

MAKE-UP ARTISTS & HAIR STYLISTS GUILD

# THE ARTISAN

*The Make-Up of*  
**ALICE IN  
WONDERLAND**



WINTER 2010

# THE ARTISAN



12

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18

VOLUME 6 NUMBER 1

# Winter 2010

*what's inside*



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*Cover: Terry Balie styling Helena Bonham Carter's hair  
(make-up by Valli O'Reilly) in Alice in Wonderland.  
Photo: Leah Gallo ©Disney Enterprises, Inc. All rights reserved.*

## PRESIDENT

### FROM THE PRESIDENT

It may seem at times like all we talk about is keeping jobs in California, but it is extremely important to the majority of our membership and sometimes this little column is the best source of information to keep up to date on the subject. The good news is that the tax incentives are stimulating more films and television productions. Although it's taken 10 years of hard work, it's beginning to pay off. In January, Film L.A., Inc. posted grim figures that showed on-location filming across all categories (features, television, commercials, etc.) declined 19.4% in 2009 compared to 2008. On-location feature film production decreased 29.9 percent, a decline which would have been larger if it were not for the California Film and Television Tax Credit. During the fourth quarter of 2009, there was a gain of 13.6 percent. The benefits of the film incentive program are now evident, and there are many incentive-qualified projects that have yet to begin principal photography. It is estimated that between January-June 2010, more than 30 features will begin filming. This translates into thousands of jobs—not only make-up artists and hair stylists, but everyone. It means money coming back into the economy of our state, it means being able to pay your bills.

Here is where you can help...

It is vitally important that we keep statistics about these films, but Local 706 needs the information directly from our membership. If you're a department head and are starting a show, be diligent and make sure you call the Local to give all the production information. Inquire as to whether or not the film or television production is staying in California because of the tax incentives and make sure the information is recorded. We are compiling a database along with the other locals, to give to our legislators showing the direct results of their support for us. Local 44 (6,000 members) has already compiled a database that reflects an increase of more than 800 jobs. With the huge budget problems in our state, there will be attempts to decrease our tax incentive money to fuel other interests if we don't protect ourselves. Even other private-sector unions will compete to try and convince legislators to move the money away from our program. Please don't let that happen. Everyone has to pitch in and help with the task at hand. Report your work, but make sure to give back a little something extra. We can't do it without you, and it's all to help keep our jobs here. Just ask a simple question: Ask if the film or television project is being shot in California as a result of the tax credit program, then call the Local. We must be proactive on our own behalf.

After nearly 100 years of filmmaking in California, the city of Los Angeles is finally creating a film commission. We all know that other state and foreign film commissions have been hugely successful drawing entertainment-industry jobs everywhere but here. Within a short period of time, our film industry evaporated almost overnight, jobs and revenues dropped, people lost their homes, and there wasn't enough tax revenue to support the system. L.A. City Council jurisdiction over film policy now rests with the Jobs & Business Development Committee headed by Councilmember Richard Alarcon. IATSE union leadership is deeply involved not only on the federal and state level, but within Los Angeles as well. The committee has ready met four times in 2009 and created a list of 18 recommendations to make the city more film-friendly. But again, we, as film and television crew members, must do our part to keep neighborhoods from complaining. If you're working on location, pretend your mom is watching from the neighbor's window. Neighborhood groups look for reasons to complain which adds to more restrictions and pushes our industry farther away.

The outlook for 2010 is optimistic. Although it's not tremendously busy yet, work is beginning to pick up. We all know the pressure of incessant voice mails, emails, texting, tweets, Internet networking that is put upon department heads by members who are desperate for work. Use an out-of-work member to load or wrap your trailer, have them do clean up, do your continuity—whatever it takes to help them stay on the roster, get their insurance days, or just put food on the table. We know everyone combats production to get the proper "man days," but we're artists and use your creativity! Every little bit helps.

SUSAN CABRAL-EBERT  
President



## THE ARTISAN

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

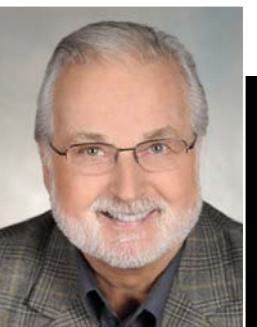
First of all, happy 2010 to all, and may this article find you fit and ready for a busier and better work season for you and our industry.

Starting out on a happy note... Governor Schwarzenegger was quoted in a press release on January 19 that California has approved 60 productions for its 6-month-old tax credit incentive program. I named some of these 60 productions in an insert on this subject in our December Bulletin, but this is the first I've read anything publicly coming from our Governor. He went on to say, "This is all about jobs and stimulating our economy—it's about the caterers, the make-up artists, (thanks for the plug Arnold!), and countless small businesses that rely on film and television production to thrive and create jobs here in California."

Amy Lemisch, the California Film Commission Executive Director, said in the same article, "This incentive program is the best tool we have to keep California competitive. Productions that otherwise would be lured elsewhere are choosing to stay at home and keep jobs in California as a direct result of the incentive." I have had the pleasure of meeting this hard-working lady, and I can tell you that we owe a big debt of gratitude to her and the IA for their perseverance in helping to push this legislation through. That being said, I hope and pray that the upward trend of productions staying in our own backyard will be constant, with more of our talented 706 members reaping the rewards... As I have said before, when I have made a wish ... from my lips to God's ear.

I touched on our roster film and television contracts in the February Bulletin Board, but just in case it got lost on someone's desk, here below is another spin on the subject.

Years ago, it was pretty straightforward with only the "Basic" contract to deal with; everyone knew what the rates and working conditions were. Now, with contracts such as "Single Signatory" and "Term," which are two distinct low-budget contracts with multiple tiers, "Long Form," which a lot of pilots and first and second-year series are being done



"The more knowledgeable you are of the contracts, the more of an asset you will be."

under, and "The Video Tape Electronics Supplement," which is used for many "Video" projects, it's no wonder that a lot of our members get a little confused when being hired, for each contract is somewhat unique unto itself.

When you take on a job, especially working under a contract you are unfamiliar with, you need to pinpoint the exact rates, which tier, if "low budget," and what the terms are. If for some reason they don't tell you, or you are apprehensive about asking too many questions, call us and we will help. The bottom line is, the more knowledgeable you are of the contracts you are asked to work under, the more of an asset you will be to yourself, your peers and this industry. As always, when in doubt, we are here with answers in all areas.

The disastrous earthquake and the loss of lives in Haiti bring to mind how precious life is and how important it is to stay connected to your loved ones on a daily basis. As we go into 2010, I wish to remind you all that our time on Earth is but a blink of the eye... One day we are here, and in a nanosecond, the ground may shake, there might be an accident or a health issue, and we are gone, and we are only a memory

to our family and friends. The point of this paragraph is to remind everyone that life is very fragile, and you never know what might be in store for you in the future; so, when you step out that door, be it at home or at the office ... give a HUG to those close to you and say how much you care—EVERY DAY! You just never know if it might be the last time you have that opportunity.

On that note, I hug you all as friends and fellow make-up artists and hair stylists. May this new year see more of our members working and getting reconnected with those around them, and may this industry really be on the road to recovery.

Please enjoy your new issue of *The Artisan*.

Tommy Cole

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# THE ARTISAN

**EVENTS**  
CALENDAR OF EVENTS

## 2010

- February 21** General Membership Meeting
- March 7 Board of Trustees Meeting
- March 7 Academy Awards
- March 15 Executive Board Meeting
- April 2 Good Friday: Offices Closed
- April 11 Board of Trustees Meeting
- April 12 Executive Board Meeting
- April 19 Theatrical Meeting Local 706 Office at 7 p.m.
- May 2 Board of Trustees Meeting
- May 3 San Francisco General Membership Meeting
- May 10 Executive Board Meeting
- May 16 General Membership Meeting**
- May 31 Memorial Day: Offices Closed
- June 6 Board of Trustees Meeting
- June 14 Executive Board Meeting
- June 26–27 I.M.A.T. South Pasadena
- July 4 Fourth of July (Sunday)
- July 5 Office Closed in Observance of Fourth of July
- July 11 Board of Trustees Meeting
- July 12 Executive Board Meeting
- July 19 Theatrical Meeting Local 706 Office at 7 p.m.
- August 1 Board of Trustees Meeting
- August 2 San Francisco General Membership Meeting
- August 9 Executive Board Meeting
- August 22 General Membership Meeting**
- September 6 Labor Day Holiday: Offices Closed
- September 12 Board of Trustees Meeting
- September 13 Executive Board Meeting
- October 1 Close Out Phone Book
- October 3 Board of Trustees Meeting
- October 11 Executive Board Meeting
- October 15 National Boss's Day
- October 18 Theatrical Meeting Local 706 Office at 7 p.m.

# 3 ACADEMY AWARD® NOMINATIONS

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— Betsy Sharkey, LOS ANGELES TIMES



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# THE ARTISAN

## GUILD GUILD NEWS

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## EARLY 2010 HAIR CRAFT MEETINGS

### THE CHEMISTRY OF OUR INDUSTRY

**Sun., Feb. 28, from 1 to 5 p.m. at the  
Television Academy of Arts & Sciences**

This craft meeting revolves around the chemicals we use in our industry, whether we are in the trailer, on set or in the salon. Learn why the simplest things we use can cause birth defects or miscarriages. Learn why respiratory ailments seem to linger and how some toxins are not readily detected in our bodies from the chemicals that we breathe in. This is *not* a product class. This educational meeting should help us make better informed decisions regarding what we use and understand the chemistry of how things really work and safeguard our health. Learn what the manufacturers don't want you to know. Join us as we welcome Mr. Leroy Courteaux, father of the Enzymes and Chelation System, who is back by popular demand for this fun-filled day. We also welcome our guest vendors: Monda Studio Set Bags, J-Clips From Canada, iCapelli The Carryall Professional Bags, and Molinar. Lunch is sponsored by Nigel's Beauty Emporium—catering by Huney's Spot.

### BACK TO BASICS

**Sun., April 18, from 1 to 5 p.m. at the  
Television Academy of Arts & Sciences**

This should be an exciting craft meeting about the basics and learning about some unbelievable new tools. Belson & Smart Heat will be presenting new hot tools that are designed for setting synthetic wigs and human hair with the same tools (with just a push of a button). No more steaming the synthetic wigs! (Awesome!) Johnny B. will show quick styling tips for men with its professional line of gels, pomades and multipurpose grooming products. Suddz will walk you through its sulfate-free line and versatile design sprays. Comare will showcase their latest hairbrushes and demonstrate ways to make styling faster. There will also be demonstrations on blow-drying and quick styling. Raffles & lunch included.

Thank you for all of your support & see you on the set!

Please RSVP as soon as possible by sending a refundable check for \$25 for each individual meeting to Local 706 to reserve your selected dates.

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# ALICE IN WONDERLAND

AN INTERVIEW  
BY KRIS EVANS  
JOURNEYMAN  
MAKE-UP ARTIST

"DOWN THE RABBIT HOLE" IS A POPULAR TERM FOR GOING ON AN ADVENTURE INTO THE UNKNOWN. I CAN'T THINK OF A BETTER WAY TO DESCRIBE TIM BURTON'S VISION OF HIS MOST RECENT FILM, *ALICE IN WONDERLAND*. THIS IS THE FIRST TIME TIM BURTON HAS SHOT ON GREEN SCREEN USING A COMBINATION OF LIVE ACTION AND ANIMATION.

THIS BEING SUCH A MASSIVE MAKE-UP AND HAIR PROJECT, ONLY THE MAIN CHARACTERS WILL BE DISCUSSED BY VALLI O'REILLY, MAKE-UP DEPARTMENT HEAD, PAUL GOOCH, HAIR DESIGNER (UK), TERRY BALIEL, HAIR DEPARTMENT HEAD, AND PATTY YORK AND JOEL HARLOW, MAKE-UP ARTISTS FOR THE MAD HATTER.



Mia Wasikowska as Alice, on set with long hair upright.

Photos © Disney Enterprises, Inc.  
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What source or inspiration did you use to develop the main characters?

Valli O'Reilly, head make-up artist: I first looked again at the original drawings that Arthur Rathham did for Lewis Carroll's first edition of *Alice in Wonderland*. The style was very Aubrey Beardsley-esque if there is such a word. Then I took into consideration Tim Burton's signature style, combined with the notes he gave me in our make-up meeting and the amazing costumes that had already been created by Colleen Atwood. Her research was a great source of inspiration as well.

My biggest inspiration came from artist Margaret Keane, whose artwork I had on my wall as a child (she is famous for the thin pale children with dark circles around huge eyes, usually holding a pet beside a trash can). I am a huge fan! I took from her work the eyes on all my characters and later came to realize that she had done a portrait for Tim of his family and himself. Her work really comes through on Alice played by Mia Wasikowska. The White Queen (Anne Hathaway) and Alice are both from head to toe the signature Burton skin tone with Margaret Keane eyes. The White Queen has a tiny pinch of Carolyn Jones from *The Addams Family* television show. For the Red Queen (Helena Bonham Carter), Tim suggested I look at Bette Davis' large forehead and thin eyebrows in *The Private Lives of Elizabeth and Essex*.

It took a bit of testing to work out the prosthetic, brilliantly executed and applied by Richie Alonzo as she had to be able to lift her fake brows without crinkling her fake forehead. (A side note: Richie Alonzo was chosen by Tim Burton to be one of the members of the Red Queen's Court). For the Knave of Hearts (Crispin Glover), Tim asked me to look at Kirk Douglas in *The Vikings*, as he wanted a large scar down the side of his face from his eye instead of the port wine stain that was in Lewis Carroll's book. He wore a patch over one eye, a dark shoulder-length wig and dark lips that gave him a raven-like quality. Leslie Devlin applied his make-up beautifully. Tim Burton's pale skin tone mixed with Margaret Keane eyes with a bit of Uncle Fester from *The Addams Family* and a touch of Humpty Dumpty was the inspiration used for Tweedledee and Tweedledum, played by Matt Lucas.

Paul Gooch: I was given some concept drawings for the Red Queen, from which I experimented with sizes, shapes and colors until Tim (Burton) and Helena (Bonham Carter) were happy. Helena is always very proactive in the creation of her characters.

The White Queen evolved from Tim's idea that she should have white hair to represent the polar opposite of her sister in the film, the Red Queen. I decided on the flowing, romantic style (after many experiments with shapes) to complement Anne's (Hathaway) interpretation of her character. For the Knave of Hearts (Crispin Glover), I tested the same red as the Red Queen's hair but Tim preferred



black as it made him appear more dangerous and menacing; the loose style more masculine. Mia, who plays Alice, opted to use her own hair instead of wearing a wig. This required she have several hair-lightening processes and hourly hot tonging throughout the shoot. For the dragon-fighting finale, I used additional wefts in her hair to give a more "heroic" look.

**Patty York, make-up artist:** The Mad Hatter character all came down to a watercolor rendition Johnny Depp did of himself as the Hatter. As in the past, Johnny is very involved with his look and this one, in particular, was no exception. The visual concept of the Hatter was uniquely his. All this was further enhanced by the fact that Johnny and Tim seem to always be on the same page with what the look should be. Thus, the creative energy was flowing at an all-time high, and it was then a matter of creating the colorful make-up palettes, wild red wigs and coordinating with the many hands it took to make it a reality. This one really allowed the true painter in me to come out. Creatively, this was great fun!

**Joel Harlow, make-up artist:** Johnny designed the entire make-up. He had painted the character in watercolor that he showed me at our first meeting. I took the watercolor and translated it onto his face via Photoshop. I made sure that I kept the integrity of his design, but we wanted to see what some slight prosthetic changes might do to the overall look. Even though I sculpted and tested some pieces for the Hatter, we decided the make-up didn't need them to be successful.

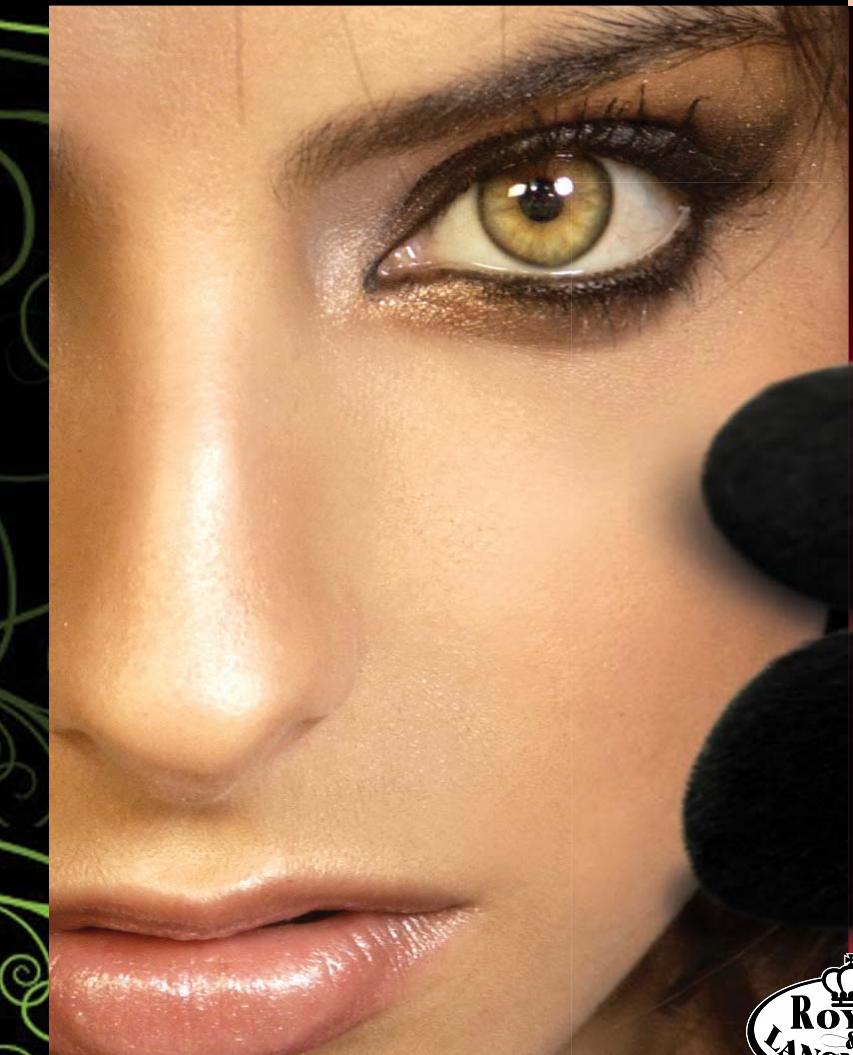
#### The film was shot on green screen and in high definition. How did that affect your creative choices?

**Valli O'Reilly:** The film was all green screen except for Alice's life above the ground in England before she fell down into

the hole. It was tricky when choosing the right shade of pale. It couldn't be too white as it would pick up too much of the green and become mint. I found a very light shade of pale I used on all of the actors to make them look from the same world. Made in France by Le maquillage fard crème stick #51 and applied very sparingly as to see the veins through the skin. I used a lot of Shu Uemera, Makeup Forever and Urban Decay for the colors on the film. We had to do make-up as if our eyes were microscopes as everything showed up in much more detail. I had to paint out the bands in the eyelashes top and bottom! We also had to be very careful what colors we chose for shadow, etc., as everything read 10 times darker. In post, they shrunk the head of the Knave of Hearts with his body staying the same. The enlarged head of the Queen of Hearts was put to a smaller body. Knowing they were going to enlarge her head was a huge challenge with the make-up and prosthetics for Richie and myself.

**Paul Gooch:** This was not a great concern as long as one avoided the greens or blues of the backdrop when choosing hair colors. If one were to use them, the hair style would simply disappear. The White Queen's hair, being white, reflected a green tinge but this was corrected in the editing process. Working in high definition (HD) requires extra vigilance in the perfecting of the hair styles. There can be no stray hairs and no shiny glue on the wig laces. The wig lace has to be totally invisible to the naked eye so the wig maker uses an extra fine gauze for HD filming. It is helpful to have a lighting director who understands these concerns. The Red Queen has her head enlarged by three or four times. With HD, one has to be very careful with wig laces and stray hairs since it is all magnified. If a head is shrunk, as with the Knave of Hearts, our job can be made easier.

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**Terry Baniel:** The HD aspect made it necessary to use incredibly fragile and fine lace that was difficult to see, let alone block but it became almost invisible when laid down in the morning. We tried to keep things as smooth as possible so that fly-away hairs didn't look like thick branches.

**Patty York:** The lighting process, green screen, high definition, motion capture and animation, etc., only affected my work and choices for the Mad Hatter the way it always does—by constantly scrutinizing the make-up and looking into the camera lens and working closely with the director and the director of photography. Put all this with a little imagination and a little bit of obsessing—OK, maybe a lot. It's always a big part of the process and even more so, on a project like this one. Everything shows. At the same time, you also get to push it further. On this one, that was to a whole new place!

**Joel Harlow:** We figured we would have to deal with green spill on the white base but it turned out not to be the issue. With it all being in HD and 3D, that was a bit unnerving. In all that I do, I try to make my work successful to the human eye (in person). I have found that if you can achieve that, then it will typically be successful for HD. Of course, you always need to adjust to various lighting scenarios, but if you can fool the eye, you are 90% there.

#### How did you get involved in this incredible and unique project?

**Valli O'Reilly:** Colleen Atwood, the costume designer, asked me. We had worked together many times before and I had worked with her on two other stylized and period films, *Mars Attacks!* and *Lemony Snicket, a Series of Unfortunate Events*. I love her ideas and the costumes are always amazing!

**Paul Gooch:** I have worked on several of Tim Burton's films before, my first having been *Sleepy Hollow*. I began on *Alice in Wonderland* helping with the auditioning process for the character of Alice. We started with six young actresses, all of whom Tim wanted to be blonde and to have a little make-up for the camera tests. Over the period of a month, I went to Tim's offices in North London getting the girls ready. They did their auditions and each week the number grew smaller until Mia was chosen. During the auditions, Tim asked me if I would like to design the make-up and hair for the UK shoot (the part of the film before and after Alice goes to wonderland). At this point, I was not expecting to work on the film once it went to Los Angeles due to the 706 union procedures. However, as the film preparation progressed, Tim made a special request that I be able to carry on with the film in America. This was granted and the 706 allowed me in. There were certain conditions. One was that I could not be credited as Head of Department and the other that I only do the hair design since in the U.S.A. hair and make-up are done separately, unlike in the UK, where I do both jobs.

**Patty York:** I got involved with this amazing project because of Johnny Depp himself.

After nearly 20 years, as his make-up artist on 17 movies and other projects, Johnny asked me to do it. Of course, I wanted to be a part of this one because of Johnny, but it also meant working with Tim Burton too. Between the two of them, that always means a great opportunity to be extremely creative.

**Joel Harlow:** I was lucky enough to be brought on at Johnny's request. Of course, I am eternally grateful to him for involving me in this and many other amazing and creatively fulfilling projects. •

Above from left: The Red Queen's make-up by Valli O'Reilly & Richie Alonso; make-up for Tweedledee & Tweedledum; O'Reilly touches up Alice's scar; the Mad Hatter's make-up by Patty York & Joel Harlow.

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THE ARTISAN

# IN Precious H A N D S

The subtle use of cosmetics for a "make-under," helped me create unforgettable characters in *Precious*



Gabourey Sidibe (standing) as Precious on a typical day.

I WAS RIVETED THE FIRST TIME READING THE SCRIPT FOR THE MOVIE PRECIOUS, EVEN THOUGH ALREADY FAMILIAR WITH THE NOVEL IT WAS BASED ON, PUSH BY SAPPHIRE. SO WHEN INVITED TO MEET WITH DIRECTOR LEE DANIELS, I HAD ALREADY COMBED OVER THE SCRIPT, WRITING NOTES THAT RELATED TO MAKE-UP BY CHARACTER AND SCENE. IN THE MEETING, WHICH FOLLOWED AND WHICH LASTED FOUR HOURS, HE SHARED HIS VISION AND I ADDED MY IDEAS FOR HOW WE WANTED EACH CHARACTER TO LOOK. DANIELS WAS FIERCELY PASSIONATE AND PROTECTIVE OF EACH MAJOR CHARACTER IN THE MOVIE AND WAS A STICKLER FOR AUTHENTICITY AS WAS I.

Being acutely aware of how each character's face would communicate to the audience, I began work with extensive research of the period, before putting anyone in the make-up chair. I even went as far as interviewing several social workers and alternative-school teachers, curious about their daily routine and their professional take on how make-up functioned in their workplaces. As an independent film, *Precious*' shoot schedule was strictly time-driven and the budget was limited. Those became challenges which actually served to energize me rather than hinder. Even though I didn't have the luxury of time, I did have years of experience in the industry, which I called on for this project.

BY TOY RUSSELL  
VAN LIEROP  
MAKE-UP ARTIST  
& ANDREA MARIE  
THOMPSON  
W R I T E R



Mariah Carey (left) as a social worker with Gabourey Sidibe.

*Precious'* unforgettable main characters; the abused teenager, her mentally unstable and abusive mother, her compassionate teacher, her stoic social worker and the caring nurse who forges a friendship with her, define this movie. And I had to find ways to ensure each character had a look that was authentic to them and the era, Harlem, circa 1987. I took great pains with every detail and each character, to call to mind the '80s. I used drugstore products on many of the actors, the same choices the

characters may have made in real life because of their lack of money and sophistication.

For Precious, played by Gabourey Sidibe (Gabi), I wanted to showcase her character's two-year transformation as well as her alter ego's distinct persona throughout the film's many fantasy sequences. I also wanted to keep the reality of Precious' economic circumstances while at the same time subtly highlighting her fashion sense. Precious dressed and looked like many inner-city, underprivileged teenagers but with just a hint of fashion flair. Also, at the start of the movie, she wears no make-up and then as her self-esteem blossoms, you see her need to look as cute as her peers, mirrored in her use of more visible application of make-up. For instance, we added blue eye shadow whenever Precious had on a blue headband, orange eye shadow when she wore an orange headband—the way a teenager might. For the fantasy sequences, we used full face make-up, indicative of her alter ego's more glam persona and the escape Precious sought when needing her reality behind.

The abusive mother, played by Mo'Nique, is deranged—vain. To nail her look—a fine line between vanity and insanity, I felt I had to put myself in the head of the character. Knowing the mother's lack of self-awareness and her desire to still look good for her husband, I applied foundation five or six shades lighter than her natural skin tone, making the demarcation obvious. Her mascara was deliberately clumpy, her lipstick crooked. We kept the hair under her arms, we added sores on her feet and used Minute Stain to make her teeth look a yellowish brown.

I didn't want to spare any detail, including adding nail polish only to her big toe, a way to convey her slovenly habits. Her fingernails were painted a hideous shade of orange and at times pink. On a number of occasions, I had to hustle to change Mo'Nique's make-up several times per day to accommodate the fantasy sequences in which she was included.

In Mariah Carey's case, I did not realize that the transformation of the pop diva was going to become a source of much conversation by movie-goers, talk-show hosts and critics who were knocked out by how far removed from her trademark look, we took her. Carey had

to appear overwrought, tired, her coloring—pallid, reflective of an individual with too many problems to solve and not enough solutions. Lee and I had lengthy discussions about the specifications for this character before filming started. It was very important to him and to the film, that Mariah look indistinguishable so that when you looked at her, you didn't see the pop star. Lee was so adamant about this that he suggested



Above, left & right: Mo'Nique as Mary. Right: Gabourey (left) and Mo'Nique after a social worker visit.

Carey's character wear a prosthetic nose. We had one day to work with Mariah and had to cast the mold for the prosthetic nose the night before her scenes were shot. However, after making the mold, we found out that she had an allergic reaction to the materials used to create it. "Losing" the nose, though, forced me to make other creative choices for Carey's social worker character that were so unexpected and beneficial to the role that have drawn considerable positive attention.

I went with a grayish tint foundation on Mariah to give her skin coloring a sallow look and decided to add facial hair around her lip line. I also used highlights and shadows to create dark circles under her eyes. I like to get to know each character, it helps me to gain a sense of perspective—How would they feel? What would they do? How would they react? How would they look based on specific circumstances? Knowing these things helps me to add subtle details that round out the character, makes them more believable, more relatable. The lipstick we applied on Carey looked half-eaten, indicating the stress of the job or its time-consuming impact, which left her no time to attend to her own needs, like touching up her lipstick. Everything about this character had to reflect her overwhelming environment, including the lifelessness of her hair, the way it hung, shapeless and dull.

I like to think that my dedication to details carries through to all of the characters, not just the principals. For example, rock legend Lenny Kravitz, who plays Nurse John in the film, is known as much for his distinctive multi-piercings and tattoos as for his unique brand of music. Before working on the look for Nurse John, I met with the Director of Nursing at Harlem



Hospital to find out how appropriate it would be for a nurse (male or otherwise), to show his "tats" and jewelry at work. The answer: Tattoos must be covered during work hours, so we solved the question of tattoos and piercings by having him wear long sleeves, and removing all 10 of his earrings, plugging each hole individually. In his case as with Mariah, we had one day to get it right, as his schedule called for a one-day shoot.

Paula Patton's lesbian teacher required an understanding of this person's predisposition for little or lots of make-up—we went with a little foundation and lipstick, her natural beauty clearly apparent, which required only light modification.

I paid as much attention to the movie's minor characters, and as the film's department head, directed my staff to make sure every detail was authentic and adhered to the year and the individual characters' personal circumstances.

I am very proud of the work done by the talented Local 798 individuals who were a part of my staff: make-up artists Tomasina Smith and Nzingha, Hair Department Head Belinda Anderson, and hair stylists Carol 'Ci Ci' Campbell and Jackie Noel.

It is a privilege to be affiliated with a project of such quality and raw emotional power. ●

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*Janice R. McCafferty*

# To China With Love

How does an L.A. special make-up effects artist navigate the intricate turf of filmmaking on the other side of the world?

The answer: *compromise*

I began working on location in China in 2003. My immersion into filmmaking on the Asian continent started with the film *Running on Karma*, a commission I received from make-up effects expert Steve Johnson's Edge Fx firm.

It was a time of great discord for the Chinese people. The SARS epidemic went public one week into our introduction to Hong Kong, and, along with my colleague Jeff Himmel, we witnessed widespread panic. But work is work, and the project was a high-profile one, not only in the Asian-filmmaking world, but also all over the map, capturing the headlines of Los Angeles trades such as *Variety* and *The Hollywood Reporter*. The challenge was to transform actor Andy Lau's thin dancer's physique into a *Pumping Iron* body, neck to toes.

The media swarmed our on-location shoots, which inadvertently added a bit of an adrenaline rush to the proceedings. We ended up wrapping five arduous months later, with our crew traveling between Mainland China and Hong Kong, and also seeing a piece of Thailand on our own. The China film industry had presented an opportunity for me to practice my craft, and paid back with love, respect, and appreciation.

While I enjoy my adopted city of Los Angeles, California—the epicenter of U.S. filmmaking—I had always had wanderlust to travel abroad, as far as I could go. That drive had already taken me to France, Australia, Canada, Brazil, and Africa. China filmmaking, I now saw, was on a roll, so I began to plot my return.

But not without complications.

No surprise, dealing with contracts, and in short, how I would be paid, and when, were different matters altogether. And there was the matter of the language. I began teaching myself Mandarin, listening to Pimsleur's Mandarin Chinese audiocassettes while I drove my car, attending classes at Pasadena Community College, and I now speak well enough to communicate with my crewmates and order meals at res-

taurants. Sixteen China film credits and eight years later, I consider myself pretty adept at "how it's all done."

I now say that China is my home away from home. And sometimes it's just plain home: My newlywed wife, Kathy, was born in Hong Kong. And we now have a beautiful baby girl, Sabella, who is learning both the Eastern and Western ways, food, dress, and culture, day by day.

A common question I am asked by my peers at Local 706 is: "Are you 'covered' by our union there?" The answer is, most times no. Comparably, few of the films I have worked on as a special make-up effects designer are U.S.-based productions. As an example, when *Mission: Impossible 3* was shot in Shanghai, they were able to absorb the cost of sending abroad a predominantly American crew, being a U.S. film studio production, with accounting based in Los Angeles. *Forbidden Kingdom*, which I worked on, was a duel-nation financed film, between China and U.S. backers. In this instance, I was able to secure a union deal.

The bulk of China's films are smaller budgeted, and financed from China, Taiwan, Hong Kong, Singapore and Korea, with a \$50 million investment being exceptional. I get around the nooks and crannies of money, housing, incidentals, and the like, by agreeing to a mutually acceptable price tag—bartering, in essence—and it has worked out amicably enough so far. You have to sacrifice a little to make "the leap." Since I deliver the promised goods to my clients—and enjoy creative challenges—I have made a decent living from China. The down-side is, of course, the scramble to maintain employment upon my return to the U.S.A.

With often, a half of my year spent overseas, working enough hours Stateside to fulfill my Local 706 union requirements for health insurance coverage, is a challenge. As loyal and reliable as my colleagues and clients are, being repeatedly unavailable, "out of sight, out of mind" can present a problem.

**Mark Garbarino has been practicing special make-up effects since 1984 and has been a member in good standing of Local 706 since 1998.**

**BY MARK GARBARINO  
LOCAL 706 MAKE-UP ARTIST**



In 2009, China presented another opportunity to work with two film artists from my past: Peter Chen (*Warlords*) and Teddy Chan (*Kidult*) on the movie *Bodyguards and Assassins*. Peter would produce, and Teddy wrote and directed, though they shared the reign at different times during the four-month shoot.

The prep time was only 10 days before I would depart to Song Jiang's "Image Makers Studios," located outside of Shanghai. Only one of seven characters was cast in the film, so only one "design" was created in the States. At the China studio, I "crewed" with my usual great assistants, Eddie Liu Ji, Da Sen, and added new help, Xiao Jin. Your crew is everything. All of them have all studied make-up in Shanghai, but in addition, are specially trained by me. The creating of our various prosthetics was done while principal photography commenced.

Most days I would finish the morning's make-up, check the set, and return for the bulk of the day and night to sculpt or make molds. For the interest of the more technically inclined readers, my materials included Ultra-cal 60 Gypsum (a hard plaster) and 10-65 tin-cured silicone for my molds, both fairly inexpensive and easy to transport in a passenger plane's cargo. I cast many prosthetics as quick application "Cabo" transfers, and rotated gelatin with plat-sil, a platinum-cured silicone, from the same ultra-cal molds using petroleum jelly and vegetable oil for my release agents.

The job requirements listed as this: scarred, partially severed ear and eye, a pronounced-looking "Western" brow, two different facial beatings, an opium addict and his hand-

some, recovered visage, a character likeness make-up, and three principal actors to be occasionally bald along with there many stunt doubles.

The time allotted for creating the make-up transformation of actor Zhang Hanyu into "The Father of the Republic" Sun Yat-Sen was two weeks. No easy feat, in this being a seven-piece, overlapping silicone prosthetic with a full lace wig, brows and moustache, and me being the primary "talent." I subcontracted out the hair work to several China wig makers, and our film productions hair staff. Ultimately, I worked around the clock, managed to avoid errors, used my crew where I could, had one day of rest and completed the make-up on time for a hurried test. Three days later, after wig adjustments, we began filming for three more days straight. The result: a pretty good make-up, a happy director and a need for a long rest.

I will be back for more fun trouble in *Big China*. That is, after I get some of those 300 or is it 400 (?) union hours under my belt.

Anyone need a hard and talented worker? •

*Clockwise from top left:* Andy Lau, Leon Lai (clean shaven & with beard as an opium addict), Mark Garbarino (left) with Zhang Hanyu as Sun Yat-Sen, Zhang Hanyu (without make-up & with make-up), Mark Garbarino and Nicholas Tse Ting-Fung, and Ting Feng.



# THE ARTISAN

## THEATER THEATER NEWS

### Contract Negotiations in 2010

Since I came to work in the Local 706 office three years ago, a dozen of our ongoing non-Roster contracts have been renegotiated. This year looks to be a banner year for re-negotiation; it seems that most of our long-standing agreements are up for renewal: principally, the Los Angeles Opera, the San Francisco Ballet, and San Francisco Opera. Other contracts to be re-negotiated this summer include Center Theatre Group (and the PACLAC/MCOC Agreement, which is connected to CTG), Ballet San Jose, our new contract with Broadway/San Jose (and the "Industrial" portion of this agreement), Broadway/San Diego, San Diego Opera, KTLA, Fox Digital and Fox Television Center (KTTV/KCOP), followed by CBS (in December). This is all on top of the dozen or so 'One Off, Single Signatory' Agreements that I put together each year for the touring Yellow Card (plays, concerts, and musical theater) attractions that come into our jurisdiction. And, I am still trying to make headway on achieving signed contracts for our members at the Nokia Theatre, Club Nokia, and Staples Center, Los Angeles Philharmonic (to cover the Disney Concert Hall and Hollywood Bowl), Orange County Performing Arts Center, the Pantages Theatre/Broadway/L.A.,

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

and an agreement for the new *Cirque du Soleil* production (set for the Kodak Theatre in 2011).

Several employers have come to us in the past year or so and asked for help: concessions, rollbacks, or "freezes" in the current wages and benefits paid to our members, in order to ease the employers through the financial hardships of today's economy (while keeping the doors open, the lights on, the performances on the boards, and our members employed). In each and every case, we have first brought these questions to the individual 706 members working under the agreements in the affected venues and asked for their thoughts and opinions. Often, we have polled the membership of a region to hear their views as well. Finally, Tommy and I have weighed all of the information, and signed temporary sideletter agreements—to aid both our members and employers. Thankfully, so far, these concessions have lasted for no more than one year or season, and have proven to be highly beneficial, but this year's negotiations may be the toughest that we have encountered in some time.

Ticket sales are down, corporate sponsorship of venues has fallen off, and endowments are performing no better



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## THEATER THEATER NEWS

than the stock market; the employers (and the employees) are hurting. Just as we are doing with our own individual checkbooks and budgets, this will not be the year of big purchases, large expenditures, or outlay of finances; the employers will be looking to protect their assets, keep the productions mounted with minimum staffing at a fixed cost, and do what we are all trying to do: weather the storm. Our mission as Labor Representatives will be to protect jobs, hold the line on concessions, and keep as many 706 members employed (at decent wages and benefits) as possible—and weather the storm.

We have witnessed dozens of the nation's opera, ballet, and theatrical companies fall by the wayside in the past 18 months. One of our own—American Musical Theatre of San Jose—fell into bankruptcy mid-season and closed its doors with no warning whatsoever. As I said, many of our other employers have taken prudent steps to stay solvent by asking the Labor locals to help them; help in staying open, and help in keeping their employees/our members employed and compensated with wages and benefits. Thankfully, our educated and informed members saw that this was a practical and sensible tack to take; accept temporary concessions while times are bad—and stay employed—to survive to seek better wages and benefits when the times have improved. We heartily agree...

Times are tough; I think that we are tougher.  
If you don't see me in the wings, I'll be at the bargaining table...

## HIGHLIGHTS HIGHLIGHTS AND SHADOWS

### 82nd MAKE-UP ARTISTS & Hair Stylists Symposium

by Leonard Engelman

This *must-see* event celebrating the Oscar-nominated films for Best Make-up for 2009 along with the nominated individual make-up artists and hair stylists will be held on Saturday, March 6, in Beverly Hills. Film clips selected by each make-up artist and hair stylist for presentation to the Motion Picture Academy during the nomination process will be shown. Enjoy the discussions from the nominees about their films and the processes involved in creating such artistry. Prepare questions for the question-and-answer period toward the end of the event. Afterward, join the nominees in the Academy Grand Lobby for a gala reception and view the nominees' displays.

Oscar-nominated films will be chosen from these seven films: *District 9*, *Il Divo*, *Night at the Museum: Battle of the Smithsonian*, *The Imaginarium of Dr. Parnassus*, *The Road*, *The Young Victoria* and *Star Trek*.

Nominations were announced February 2. Last year's films and nominees were *The Curious Case of Benjamin Button*, make-up artist Greg Cannom (2008 Oscar winner), *The Dark Knight*, make-up artists John Caglione, Jr. and Conor O'Sullivan, *Hellboy II: The Golden Army*, make-up artists Mike Elizalde and Thom Floutz.

Celebrate this free pre-Oscar event at the Samuel Goldwin Theater at 8949 Wilshire Blvd. in Beverly Hills. Complimentary parking is located at 8920 and 9025 Wilshire Blvd. Doors open at 1:30 and the symposium starts at 2:30 p.m.

RSVP: Starting February 3, reserve your free tickets online at [www.oscars.org](http://www.oscars.org) or pick up a ticket at the Academy Box Office on the day of the event. Maximum four tickets per person.



Left to right: Conor O'Sullivan, John Caglione, Jr., Mike Elizalde, Thom Floutz and Greg Cannom.

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## New Arrival

So... Baby Oryan Dahan-Gonen has joined our family almost eight weeks ago and requested we let you know of his majestic existence. He attached a recent picture (and no, unlike most online daters, this is not a picture he took, like, four years ago, trust us, it's recent).

His eyes are blue, he hopes to be blond. He's romantic, likes long strolls by the beach, mostly nestled in his mommy's arms ... yes, I guess you can call him Mama's Boy.

He likes Italian food, Indian food and basically every food Mom can get her hands on before churning it into milk. He's looking for a date, and he'll be available to meet & pick her up from her house and sweep her off her feet sometime in 2025, when he's 16... We want to give him a head start so if you can put the good word out and vouch for his good traits of sorts, he promises to come thank you in person (one day when he can change his own diapers). Mom and Dad are fine and grateful more than they ever thought they could be. Every day entails new discoveries and adventures, and the nights are sleepless (and no, it's not b/c we party all night, that is unless you call changing the occasional poopy diaper, a party).

All the best!  
Sincerely,  
Raquel & Noam Dahan-Gonen

## In Memoriam

### Mark Reedall (1926–2009)

Journeyman make-up artist Mark Reedall began his make-up career as an apprentice in 1947 at Universal Studios under Bud Westmore and continued there for most of his time becoming the Assistant Department Head under both Bud and then, Nick Marcellino. He was the ultimate make-up artist, whose expertise ranged from beauty to character to special make-up effects. In 1972, Mark completed the film *Slaughterhouse-Five*, aging the main character from his early twenties into his seventies. Had the Oscar been a yearly recognized event in 1972, there is no question Mark would have been the recipient. He was the personal make-up artist for Rock Hudson, who was then under contract at Universal. When Hudson left the studio to do *Seconds*, Universal arranged for Mark to go with him, a courtesy which was almost never done at that time. Mark did several films with George Peppard, Jack Nicholson (*Prizzi's Honor*), and Sissy Spacek, including her Academy Award-winning *Coal Miner's Daughter*. His last picture was *Three Amigos*, where he was rousingly sent off to his retirement in Carpinteria. The Make-up Artists and Hair Stylists Guild offices have several photos of Mark's exemplary work on display.

There was nothing that Mark could not do. He was an excellent craftsman in woodworking and building of complex clocks of all sizes. Very few people on the set ever beat Mark at chess.

Mark passed away Thursday November 19 from natural causes. He had just turned 83 in October. His personality, charm, artistic ability, laughter, caring, and sharing will always be remembered by everyone who had the pleasure of knowing him.

Mark is survived by daughters Cheryl and Susan, and son Scott. A memorial for Mark was held on Monday, November 30, 2009.  
—Leonard Engelman

### Paul Sanchez (1931–2009)

Fun-loving, always laughing, and with his ever-present black cowboy hat, journeyman make-up artist Paul Sanchez passed away on November 13, 2009, in Oklahoma. Before he became a make-up artist, Paul was a construction worker, but he hurt his back and was in a body cast for more than a year. During that time, he decided to study make-up, as he could no longer work construction. He got his start working on soap operas at CBS in Hollywood, became a "live television" member of Local 706 in 1972, and roster journeyman in 1975. He exemplified the term "journeyman" at Universal Studios when the make-up department was in full swing and the new generations of make-up artists were flowing into the union. He was always welcoming to the nervous "newbies" (usually by pulling ingenious practical jokes on them) and was generous sharing his talents and knowledge. One member recalled that while working on

*China Beach* one day, they suddenly needed some blood gel. The problem was, the trailer was down the road and nobody had any in their kits. Paul always carried a tiny little make-up case that created magic in emergency situations—on the spot he mixed Carmex and liquid blood ... voila! Blood gel that worked just fine for the situation. Paul teamed with brother, make-up artist Jack Wilson, for the TV series *Baretta*, the romantic feature *Somewhere in Time*, then teamed together once again for the epic miniseries *Centennial*, that took almost a year to shoot in 13 locations across five states, and covered a time span from the late 1700s to the late 1970s in Colorado. Proudly, Paul wore the extraordinary *Centennial* belt buckle that was a gift to the crew for many, many years. He loved telling stories about putting bald caps on extras in a parking lot at the Holiday Inn in Pueblo, Colorado, at 3 a.m. with snow flurries, and about traveling to Texas for the cattle-drive sequence of the show. A cowboy at heart, Paul was in *7th heaven*. Joe McKinney, Hank Edds, Jane Aull and Paul garnered an Emmy for their work on *Son of the Morning Star*, portraying the Battle at Little Big Horn, and another nomination for his work with Lesa Nielsen and the make-up crew on *Dr. Quinn, Medicine Woman*. He retired in 1998 and in recent years, packed up his 40-foot motor home and moved to Oklahoma with his wife of more than 50 years, Sally. Paul and Sally were together until complications from

Parkinson's disease and Alzheimer's finally took their toll on the man who always left us laughing. He is survived by Sally and his daughters, Tamara, Jamie, Valenda and Shanne.

—Michael F. Blake

### Jo McCarthy

Just a couple of weeks ago, journeyman hair stylist Jo McCarthy attended a rousing but informal luncheon with friends, other Local 706 retired hair stylists, but no one knew it would be for the last time. Jo was admitted to the hospital with pneumonia, then suffered a heart attack. She passed away on December 14, 2009.

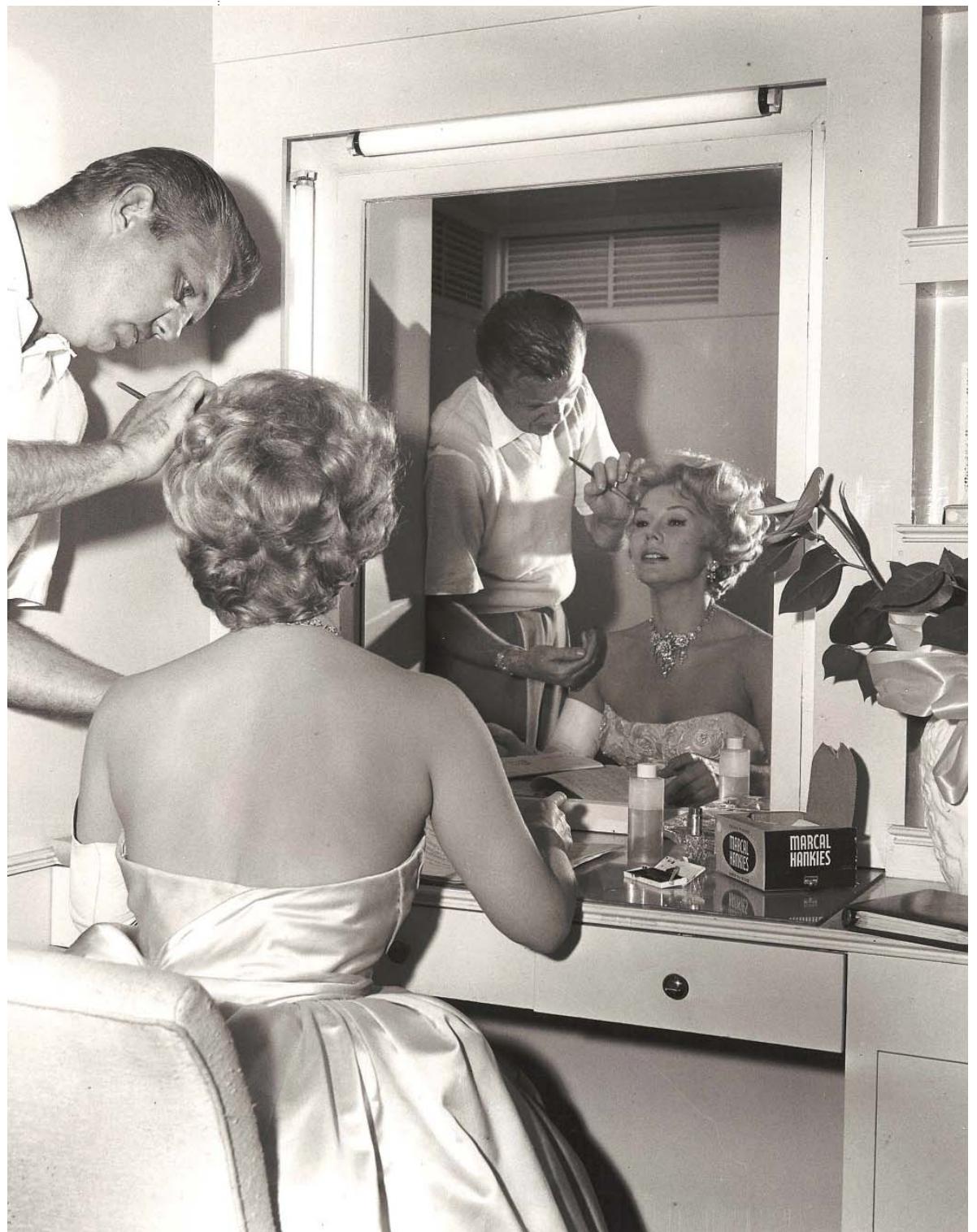
Jo first became a member of Local 706 in 1966 and a journeyman in 1967. Known for a constant smile on her face, her wonderful sense of humor and her kindness to others, Jo was true craftsperson who could create the adventurer or the beauty with the flick of a comb. Her credits include TV series *MacGyver*, *M\*A\*S\*H*, *The Fall Guy*, *Baywatch*, *WIOU*, *Trapper John, M.D.* and feature films *King Kong* and *The Man With Bogart's Face*.

She retired in 1993 and lovingly nurtured the friendships that were so important in her life. Jo McCarthy is survived by her husband Ralph, her daughter Yvette, and son Mark.

Services for Jo were held on December 19, 2009.

THE  
**ARTISAN**

## Painting a Masterpiece



*After putting just the right amount of powder on Eva Gabor's pearl-tinted complexion, the make-up man (Jack Wilson) tries his crowning stroke—the right angle to a winged eyebrow so the charming Hungarian can lift it at the perfect angle to go with the dialogue. As the studio make-up man said, "It's one thing to paint a canvas but just try improving on a Gabor."*  
*(Photo: Michael F. Blake Collection)*

THE ARTISAN