that began an NBC and accomplished a huge resume of television productions. After a 10-year hiatus to be with family, she came back into active membership and worked constantly. She was an active member of the Local 706 Welfare Committee, which was a natural outlet for her generosity of spirit and caring for others. Her life would make a great book.

Lynn Masters passed away after a long battle with cancer on June 4. Born in Brooklyn on March 25, Lynn moved to Los Angeles in the late '50s. She is a beloved friend, sister, mother, and grandmother, who will be deeply missed by all. Lynn is survived by her daughter Tammy Lindsey, son Howard Folkman, daughter Lori Buckley, grandsons Lance Oksner and Clark Williams, granddaughters Chori and Jessie Folkman, dogs Abby and Demi, and many friends. A memorial service was held on June 13.

Lynn's final and most important wish was that her dogs be taken care of upon her passing. For more information, call Tammy at (818) 681-8494.

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Making the Cut



Hair stylist Jan Brandow (right) working at Universal in 1981. After joining Local 706 in 1967, she became a member of the Executive Board (1978–1979), Vice President (1980–1981 & 1984–1989), Recording Secretary (1990–1991), and President (1992–1999).

THE ARTISAN