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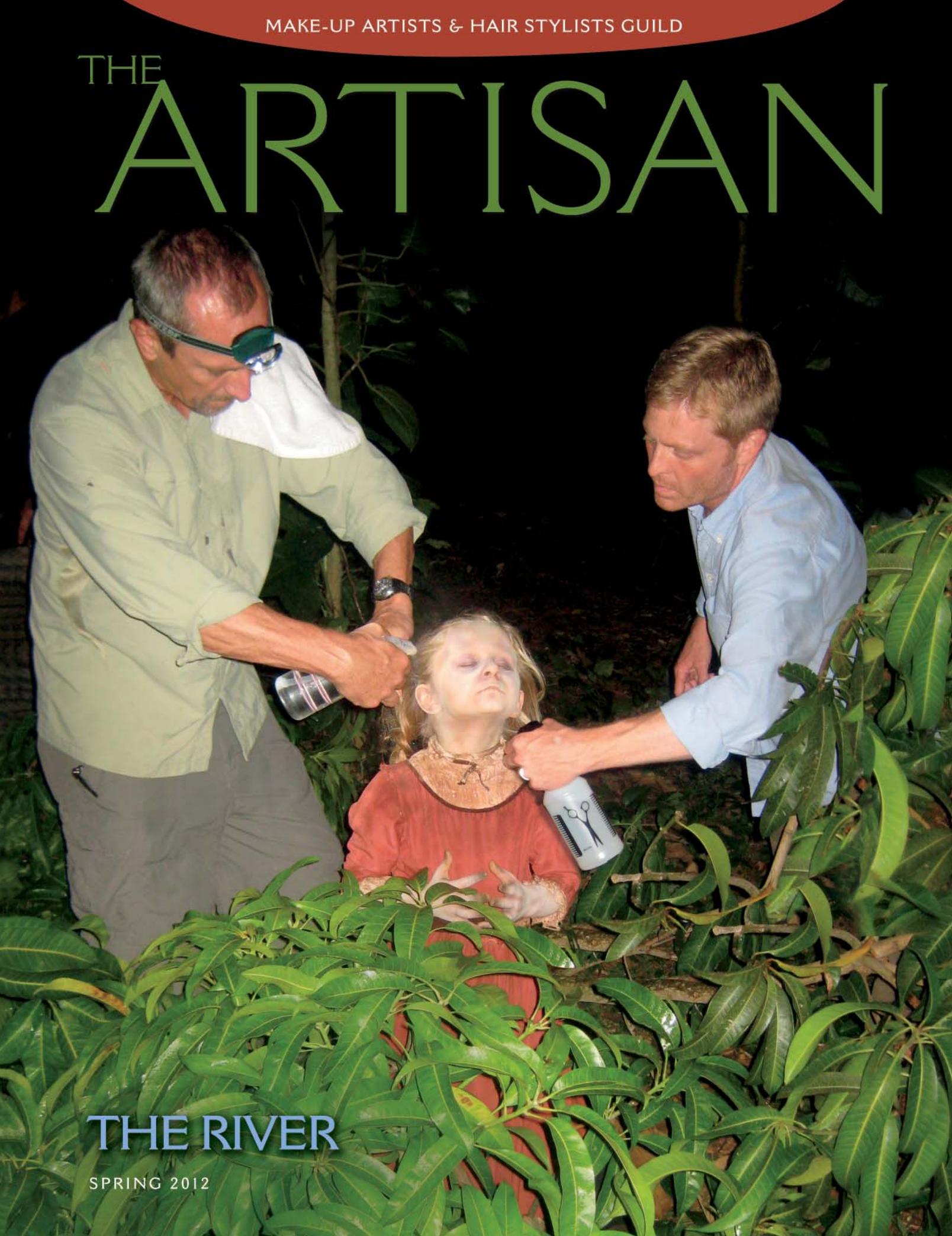
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# Spring 2012

*what's inside*



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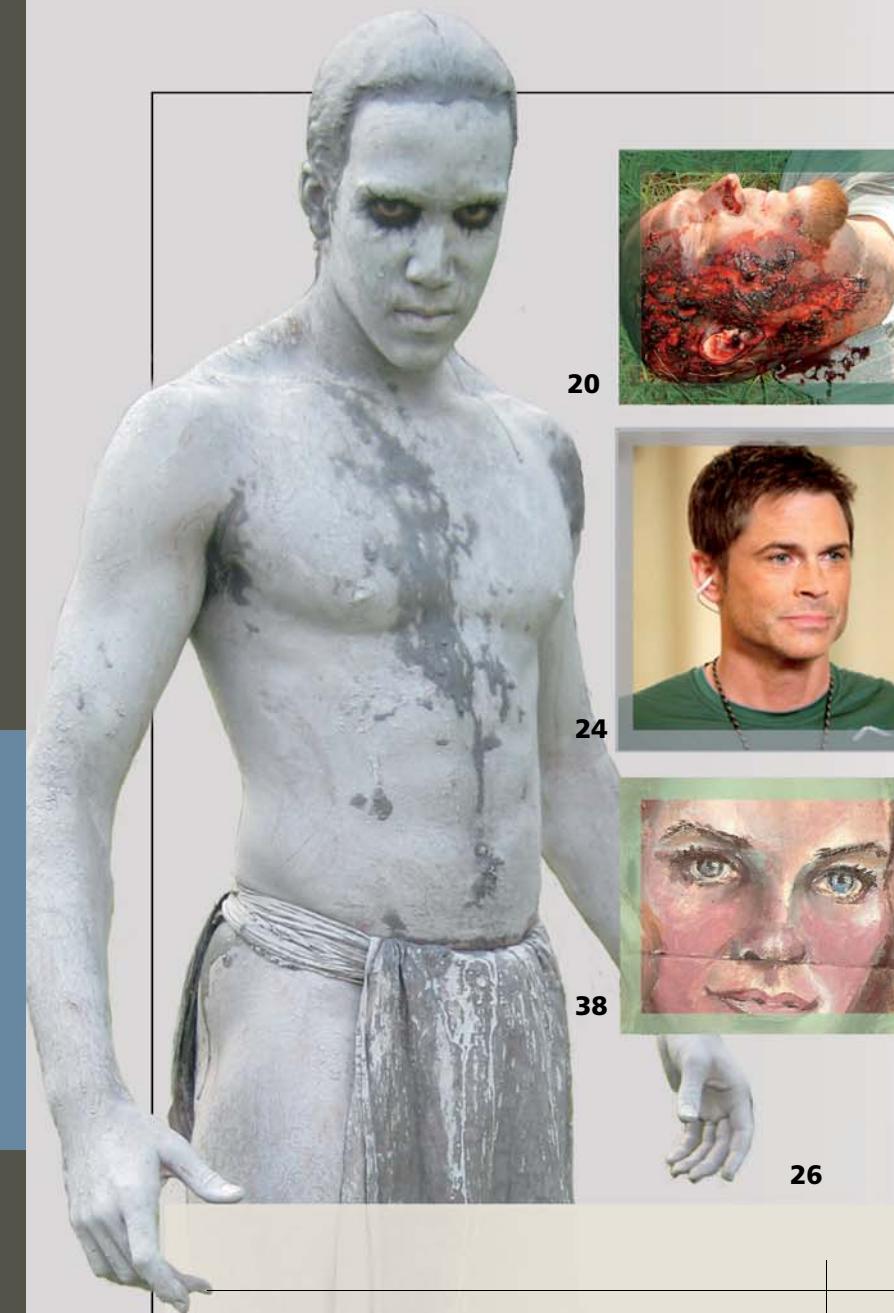


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Cover: Michael Moore (left) & Douglas Noe in Puerto Rico

PRESIDENT  
FROM THE PRESIDENT

**As times have progressed, the IATSE** has gradually become more involved in the political arena, especially when it involves our livelihood. Divisive interests are once again coming after union members and their families in an effort to silence our voice and clear the field of any opposition to their agenda to destroy unions. This latest attack comes in the form of a "Political Reform" ballot initiative that backers say is about special interests, but in fact, is designed to strip union workers from having any voice in politics. It is no exaggeration to say this is an initiative that has the capability to effectively destroy unions in California. We all get tired of hysteria, running around with our hair on fire, but we sincerely could be the next Wisconsin. There has not been an egregious attack on Labor of this magnitude since 1958. This measure is NOT campaign finance reform, as its backers claim. In fact, the extremist supporters of this initiative claim it is campaign finance reform—they even call it the "Stop Special Interest Money Now Act."

If it passes, California could easily become a right-to-work state, and we all know what that means. This initiative has nothing to do with any "special interests" except theirs. It's the ultimate deception, using the key words "political reform" to get your interest and immediate approval. Corporations already outspend unions 15 to 1 in politics. This measure would strip our voice in politics. We could no longer prevent outsourcing jobs, slashing wages, health benefits, eliminating safety requirements and attacking retirement security. It's part of a very large, very quiet agenda that could go nationwide. Don't think it can't happen here. Apathy and misinformation are our biggest foes.

There are union members who don't want their dues used for political purposes, not realizing our political advocacy is putting bread on the table for our members. The California Film Tax Incentive has resulted in thousands of union jobs. The California Film Tax Incentive is the only tax incentive ever supported by the California Labor Federation because it directly and immediately impacts jobs. Each film employs at least 200 people. Even though it is not as strong as other states, it is transparent and accountable, it works and is the standard bearer for all others.

This "political reform" initiative has qualified to appear on the November 2012 General Election ballot. This measure would severely restrict union members in both the public and private sector and every union in California would be impacted. It's a cleverly worded initiative that relies on the public's reading only the beginning of the ballot, it's the end part that tells the truth. Only corporations would be able to use their money for political purposes, unions would not.

Proponents of the initiative claim it would rein in campaign contributions by both unions and corporations, but in fact, corporations do not use their workers' money for political purposes, they use the profits or shareholders' stakes. What would be the next thing in line? No overtime, no weekends, no child labor laws? Think of the accomplishments that labor unions have achieved over the last hundred years, and watch them go down the drain. If this ballot measure is approved by California voters, the next step will be a Right to Work measure on a future ballot. It won't take long, two or three election cycles. Under current law, we can fight it, but if this "Political Reform" were to pass, we union members would not be able to fund a "No" campaign. If you're reading this column, it's because we still have the ability to let you know. Please, when you vote in November, do not be fooled by the deception. It's sneaky and they're liars. I guess that about caps it.

I would like to dedicate this issue to the memory of our dear departed brother, former President/Asst. Business Representative of IATSE Local 80, David Ahuna. He was a kind, loving friend for more than 20 years and became one of the guiding spirits of our IATSE crafts, a true union man. We lost David on May 3, 2012, and Local 706 sends our condolences to his family and Local 80 members. Aloha, dear David.

SUSAN CABRAL-EBERT  
President



THE ARTISAN

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Make-up Artists & Hair Stylists.

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ALL the Members of Make-up Artists  
& Hair Stylists I.A.T.S.E. Local 706

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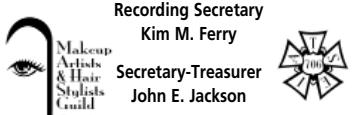
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BY TOMMY COLE  
*Business Representative, I.A.T.S.E. Local 706*

Lately, just about everyone in the entertainment industry who works in movies and television is talking about the Basic Agreement and what transpired over the weeks of negotiations. I'm not going to expound in this article on what was tentatively agreed to at the end of the proceedings, for I would need a lot more than this one page to delineate all the important areas. Hopefully by now, you have either seen the contract information that has been sent out by the International, viewed the "bullet points" in your Local's email blasts and May bulletin, or were able to come to our General Membership Meeting in May to hear an in-depth discussion of the contract. As we receive more information from the International, we will in turn be sending it out to you. Please stay tuned!

Just in case you didn't see our latest *Bulletin Board*, I again would like to thank our negotiating committee, comprised of make-up artists Karen Westerfield and John Goodwin, along with hair stylists Randy Sayer and Linda Arnold, for their dedication and knowledge. I would also like to acknowledge the International's support and guidance throughout the talks. International President Matt Loeb and IA Vice President Mike Miller were the core players during the talks, and their negotiating skills, along with their steadfast resolve to keep the Motion Picture Industry Pension and Health Plans intact with no loss of services or benefits, to protect our retirees, and to negotiate a good contract for all the Hollywood locals was unwavering.

I know I am always talking about union solidarity and supporting our own, but these negotiations brought those words to a new high in my book. President Loeb asked all Representatives and their negotiating teams of the Hollywood locals including the Teamsters to show up at every "local" negotiations, and they did ... they filled every chair. When Local 706 sat at the main table with our negotiating committee, behind us three rows deep were approximately 100 IA members silently cheering us on. It was quite impressive for not only us, but for every local that was in the hot seat during the talks. I also know that the producers got the point: We were and are one cohesive unit.



**“ Be good to your peers, for they will support and protect you when you most need it. ”**

when you most need it; be reliable and the best you can be for your producers, for they will keep you gainfully employed; and MOST IMPORTANTLY, be true to your family and friends, for without their trust and backing, everything else is for naught.

Please enjoy this issue of your *Artisan*.

Tommy Cole

Inasmuch as one never knows when a health-related event of some sort will hit, it is always a good idea to plan ahead. That being said, having the correct healthcare paperwork on hand for you and your family is very important. There are two directives that anyone with family or close friends should have, and they are forms pertaining to HIPAA, the Health Insurance Portability and Accountability Act of 1996, and an "Advance Health Care Directive." Having a HIPAA directive in place will allow persons closest to you to be able to assist or get information on your welfare if you are unable to help yourself. Also, you should have the same paperwork for your loved ones so you can get info on their health problems if needed. You can download this directive from MPIPH's website at [www.mpihp.org](http://www.mpihp.org). The second documentation, an Advance Health Care Directive, is a written document declaring the type and extent of medical care you desire in the event that you become incapacitated. Having this in place is the best way to ensure your medical and healthcare wishes are known and that those wishes are followed. Please consider making these forms part of your essential legal papers for your family. They will save you a lot of grief down the road.

Lastly, one thing I learned in my early years as a make-up artist is that the way you interact and treat the people you work with and the people you work for can influence your entire career. The working relationships you garner throughout your livelihood can affect your professional and personal life... So, be good to your peers, for they will support and protect you

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GUILD

GUILD NEWS

### Guild Members Visit The Vampire Diaries Set



Local 706 President Sue Cabral-Ebert, Local 706 Business Rep Tommy Cole and Local 798 Rosemarie Levy visited the set of *The Vampire Diaries* during the General Executive Board in Atlanta in January 2012. Crew members included Local 706 Department Head Hair Stylist Daniel Curet, Local 706 Department Head Make-up Essie Cha and Local 798 special make-up effects Myles O'Reilly. The cast and crew were so welcoming and the reps received a great tour of the numerous stages and sets. Also in attendance was Aileen Cole.



### Italian Oscars

Two of our members, Kim Santantonio (hair stylist) and Luisa Abel (make-up artist), won the David di Donatello Award, and were flown to Italy to receive their Italian Oscars. Pictured from right: Kim, Sean Penn and Luisa Abel.

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### Hair Craft Meeting

Hair Craft President Troy Zestos presented sponsors Liqwd and Frends Beauty Supply to the members at Local 80 on April 22. Members brought models so they could have a great hands-on experience using the various products. Liqwd gave each attendee generous gift bags, and Frends presented some of their wonderful new equipment specifically designed for hair stylists.



### Make-Up Craft Meeting

*Julie Nostrand, CEO of South Seas Skin Care, demonstrates spray-tanning techniques.*

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## Silicone Prosthetics Class

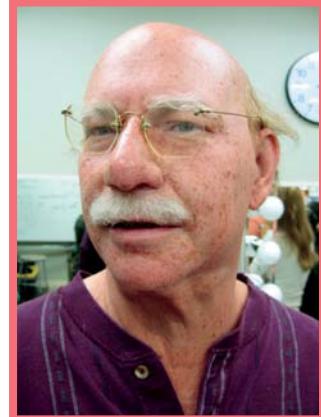
Make-up artists Stephan Dupuis and Danny Wagner conducted an amazing silicone prosthetics class for the members in Northern California. Pieces included a full neck wrap, nose, bald cap, wigs, eyebrows, moustaches, and incredibly beautiful & subtle coloration, beautiful even to the naked eye. The Northern California regional members loved the demonstration of both character and aging make-ups.



Stephan Dupuis,  
Danny Wagner  
and model.



Nose, neck piece,  
bald cap



Finished product—  
old-age make-up.



Same model, different  
wig, moustache, etc.  
—much younger guy!

## Mercury Poisoning Linked to Skin Products

Federal health officials are warning consumers not to use skin creams, beauty and antiseptic soaps, or lotions that might contain mercury.

The products are marketed as skin lighteners and anti-aging treatments that remove age spots, freckles, blemishes and wrinkles, says Gary Coody, national health fraud coordinator in the Food and Drug Administration's Office of Regulatory Affairs. Adolescents also may use these products as acne treatments, adds Coody. Products with this toxic metal have been found in at least seven states.

The products are manufactured abroad and sold illegally in the United States—often in shops in Latino, Asian, African or Middle Eastern neighborhoods and online. Consumers may also have bought them in another country and brought them back to the U.S. for personal use.

"If you have a product that matches these descriptions (and others listed below), stop using it immediately," says Coody.

"Even though these products are promoted as cosmetics, they also may be unapproved new drugs under the law," says Linda Katz, M.D., director of FDA's Office of Cosmetics and Colors. FDA does not allow mercury in drugs or in cosmetics, except under very specific conditions, which these products do not meet.

"Sellers and distributors should not market these illegal products and may be subject to enforcement action, which could include seizure of the products and other legal sanctions," says attorney Brad Pace, J.D., of the Heath Fraud and Consumer Outreach Branch within FDA's Center for Drug Evaluation and Research.

### Dangers of Mercury

"Exposure to mercury can have serious health consequences," says Charles Lee, M.D., a senior medical advisor at FDA. "It can damage the kidneys and the nervous system, and interfere with the development of the brain in unborn children and very young children."

You don't have to use the product yourself to be affected, says FDA toxicologist Mike Bolger, Ph.D. "People—particularly children—can get mercury in their bodies from breathing in mercury vapors if a member of the household uses a skin cream containing mercury." Infants and small children can ingest mercury if they touch their parents who have used these products, get cream on their hands and then put their hands and fingers into their mouth, which they are prone to do, adds Bolger.

Some photos of illegal  
mercury-containing products.

### How to Protect Yourself

Check the label of any skin lightening, anti-aging or other skin product you use. If you see the words "mercurous chloride," "calomel," "mercuric," "mercurio," or "mercury," stop using the product immediately.

If there is no label or no ingredients are listed, do not use the product. Federal law requires that ingredients be listed on the label of any cosmetic or drug.

Don't use products labeled in languages other than English unless English labeling is also provided.

If you suspect you have been using a product with mercury, stop using it immediately. Thoroughly wash your hands and any other parts of your body that have come in contact with the product. Contact your healthcare professional or a medical care clinic for advice.

If you have questions, call your healthcare professional or the Poison Center disclaimer icon at 1-800-222-1222; it is open 24 hours a day.

Before throwing out a product that may contain mercury, seal it in a plastic bag or leak-proof container. Check with your local environmental, health or solid-waste agency for disposal instructions. Some communities have special collections or other options for disposing of household hazardous waste.

### Tracking Skin Products Containing Mercury

Investigations in the past few years by FDA and state health officials have turned up more than 35 products that contain unacceptable levels of mercury. FDA continues to add mercury-containing skin products to its import alerts, which authorize the agency's field staff to refuse admission of shipments of these products.

But this is only a partial solution, says Coody. "Many of these products are coming into the country through channels we can't easily track, such as international mail and personal baggage. That's why it's so important for consumers and sellers to know about the dangers of possible mercury poisoning associated with the use of these skin products."

Texas health officials say samples of face cream they tested contained mercury up to 131,000 times the allowable level. And a teenager in southern Texas who used a mercury-containing skin cream was recently hospitalized for mercury poisoning.

In Northern California, a 39-year-old woman had more than 100 times the average amount of mercury in her urine and had symptoms of mercury poisoning, according to the California Department of Public Health. For three years, the woman and



### Signs and Symptoms of Mercury Poisoning

- irritability
- shyness
- tremors
- changes in vision or hearing
- memory problems
- depression
- numbness and tingling in hands, feet or around mouth

Source: Agency for Toxic Substances and Disease Registry

her husband had been using an unlabeled mercury-containing face cream that was brought into the U.S. from Mexico by a relative. Several other family members who did not use the cream, including a 4-year-old child, also had elevated levels of mercury in their bodies.

Virginia, Maryland, and New York have also seen cases of elevated mercury levels in people exposed to skin products containing mercury. In Minnesota, 11 of 27 imported skin products taken from store shelves contained mercury.

Minnesota Department of Health disclaimer icon

Maryland Department of Health and Mental Hygiene

This article appears on FDA's Consumer Update page, which features the latest on all FDA-regulated products.

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## EVENTS CALENDAR OF EVENTS

### 2012

- June 3** Board of Trustees Meeting  
**June 11** Executive Board Meeting  
**June 23-24** IMATS Show
- July 2** Nomination forms and election announcement mailed to members  
**Independence Day Offices Closed**
- July 8** Board of Trustees Meeting  
**July 16** Executive Board Meeting  
**July 23** Theatrical Meeting 7:30 p.m.  
Local 706
- August 5** Board of Trustees Meeting  
**August 6** SF General Membership Meeting 7 p.m.  
**August 13** Executive Board Meeting  
**August 19** General Membership Meeting Local 80 2-4 p.m.  
Nominations from floor for 2013-15 Elections
- August 26** Primetime Emmy Awards Show
- August 27** Any/all documentation submitted for proof of eligibility
- September 3** **Labor Day Offices Closed**  
**September 9** Board of Trustees Meeting  
**September 10** Executive Board Meeting  
**September 24** Ballots mailed to Local 706 in good standing
- October 7** Board of Trustees Meeting  
**October 15** Executive Board Meeting  
**October 31** Halloween
- November 4** Board of Trustees Meeting  
**November 5** Ballots returned to accountant  
**November 12** SF General Membership Meeting 7 p.m.  
**Executive Board Meeting**  
**General Membership Meeting Local 80 2-4 p.m.**  
Announce election results
- November 18** Thanksgiving Offices Closed
- December 2** Board of Trustees Meeting  
**December 10** Executive Board Meeting  
**December 24** Office Closes at 2 p.m.  
for Holiday
- December 25** Christmas Holiday  
**December 31** Office Closes at 2 p.m.  
for Holiday

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Best wishes,



Michael Key

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## THEATER THEATER NEWS

We currently have three dozen Yellow Card productions touring the United States and Canada, with another dozen productions hitting the road later this year, including brand-new shows and revivals of *Anything Goes*, *Book of Mormon*, *Catch Me if You Can*, *Flashdance*, *Jekyll & Hyde*, *La cage aux folles*, *Priscilla, Queen of the Desert*, *Sister Act*, *War Horse*, and several others... This is welcome news to the dozens of us who make our livings touring on such productions (as "Pink Contract" make-up artists and hair stylists), as well as the Los Angeles and Regional Theater members who work as "Local Hires" on these productions when they come to town.

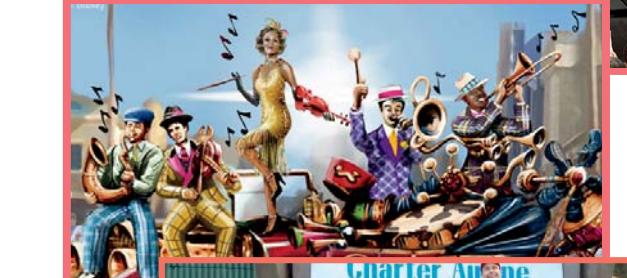
**Other exciting news:** The 66th Annual American Theatre Wing's Tony Award nominations were announced on May 1: *Follies*—the brilliant production currently on the boards at the Ahmanson Theatre—received eight nominations, including Best Revival of a Musical; *Clybourne Park* (seen earlier this year at the Mark Taper Forum) received four nominations, and *Other Desert Cities* (to be seen later this year at the Mark Taper Forum) received five nominations; both for Best Play! Patrice Miranda is the Center Theatre Group Ahmanson House Head; Rick Geyer is the CTG Mark Taper Forum House Head. The awards ceremony will air on Sunday, June 10, and will mark the 35th consecutive year the Tony Awards has been telecast on CBS, a remarkable entertainment industry partnership!

**Cirque du Soleil's IRIS production** continues its "journey through the world of cinema" at the newly renamed Dolby Theatre (formerly the Kodak Theatre) at Hollywood and Highland; Department Head Hair & Make-up Vanessa Dionne leads her team of wig & make-up technicians Donna Levy, Mark Hoyer and Armando Licon to dazzle audiences nightly with their brilliant artistry. (I hope that everyone saw the appearance by Cirque du Soleil on the Academy Awards live telecast; a very exciting three minutes of performance art!) It was recently announced that the Dolby Theatre will be "home" to the AMPAS Academy Awards production for the next 20 years—great news!

**Disneyland Resort** is looking forward to a bonanza of new adventures this summer when Disney California Adventure Park unveils its new \$1 billion remodel. Guests will stroll along Buena Vista Street, Carthay Circle, and Hollywoodland, all themed to Los Angeles of the '20s and '30s. New entertainment offerings abound everywhere: 'period' atmosphere characters, a musical jazz group (Five & Dime), the Red Car News Boys (inspired by the Disney movie and current Broadway hit musical *Newsgirls*), and Minnie's Fly Girls performing in Condor Flats. A new *Alice in Wonderland*-themed

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

# Theater Is Thriving!



Above, from top: Concept art for the Red Car News Boys; concept art for the Five & Dime jazz group; Minnie's Fly Girls performing in Condor Flats.

nighttime extravaganza—Mad T Party—will replace the very popular ElecTRONica party from the past year. The stage show *Aladdin* continues at the Hyperion Theatre, and the Pixar Play Parade will return to wind along the longest parade route in any Disney theme park! The 15-acre Cars Land expansion, which re-creates the town of Radiator Springs, is a chunk of Route 66 "eye candy" right out of the movie *Cars*. Over in Disneyland, the popular Mickey's Soundsational! Parade continues, as does the Jedi Training Center and Princess Fantasy Faire (this summer, work began to transform the former Carnation Plaza Gardens into a new expanded Princess Fantasy meet-and-greet area, to open in late 2013). Rumors are also circulating that the Main Street Electrical Parade may return to Disneyland next summer. All in all, lots of wig and make-up work for our Theme Park hair stylists! Our Disneyland stewards are Jennifer Brooks, Kathleen Brown-Zablan, Bonnie Deal, and Chanty Tach.

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## THEATER

### THEATER NEWS

**Coming on the heels** of “our own” Broadway San Diego agreement last year, San Diego members saw two first-time employers sign Local 706 agreements within the past six months: La Jolla Playhouse signed for a production of *Jesus Christ Superstar* (now on Broadway!) and hired our own Ana Maldonado as Department Head Hair & Make-up. More recently, a production of Tyler Perry’s *Madea Gets a Job* performed at the Valley View Casino Center with Ana Maldonado and Judy Watson/hair & make-up (later, this same production played the Nokia Theatre/L.A. Live complex—with Jennifer Singleton and Lisa Reitano as hair & make-up—also with a Local 706 contract!). Peter Herman is our San Diego steward.

**Building on the success** of San Francisco Opera’s co-presentation with Cal performances of *The Little Prince* in 2008, this season’s production of *The Secret Garden* premieres in March 2013 at Zellerbach Hall at UC Berkeley. A production of Jake Heggie and Gene Sheer’s *Moby Dick* (which was seen earlier this year at San Diego Opera) will be seen later this year as part of the current SF Opera season. Two other world-premiere commissions slated for next year include Mark Adamo’s *The Gospel of Mary Magdalene* and Tobias Picker’s and J.D. McClatchy’s *Dolores Claiborne*—adapted from the best-selling novel by Stephen King. Gerd Mairandres is the SF Opera Department Head/Wigmaster; Susan Stone is the Department Head Assistant. Having completed its 2012 season, San Francisco Ballet will be traveling during the remainder of this summer, with performances in Hamburg, Germany, Moscow (this company’s debut at the Bolshoi Theatre!), Sun Valley, Idaho, London—at the Sadler Wells Theatre, and later this year at the Kennedy Center in Washington, D.C. Next season, the SF Ballet will present a new production of *Cinderella*—which was co-commissioned with the Dutch National Ballet, and will be unveiled in Amsterdam in December of this year. Meanwhile, the ever-popular *Nutcracker* will perform in December at the War Memorial. Department Head Richard Battle is the SF Ballet wig & make-up designer; Melanie Birch is his first assistant (and travels with the Company when it performs out of town). Susan Stone is our San Francisco steward.

All in all, we have lots to be grateful for, as theater continues to provide our members with union jobs (and union wages and benefits), and we continue do our part to organize non-union venues and productions throughout California.

See you in the wings!  
Randy

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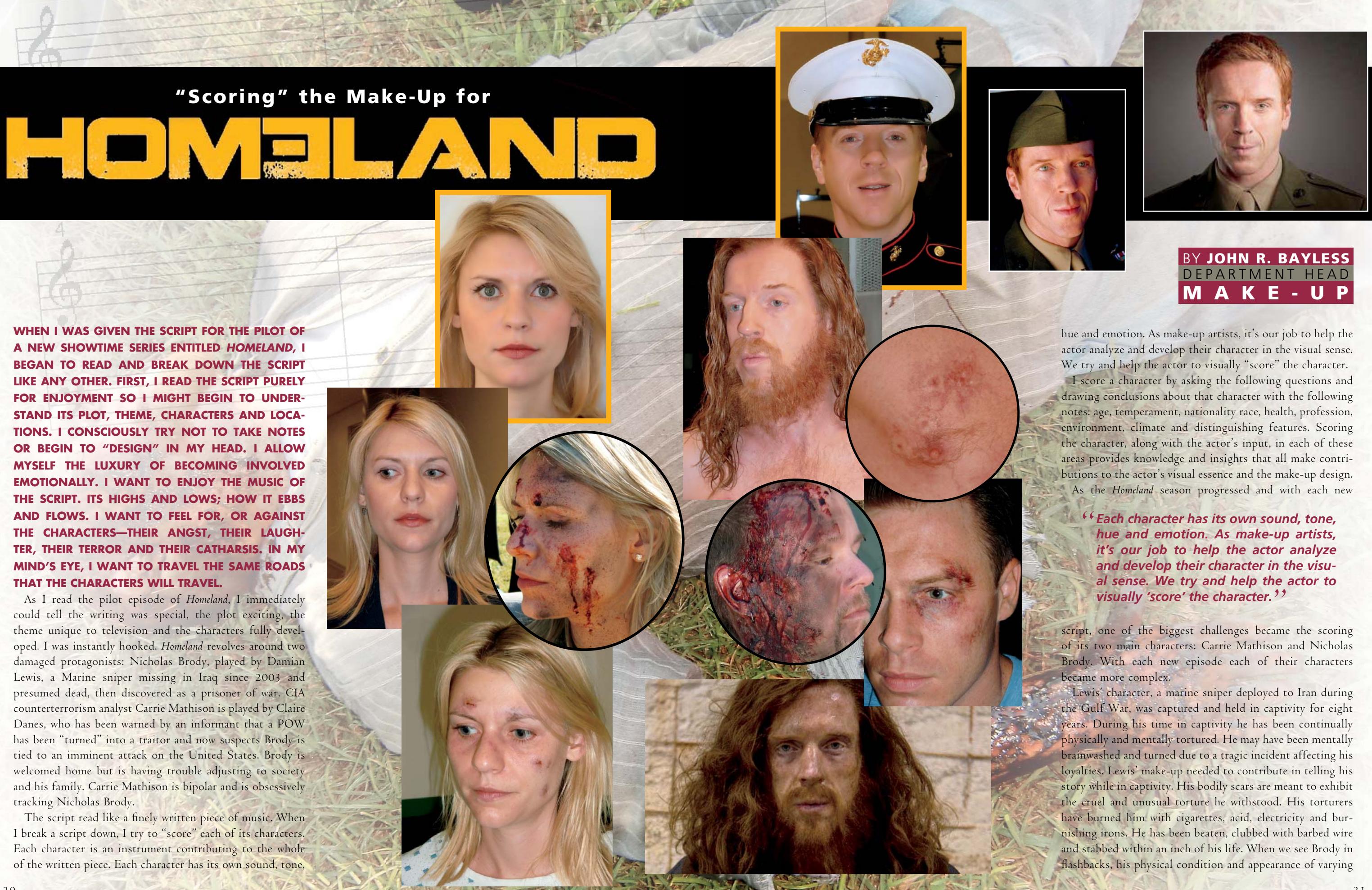
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# "Scoring" the Make-Up for HOMELAND

**WHEN I WAS GIVEN THE SCRIPT FOR THE PILOT OF A NEW SHOWTIME SERIES ENTITLED *HOMELAND*, I BEGAN TO READ AND BREAK DOWN THE SCRIPT LIKE ANY OTHER. FIRST, I READ THE SCRIPT PURELY FOR ENJOYMENT SO I MIGHT BEGIN TO UNDERSTAND ITS PLOT, THEME, CHARACTERS AND LOCATIONS. I CONSCIOUSLY TRY NOT TO TAKE NOTES OR BEGIN TO "DESIGN" IN MY HEAD. I ALLOW MYSELF THE LUXURY OF BECOMING INVOLVED EMOTIONALLY. I WANT TO ENJOY THE MUSIC OF THE SCRIPT. ITS HIGHS AND LOWS; HOW IT EBBS AND FLOWS. I WANT TO FEEL FOR, OR AGAINST THE CHARACTERS—THEIR ANGST, THEIR LAUGHTER, THEIR TERROR AND THEIR CATHARSIS. IN MY MIND'S EYE, I WANT TO TRAVEL THE SAME ROADS THAT THE CHARACTERS WILL TRAVEL.**

As I read the pilot episode of *Homeland*, I immediately could tell the writing was special, the plot exciting, the theme unique to television and the characters fully developed. I was instantly hooked. *Homeland* revolves around two damaged protagonists: Nicholas Brody, played by Damian Lewis, a Marine sniper missing in Iraq since 2003 and presumed dead, then discovered as a prisoner of war. CIA counterterrorism analyst Carrie Mathison is played by Claire Danes, who has been warned by an informant that a POW has been "turned" into a traitor and now suspects Brody is tied to an imminent attack on the United States. Brody is welcomed home but is having trouble adjusting to society and his family. Carrie Mathison is bipolar and is obsessively tracking Nicholas Brody.

The script read like a finely written piece of music. When I break a script down, I try to "score" each of its characters. Each character is an instrument contributing to the whole of the written piece. Each character has its own sound, tone,

**BY JOHN R. BAYLESS  
DEPARTMENT HEAD  
MAKE-UP**

hue and emotion. As make-up artists, it's our job to help the actor analyze and develop their character in the visual sense. We try and help the actor to visually "score" the character.

I score a character by asking the following questions and drawing conclusions about that character with the following notes: age, temperament, nationality race, health, profession, environment, climate and distinguishing features. Scoring the character, along with the actor's input, in each of these areas provides knowledge and insights that all make contributions to the actor's visual essence and the make-up design.

As the *Homeland* season progressed and with each new

**“Each character has its own sound, tone, hue and emotion. As make-up artists, it's our job to help the actor analyze and develop their character in the visual sense. We try and help the actor to visually 'score' the character.”**

script, one of the biggest challenges became the scoring of its two main characters: Carrie Mathison and Nicholas Brody. With each new episode each of their characters became more complex.

Lewis' character, a marine sniper deployed to Iran during the Gulf War, was captured and held in captivity for eight years. During his time in captivity he has been continually physically and mentally tortured. He may have been mentally brainwashed and turned due to a tragic incident affecting his loyalties. Lewis' make-up needed to contribute in telling his story while in captivity. His bodily scars are meant to exhibit the cruel and unusual torture he withstood. His torturers have burned him with cigarettes, acid, electricity and buringish irons. He has been beaten, clubbed with barbed wire and stabbed within an inch of his life. When we see Brody in flashbacks, his physical condition and appearance of varying

length beards and hair denote different time periods in his captivity. His skin texture exhibits signs of distress, an arid climate, starvation and lack of sunlight. Throughout the season, Brody's health changes, he ages prematurely but also physically he becomes healthier and stronger. His temperament changes.

Brody's make-ups included specially designed pros aide scars, cuts, and skin textures pieces which each told a story of how they were inflicted. Aging was done via stretch and stipple. Dental "plumpers" helped to suggest a swollen and broken jaw. Hair flocking created the many shorter five o'clock facial hair looks. Color washes, gel stains, illustrators, cab-o-flesh, all produced varying skin conditions.

Carrie Mathison is a Central Intelligence Agency officer who, after conducting an unauthorized operation in Iraq, is put on probation and reassigned to the CIA's counter-terrorism centre in Langley, Va. In Iraq, an asset warned Carrie that an American prisoner of war had been turned by Al-Qaeda. She comes to believe that Nicholas Brody is the American prisoner of war her asset in Iraq was talking about. She must now investigate Brody and prove to her superiors Brody is the terrorist and prevent another attack on American soil. Carrie soon becomes obsessed with Brody, complicated by her bipolar condition she keeps secret in order to maintain her job with the CIA. Carrie's bipolar condition, although mental, is physically manifested by extreme

highs and lows, loss of appetite, sleeplessness, and crying and manic obsessions. Her condition affects her skin appearance. She may be tired and gaunt looking one day and clear and vibrant the next. She may go days without make-up, or she sometimes overly makes herself up using far too much eyeliner, blush and lipstick. When she has suffered skin abrasions after a bomb attack, she tries to cover the wounds with far too much make-up making for a ghoulish appearance. She goes days without sleep during her manic periods. Carrie's temperament and her unique condition produced many different make-up looks. With Claire's input, we developed bipolar arcs that determined her make-up look throughout the season.

In addition to scoring each script for the main characters, our supporting characters included Iraqi terrorists, bomb victims, the usual government operatives, Saudi royalty and a mix of different Middle Eastern nationalities. Each character is specially scored and their make-up based upon those notes.

*Homeland* presents many different make-up challenges each episode. The make-up team and the entire *Homeland* crew couldn't wait for the writers to present the next episode and the next challenge. We all were, and are on the edge of our set chairs in anticipation of the next episode and what next season will bring. It's rare when we have the pleasure to work on such a quality series. •



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# WHO KNOWS What Nose GOES THERE ?



BY SCOTT WHEELER  
MAKE-UP ARTIST  
FOR ROB LOWE

SOMETIMES IT'S BEST TO BEGIN A STORY AT THE END. AFTER COMPLETING A FIVE-WEEK-LONG PRODUCTION OF THE LIFETIME MOVIE-OF-THE-WEEK DREW PETERSON: UNTOUCHABLE, STARRING ROB LOWE AS DREW PETERSON, I RECEIVED THIS TEXT MESSAGE FROM OUR LINE PRODUCER/UNIT PRODUCTION MANAGER, LINA WONG. "JUST CURIOUS, DID YOU PUT A PROSTHETIC NOSE ON ROB?" I ANSWERED WITH A SINGLE WORD. "YEP." LINA, ALONG WITH SEVERAL OTHER PRODUCERS AND NETWORK EXECS AND THE REST OF THE ON-SET CREW, WENT FIVE WEEKS WORKING WITH ROB AND WATCHING HIM ON THE HIGH-DEF MONITORS DAY IN AND DAY OUT WITHOUT EVER DETECTING THAT HE WAS WEARING A PROSTHETIC NOSE. NOW AS MUCH AS I WOULD LIKE TO TAKE FULL CREDIT FOR FOOLING EVERYONE FOR FIVE WEEKS, I THINK THIS SAYS MUCH MORE THAN THAT. IN ACTUALITY, THIS SAYS AS MUCH ABOUT THE PSYCHOLOGY OF HUMAN PERCEPTION AS IT DOES ABOUT THE QUALITY OF MY WORK. DO WE KNOW WHAT WE SEE OR DO WE SEE WHAT WE KNOW? ROB WAS ALSO WEARING PROSTHETIC EYE BAGS AND A LACE MUSTACHE. HIS EYE BAGS AND MUSTACHE WERE HEAVILY SCRUTINIZED DURING FILMING. THE DIFFERENCE WAS THAT EVERYONE KNEW ABOUT THE PROSTHETIC EYE BAGS AND LACE MUSTACHE. THERE WE ALL WERE ON THE FIRST DAY OF SHOOTING, THE DIRECTOR, DP, AND THE ARMY OF PRODUCERS AND NETWORK EXECUTIVES, ALL CAREFULLY EXAMINING ROB ON THE MONITOR AND SCRUTINIZING EVERY ASPECT OF THE MAKE-UP. WELL, EVERYONE CERTAINLY WAS SCRUTINIZING EVERY ASPECT OF THE MAKE-UP THAT THEY KNEW ABOUT. WHILE EVERYONE WITH A SAY-SO CHIMED IN WITH THEIR OPINION ON EVERY DETAIL OF THE EYE BAGS AND LACE MUSTACHE, THERE SAT RIGHT IN THE MIDDLE OF ROB'S FACE, A BIG FAT PROSTHETIC NOSE THAT NOBODY NOTICED. OBJECTIVELY SPEAKING (IF WE CAN EVER REALLY BE OBJECTIVE), THE EYE BAGS MAY HAVE ACTUALLY BEEN A SLIGHTLY GREATER SUCCESS ON A TECHNICAL LEVEL THAN THE NOSE. BUT SUCH IS THE DIFFERENCE BETWEEN KNOWING SOMETHING IS THERE AND NOT KNOWING.

Let's cut back to the beginning for those who might be wondering how we ended up with a secret nose. I was called in as a last-minute replacement to do this make-up thanks to Jeanne Van Phue and David Anderson. Jeanne informed me that Rob wanted eye bags for the look but the network was concerned that they would look fake. So I went into the AFX Studio and made Prosaide transfer eye bags for Rob in one day, and we did our first make-up test the next day. The producers were deeply concerned that the bags were not working. The producers were concerned that the eye bags were too light, too dark, too shiny, too red, not red enough, too smooth and/or too textured. Rob was quite convinced they would work. So we agreed to do another test. I suggested to Rob that we do a nose. He liked the idea but felt we should spring it on production in the next test so we could get an unbiased reaction. That seemed like a good idea. Little did I know where it would take us. We did the make-up behind locked doors. This time we had all the elements in place, the prosthetic nose, the eye bags, the lace mustache, dental plumpers, hand-laid hair in the eyebrows and very broad shadows and highlights that were tied together and disguised with hand-painted capillaries and several passes of spatter in red, brown and rice paper colors to give Rob's skin more texture. The test was well received. The producers and the network were still concerned about the eye bags but ultimately approved them. No one noticed the nose.

Rob made the executive decision at the end of the day to simply never tell production we were doing the nose. The reasoning was quite simple. If they liked the look, they didn't really need to know the specifics. What they didn't know wouldn't worry them. And thus began five weeks of doing a make-up with a secret nose. Of course, this meant for a unique five-week adventure of doing the make-up and removing it behind a locked door guarded by an AD who was not in on the secret. The first two weeks were quite unsettling. I was always waiting for someone to look at Rob and say, "Hey, what's up with your nose?" It just never happened. And after a couple weeks, I was feeling a lot less anxious about it. There were a couple times when I thought for sure we were going to get caught. Rob had a meeting with one of our producers mid make-up when only the nose and eye bags were on. Two things went through my mind when this happened. The producer is going to see the nose without all the other elements of the make-up in place or she is going to wonder what the heck I am doing for the first 30 minutes each morning if all I have on Rob is the eye bags. No questions were asked. Rob came out for a few rehearsals with nothing but the nose and eye bags on as well. Same worries same results. No one noticed.

So what are the lessons we learn from this? I'm not sure we can take away any specifics. I can't say it's a good idea to do prosthetics in secret. But it does illustrate the importance that biases play in the evaluation of any given make-up. I think knowing the psychology in play can better prepare us for the job of selling the work which is no less important than the job of producing the work. In all fairness to the producers, this is not a story about their failings. I have a good deal of respect for them. It is not unreasonable at all to be concerned about this sort of make-up on your lead actor. If the make-up fails, the movie fails. They were right to be concerned. But it does show that we are all subject to over detection under the influence of reasonable concern. I have caught myself making the same mistakes. At the end of the day, I have to tip my hat to Rob Lowe. He did know exactly what was looking at every time he looked in the mirror and did so with a remarkable level of objectivity. He also was the one who made the wise and risky choice to keep the nose a secret.

Also on the project, shot in Orange County, were Department Head Make-up Artist Deborah Larsen and Department Head Hair Stylist RaMona Fleetwood, along with their crew of Ruth Haney and Lotus Seki Corricelli. •



BY DOUGLAS NOE  
DEPARTMENT HEAD  
MAKE-UP



I GOT THE CALL IN JULY WHEN I WAS WORKING ON *THE AVENGERS* IN NEW MEXICO DOING, AMONG OTHERS, "LOKI" THE LEAD BAD GUY PLAYED BY TOM HIDDLESTON. JOHN BLAKE, *THE AVENGERS* DEPARTMENT HEAD, KNEW AS SOON AS I PUT DOWN THE PHONE. "WHAT IS IT AND WHEN DO YOU LEAVE?" I TOLD HIM AND WE TALKED IT OVER. THIS HAD HAPPENED BEFORE ON *ANGELS & DEMONS* AND IN BOTH CASES JOHN, WHO I'VE KNOWN FOR MORE THAN 20 YEARS, WAS NOTHING BUT SUPPORTIVE. "HEY, DON'T TURN IT DOWN. I MAY NEED A JOB!" IT WAS WITH JOHN'S BLESSING THAT I WAS ABLE TO LEAVE. SO WHEN THE REST OF *THE AVENGERS* CREW LEFT FOR OHIO, I RETURNED TO MY HOME IN VENICE BEACH TO PACK AND PREP.

Much like the fictional family in *The River* who returns to the Amazon, *The River* was not new to me: I was the straight and Department Head Special Effects Make-up for the pilot of *The River* in Puerto Rico back in April. Ned Neidhardt, a friend since high school in Ohio, had keyed the special make-up effects on ABC's *Off the Map* and had heard the same group was doing a new found-footage-style pilot in Puerto Rico. Due to scheduling he was not available to go out for it and suggested I should. After a brief approval process, I was on my way.

In Puerto Rico, I was the only person in the make-up/hair trailer whose first language was English. My second, Angelo Alberti, as well as the entire hair department spoke Spanish first, then English. My third,





Dominique Borrel, spoke French then Spanish and then English. Everyone was very kind to speak English around me at the beginning, but with high expectations and little time, long days and constant heat and humidity, everyone reverted to the familiar. I really wished I had paid better attention in high school Spanish class!

My crew and I hit the ground running. The pilot (which was actually only the first half of the two-hour premiere) had a myriad of character and special make-up effects including several wounds, scars, tribal make-ups, a gash that needed to get wet and get stitched up on camera, and two severed arms (a "before" arm and the same arm six months later) brilliantly constructed for me by Greg Nicotero at KNB EFX Group. As anyone who has done a pilot knows, it's like doing a movie of the week in 15 days with twice at stake, four times the number of opinions and eight times the pressure. First up was "Lena's" (Eloise Mumford) leg wound. Jaume Collet-Serra, the director, and I finally nailed down the specs shortly after I arrived in Puerto Rico, so with no time to order a custom appliance I sculpted the wound in my hotel room after a long day on the set. The next day I molded it in the trailer and poured up the first positive. This was the wound that had to get wet with blood and likely water as well as be stitched up on camera so I laid a layer of muslin soaked in latex behind the wound (to protect Eloise) and constructed the appliance out of plastic which allowed me nice translucency and to melt it down to her skin with acetone. "Lincoln" (Joe Anderson) stitched the wound on camera and, waste-not want-not, he practiced on the first pull of the appliance I adheased to a board for that purpose.

The pilot was so fast paced that I was grateful to have tracked the character progressions in advance. Each character



is shown in various stages in flashback and in the "found footage" which, story-wise, was to have taken place more than six months previous. Each day, all of the regular actors appeared in the trailer at the same time and the race began. The hair department and I juggled while I hand-gestured ready times to the ever-hoovering first team PA. I remember being grateful to be ambidextrous and thereby painting the right and left sides of the Kaiapo tribal chief's facial and body markings simultaneously cutting the make-up chair time in half.

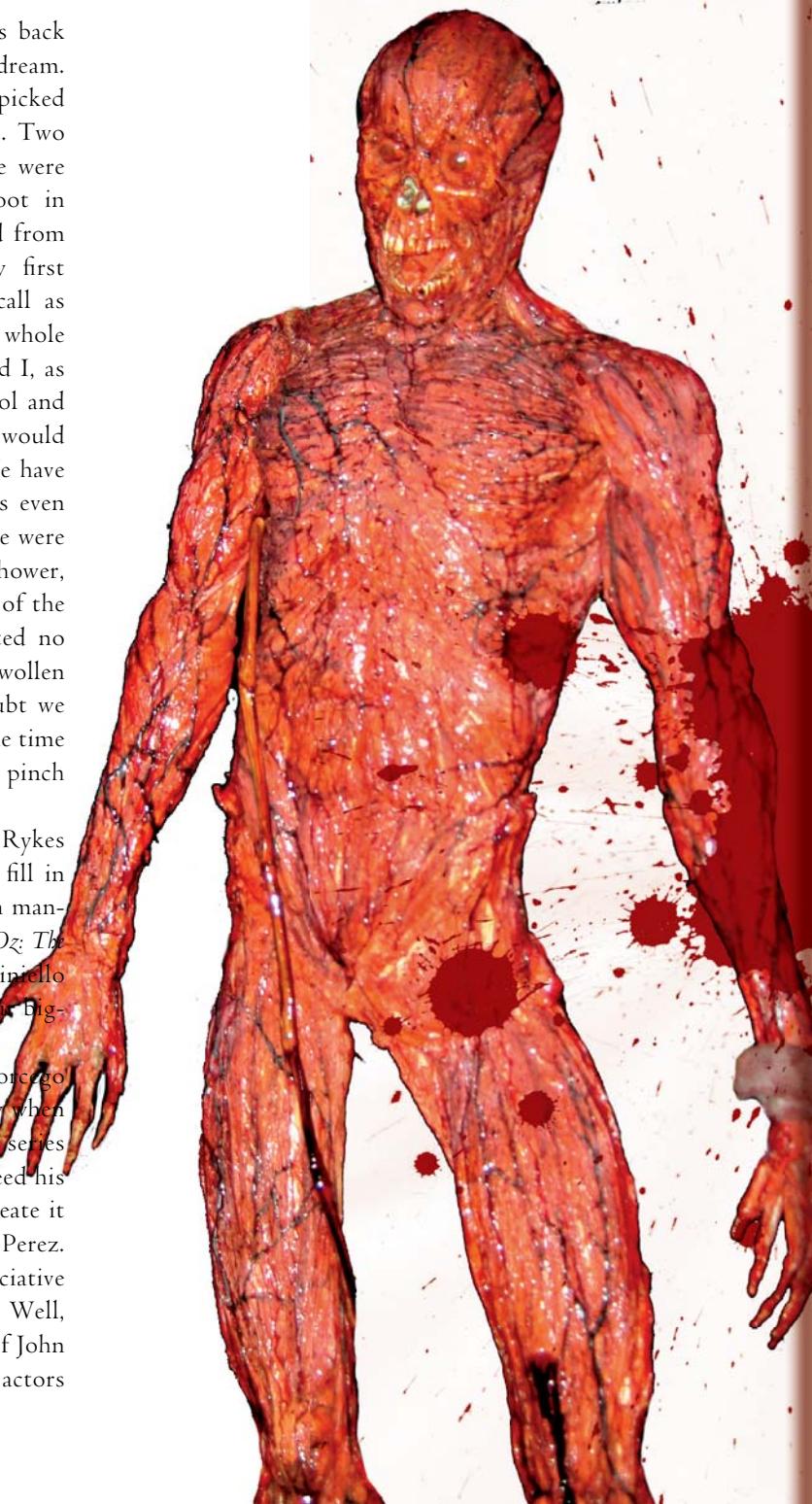
After three weeks of excitement I was back in Venice wondering if it had all been a dream. Thankfully it was not and the series was picked up by ABC as a midseason replacement. Two very important things changed when we were picked up in August: we were to shoot in Hawaii and I got to bring in my second from the mainland. Naturally, Ned was my first call. (Technically, he was my second call as

my first was to my wife who had my whole family packed before we got off the phone.) Ned and I, as I mentioned, have known each other since high school and have worked together in the past as well. I knew he would be the best choice and thankfully he was available. We have such a seamless working dialogue that we sometimes even finished each other's late-night jokes. One night as we were covered in mud and wet from the humidity or latest shower, Ned cried foul, pretending he had been bitten by one of the poisonous centipedes that frequent the area. I wasted no time blowing up the latex glove on my hand like a swollen poisoned appendage and played right along. No doubt we were the only ones who thought it was funny but by the time they called rolling, we were rolling, too and had to pinch ourselves to keep quiet.

In addition to Ned, we had Hawaiian locals Laine Rykes and Chantal Boomla as rotating thirds. They would fill in as additional help on their off-episodes depending on manpower needs. KNB was slammed at this point with *Oz: The Great and Powerful* and *The Walking Dead*... so, Mark Vinello and Dan Rebert at MastersFX stepped in to create our bigger elements.

In episode 3, Los Ciegos, we established the Morcego mud men. The irony of this was that way back in July when I first told John I would be leaving *The Avengers* to do a series that takes place on the Amazon he told me I would need his clay formula to make clay people. He had cause to create it for *The Crow: City of Angels* for a make-up on Vincent Perez. I took it with a chuckle (what does he know?) appreciative of the new tool regardless that I might not need it. Well, guess what? He was right!! We mixed up five gallons of John Blake's clay formula and it worked like a charm. The actors

were completely covered from head to toe in the clay and we were even asked to cover their loin cloths in it. We were told early on that they would never get wet but of course we knew to prepare anyway (the show IS called *The River* after all). Needless to say, several of the mud men ended up in the Amazon so we took our places on either side of the river with buckets of clay for touch-ups. It held up surprisingly well thanks to my crew. Of course, make-up was also responsible for creating the poisonous bat guano (rolled latex and paint that Chantal slaved over for days). I was not the only one grateful for her sacrifice—props and set dec. used them





too and by the end of the episode, nearly the entire crew had some on the bottoms of their shoes.

On the next episode, a fisherman on the Amazon is attacked by a swarm of beetles. I estimated a two-hour make-up. MastersFX made some nice muscle and bone pieces and I did the edge of exposed flesh with 3rd Degree, glued one eye shut and painted the lid to look

like a trauma-fogged eye. Unfortunately, at an hour and half they pulled him from my chair so I finished up the best I could on set. After seeing the final scene, I realized I could have done the make-up in an hour for what little we saw. Working within the found-footage world, much like the characters, you never know when a camera is pointing your way. Much of the organic quality of this style of shooting relies on the skill of the camera people and editors whose experience, rather than a shot list, tells them where to point the camera. Because of this, our job in the make-up department was to create the world of the show as completely as we had time for allowing for unrehearsed close-ups and epiphanies of style that lead the camera's light into otherwise dark corners ... and faces. Although only about 50% of what we did was actually seen, the producers, Michael Green and Zack Estrin, and all of our directors trusted us fully to create a complete look.

One of the very helpful things about being past the dawn of the age of digital is that most directors are well versed enough now to know what they want from their make-up artist. That experience told director Robert Bailey that he wanted a computer look for the ghosts on the ghost ship in episode five, "Peaches." We discussed doing it with make-up but in fact they wanted a digital paranormal feel to it so I spent my time marking time progression with laid hair on "Russ" (Lee Tergesen) who is locked in the hull of the ghost ship for months. I also used Green Marble sealer for texture and painted into it (and under it) to weary his face with exposure, fatigue and stress. This gave his face a nice depth that, because we shot in HD, we did see.

Episode six, "Doctor Emmet Cole," featured "Emmet Cole's" (Bruce Greenwood) saga of going deep into the jungle with two camera people, one of whom is later found strung up and stripped of his skin. Thanks to a horrendously graphic dummy (so graphic it was pixilated)

provided again, by MastersFX, "Cole" is terrorized. He further loses all provisions and breaks his leg resulting in near starvation and death. The story was conveyed through "found" video cutting and fast-forwarding through his decline marked by cuts, exposure, dehydration and bug bites.

While this episode was shooting, we were also prepping for episode seven, "The Experiment," our largest yet, requiring mutants and body parts by the dozen. By then we were wiped out. Starting work before dawn on Monday and not finishing until after dawn most Saturdays, the fatigue was getting to us all. Without a reliable Internet connection or even mobile phone service and being unable to break away predictably, systematic prepping was out of the question. Most of my conversations were held through middle of the night emails and scratchy intermittent phone calls mostly to MastersFX trying to finagle mutants and body parts for an undetermined number of cast. When we finally got to talk turkey, director Ken Fink was very clear that these were not zombies. On an island in the middle of the night there's lots to talk about so we broke it all down:

Douglas: "They're not zombies."

Ken: "No they are flesh hungry genetically altered human beings."

Douglas: "Do they look like zombies?"

Ken: "No."

Ken and I came to the conclusion that because they are alive and not the dead returned to life, they have actual wounds that bleed and they still have remnants of humanity evidenced in pinks and reds left in their skin.

Often, as many of you know, we get blindsided. This time it had nothing to do with art ... but here was the lesson I learned: just because I had been on the phone and computer, having late-night powwows with the director and making sure we would have all we needed, did not mean the line producer, Bob Simon, knew I had things under control. My wife, a costume designer, had always warned me about the peril of not leaving a paper trail. I had been burned by this before but did not see it coming when Bob took me aside and chided me for not doing more prep for the upcoming large (and expensive)



episode. I was so perplexed I had noting to say. My bad. I followed by cc'ing him on my communications with MastersFX and with late-night check-ins letting him know where we stood with make-up ... and money. Now, as I look back, I realize that he trusted me a lot. Until then I was never questioned about timing or prep and I was always given the manpower I needed. Because I worked closely with the UPM, Hilton Smith, and accounting moving money between episodes and departments, he never gave me a hard time about what I spent. I was proud we were the department he did not have to worry about. Lesson learned. And thank you to Bob for being much cooler than he had to be.

So back to the mutants ... because we were never sure how many mutants we would have on a given day and if certain established looks would be recalled, I selected from a menu of appliances to create face melting, sores of all kinds, facial swelling and protruding greenish veins on a hodgepodge of facial anatomy that could be used on any face. We then had a selection every day to either re-create established looks or create new mutants as Ken wished, giving him the freedom to go with the flow of the found-footage style. Of the work done you see maybe maybe 45% but that's OK because if you had seen more, it would have been OK too—it was solid across the board. Ned did the lead mutant, Laine covered our main cast at all times, and Chantal worked closely with me on the other mutants.

Bryan Furer also joined us from the big island to wrangle the locker of body parts sent by MastersFX from Vancouver. The body parts arrived exactly as I had hoped in silicone fully painted with punched hair.

In addition to mutants and body parts, this episode also featured a shot-dead Xulo warrior soaking in formaldehyde with bony protrusions allegedly from clipped wings on his back AND autopsy footage done in poor-man's process. Ned gaffed these looks with Bryan lending his assistance. It was a fun month-long eight days!

The last episode, "Row, Row, Row Your Boat," Jonas' (Scott Michael Foster) neck is ripped open and the director, Gary Fleder, encouraged me to go old school with it. That was all the encouragement I needed to create a skin flap out of latex covering an open neck wound painted out with gel blood. We strung fishing line from the neck wound and during the shot, as possessed "Lincoln" swipes at "Jonas'" neck, I yanked the fishing line sending the flap of skin flying. One take the flap broke and thankfully Ned, otherwise known as MacGyver, whipped medical tape off his utility belt (that likely holds a good 200 items) and fixed it in a jiffy. The last shot the flap flew across the room and stuck to the wall where it patiently remained for gag photos with the actors.

As hard as *The River* was, it was extremely fulfilling. I learned the ability to recognize levels of trust I am given, to trust my instincts and the value of having someone like Ned who I've known and trusted so long to have my back.

Although a few looks were special, most of the make-ups were not extraordinary but the circumstances—the time frame, the climate, the crew—were extraordinary. Having my family there with me on location was a blessing since when I was at home, I felt taken care of. I had clean clothes, good food in the fridge, and immediate support from those I loved. Child hugs are the best! I would do it again regardless of the circumstances.

At wrap I felt I had been with the crew and actors for more than the three months we shared in Hawaii. We had been through the ringer together so as wrap gifts I passed out SAS survival guides. Perhaps there is a clue in them how to navigate when the river closes in around you. With any luck, we will all find out next season. •

Fraternally,  
Douglas Noe



## New Grandson!

Retired make-up artist John Norin's son Erik and daughter-in-law Cynthia gave him his first grandchild, **Grayson Elliott Norin**. He was born March 31, weighed 8 lb, 15 oz, and was 21 inches long. Being a grandparent is wonderful.



## In Memoriam

### Delyte ("Dee Dee") Petty (1943-2012)

By the time she was born in Hollywood, her grandfather, parents, an aunt and a cousin were already union members in various film locals in our industry. She attended the Hollywood Professional School and after graduation, she attended cosmetology school and received a Masters Award. She began working at the studios so she could get into the union. By the young age of 22, she had already spent two years learning her craft at Warner Bros., Samuel Goldwyn Studios, 20th Century Fox, NBC and Fox. She became an Associate member of Local 706 in 1963 and earned her journeyman status in 1966. Dee Dee was a true journeyman hair stylist in every sense of the word, and her skills and artistic abilities gave her a long and varied career. She married Local 706 make-up artist Jack Petty and the two of them worked together on dozens of film and television productions from Francis Ford Coppola's *The Outsiders* to the TV series *Dark*

*Shadows*, *Still the Beaver*, *The MacKenzies of Paradise Cove* and *The Last Ride of the Dalton Gang*. The beautiful hair styling on *Dark Shadows* won an Emmy for Dee Dee (along with Jan Van Uchelen and Susan Boyd). She contributed her time to Local 706 by serving on the Journeyman Qualifications Committee and received her Gold Card for more than 30 years as a member of Local 706 in 1995. Both Dee Dee and Jack retired from active status on the same night in 1996, however, she came back out of retirement and remained an active member until 2007. After Jack passed away in 2005, Dee returned to the Los Angeles area and is survived by her daughter Diana Kirk, son-in-law Thomas Kirk and their children Rylie and Tanner of Lake Balboa; and son Dale R. Petty and his wife Cheri, of Lake Hughes.

Dee Dee Petty passed away on February 1 and was buried in Riverside, Calif.

### Edna Mae Sheen (1944-2012)

It was a great shock to learn of the passing of our dear sister, journeyman make-up artist Edna Mae Sheen, on January 20. An intensely private person, she had not shared with anyone the fact that she was gravely ill. It was only through a family friend, who called earlier that morning that the sad news was delivered.

Edna had a wonderful career that began in non-union films and she became a member of Local 706 in 1990. While on *The Five Heartbeats*, she bonded with other make-up artists and hair stylists who she continued to work with for the next two decades. Within two years, she became a journeyman, and from 1991 to 1993, she worked on the television series *Family Matters*. She stretched her horizons further and was hired on *Mississippi Masala*, starring Denzel Washington, who she continued to work with for almost 10 years after that film. She was his make-up artist on *Ricochet*, *The Pelican Brief*, *Philadelphia*, *Crimson Tide*, *Devil in a Blue Dress*, *Courage Under Fire*, *The Preacher's Wife* and *Fallen*. Edna continued throughout her career to transition between features and television, using her extensive skills on diverse projects, and often working with Terrence Howard and Bernie Mac. She earned an Emmy nomination for the fascinating characters that were developed for the television movie *Lackawanna Blues* in 2005 and contributed to the 1950s period beauty on *Introducing Dorothy Dandridge*. Most recently, this much loved make-up artist was the department head on *Akeelah and the Bee* and *Pride* (2007).

Ms. Sheen retired from our Local in 2009, moved to the Inland Empire and remarried. Unfortunately, her husband passed away last year. Her cancer was diagnosed less than a year ago and at the time of her passing, our beautiful Edna was living with her daughter and son-in-law, Maryina & David John in Irvine. Edna Mae Sheen is survived by her daughter, a sister, and four grandchildren and one great-grandchild.

Services were held in February at Inglewood, Calif.

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**Kathleen Weltman (1940–2011)**

It seemed that warm, caring and wonderfully talented network TV hair stylist Kathy Weltman worked at CBS Television Center for a lifetime—it was her home. She joined Local 706 in 1974 and transformed dancers and guest stars on every type of tape variety show from *The Carol Burnett Show*, *Glenn Campbell Show*, *Jim Nabors Show* and *The Mike Douglas Show* to the sitcom *Benson*, but she truly found her niche when she began working on the CBS soap operas, *Capitol* and *the Bold and the Beautiful*. Her gentle, skilled hands produced flawless, finished hair styles for decades. She had a flair for glamorous up-do styles and with the same gusto kept the ever-continuing day-to-day continuity of daytime dramas that could last for weeks with the same zest. Kathy and Carlos Pelz worked as a team on *The B&B* for nearly 20 years, won three Daytime Emmys (2009, 1998, 1996) and were nominated for another four Daytime Emmys. Her close friend and co-worker Christine Lai-Johnson fondly remembered that Kathy was a great listener, a kind and loving friend who had a lust for life, a love of her work, and was a great cook. She was fondly referred to as "Doctor Weltman" because if you weren't feeling well or needed advice on health products, she always had the solution. It was with great appreciation and excitement when she received her well-deserved Gold Card from her Local in 2005. She retired in 2009.



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## NEWS

### EXTENDED FAMILY NEWS

crew was also nominated in 1995. She and Karl were again nominated for their work on *Love, Honor & Obey: The Last Mafia Marriage* (1993). Leslie and Karl worked on so many projects together they are too numerous to list. She loved having a project to tackle and solve and would throw herself whole heartedly into every task. She loved sharing her knowledge of the craft and was truly generous teaching tricks of the trade anyone who asked.

Unfortunately, health problems caused her to go on Honorable Withdrawal in 2006, and she wished more than anything to become strong enough to come back to work. She kept in contact with friends from the set, but recently returned Utah to be with her family. No details were given to the Local regarding her passing, simply that she was gone. It is known that our dear sister, Leslie Anderson, is survived by her mother and brother.

#### Scott Hamilton (1934-2012)

Journeyman make-up artist Scott Hamilton's grace, sophistication and elegance developed early as a professional ice skater with *Holiday on Ice*. He toured the world and developed that urbane, dry sense of humor that served him well when he became a make-up artist. He loved making women beautiful and his artistic talents excelled in that category. He was a confident man, a colorful character who loved the social atmosphere of the make-up room. There was always laughter, wonderful stories and a sense of fun, no matter how tense the day. He began doing commercials in the 1960s and eventually joined Local 706 in 1977. He knew his craft extremely well, began his career in print work and commercials, then worked primarily in television. From *Barnaby Jones* to *Head of the Class* to *Frasier* (alongside Bruce Hutchinson and Marilyn Phillips), his talents as a great beauty make-up artist were truly admired. He developed life-long friendships with actresses Lee Meriwether and Cyd Charisse, the stories of their adventures kept everyone in the room laughing. He was a kind man and a wonderful gentleman,

and loved the close-knit family humor that only a great make-up room can develop. They all worked together for 11 seasons. The make-up room and hallway of *Frasier* were lined with rows and rows of photos that were constantly being aligned and straightened by meticulous and unsuspecting Scott. When he would go to the set, Bruce would make them crooked again just to see if he would notice. Of course, when Scott would notice it and straighten them again, the blame would go to the door downstairs that was constantly being open and shut. It went on for an entire season and everyone was in one the joke. Scott would straighten the pictures, and Bruce would tilt just a few of them again. It went on and on. Finally, one day as Bruce was making the pictures crooked, Scott walked back into the room unexpectedly and caught Bruce red-handed. No one enjoyed the prank more than Scott himself.

Scott Hamilton received his Gold Card in 2002 and retired in 2004 after *Frasier* ended. Unfortunately, he developed bone cancer but chose not to let anyone know. He passed away on February 1 and is survived by his beloved domestic partner of 34 years, Frank Galassi. Funeral services for Scott were held in Beverly Hills, Calif.

An advertisement for Graftobian High Definition Cosmetics. The top half features a woman with blue eyes and blonde hair looking directly at the camera. The text "HIGH DEFINITION COSMETICS" is displayed in large, bold letters above her. Below her face, there are several product shots: a yellow sponge labeled "GLAMOURGRIP™ HD BEAUTY SPONGE \*new item!", a pink airbrush system labeled "WALK-AROUND™ AIRBRUSH SYSTEMS \*new colors!", an open eyeshadow palette in "Glossy Black", and a row of small bottles of liquid makeup labeled "CREATE A FLAWLESS HD FINISH with Graftobian Hi-Def Creme Makeup &amp; matching GlamAire Airbrush shades." The bottom right corner includes the website "www.Graftobian.com".

## A Portrait of Joan



*In the late '70s or early '80s, I was working with Bill Tuttle on the movie Silver Streak. While waiting for set lighting, we were in the honey wagon make-up/hair room. We were on location in Calgary and Toronto and as I lay on the couch taking a nap, Bill painted me with his make-up—on the back of a call sheet and gave it to me. So on a Sunday, with Bill's wife's permission, I took Bill to lunch at the Sky Tower at Niagara Falls. The sound man and the script lady watched from our table as it turned in dense fog and suddenly cleared to the sight of the falls. We toured everything and ate at a wonderful out-of-the-way restaurant at Niagara-on-the-Lake on the way back. Good memories... Joan Phillips*

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