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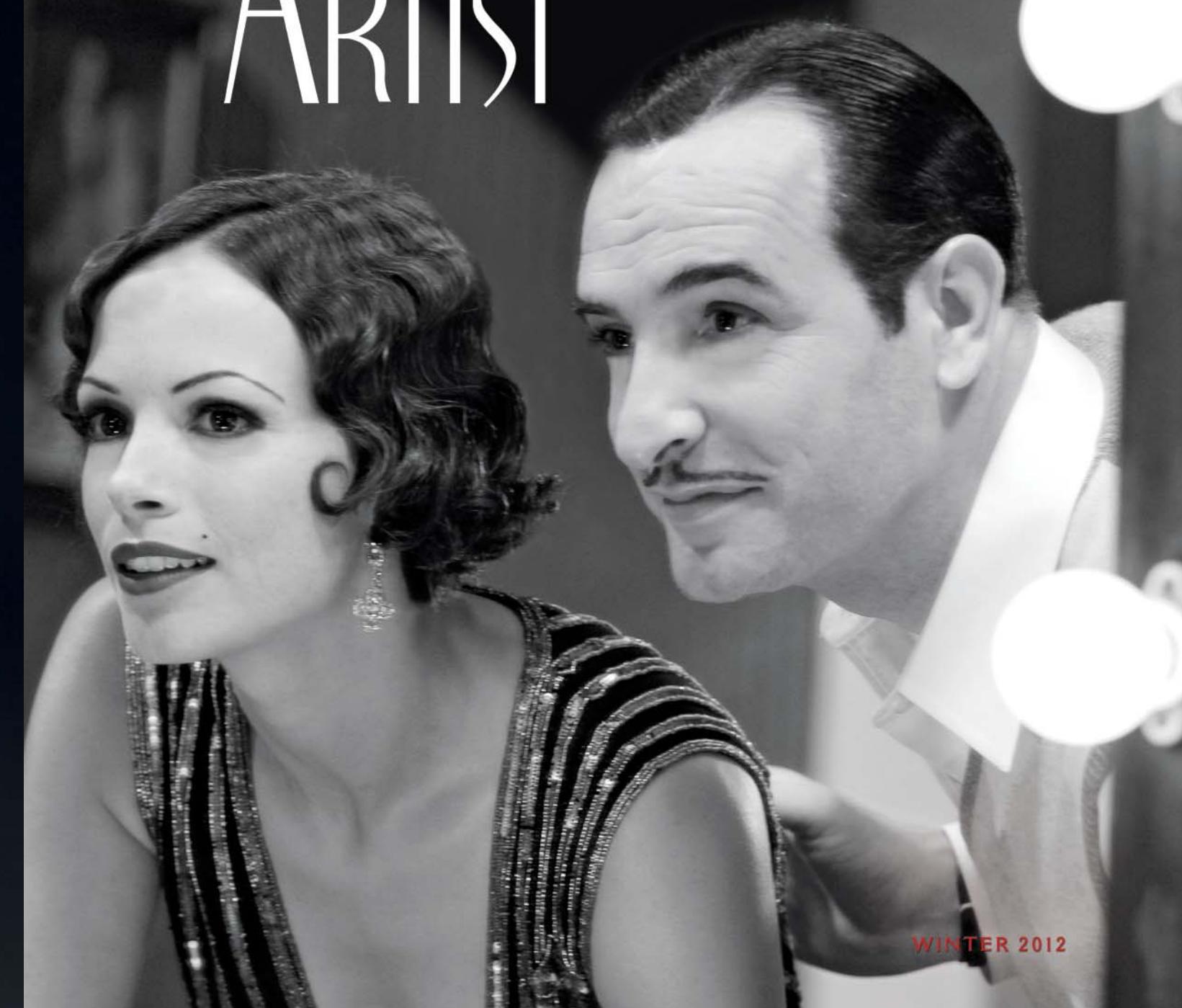
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The
ARTIST



WINTER 2012

Winter 2012

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Cover: Photo courtesy of The Kobal Collection

PRESIDENT
FROM THE PRESIDENT

Happy 75th anniversary I.A.T.S.E. Local 706! I recently found a letter from one of our founding members, Del Armstrong, who passed away in 2003. He wrote, "I can remember when the union hall was on Cahuenga Blvd. just below Hollywood Blvd. on the second floor above the Greyhound Bus Station. Everyone knew all the Make-up Artists and Hairdressers (they were not "Hairstylists" yet). There were just a few, only Major Studio Departments. NO T.V., NO Independents, NO Commercials, etc. And we didn't have to beg people to come to the meetings because we realized we were the start of something big."

The 1938 I.A.T.S.E. Convention in Cleveland, Ohio, proclaimed, "Two new charters have been put into effect during the past year. The members, by unanimous petitions, requested affiliation with our Alliance. The new organizations are the Makeup Artists and Hairdressers Local 706 and the Studio Costumers Local 705. I am happy to report these Locals are now properly functioning and enjoying fine conditions brought about by Representative Bioff during negotiations with the Producers... Much has been said both in union circles and the public press about the annexation of jurisdiction by the I.A. which is absolutely untrue. Any work our Alliance has today is strictly covered in our jurisdictional award as granted in our National Charter by the American Federation of Labor. Much of the criticism we have to contend with is due to the fact that some of the other Internationals who had usurped much of our work after the strike of 1933 now resent us claiming our proper jurisdictional rights. For instance, the Carpenters had taken over the prop-making and grip work. The IBEW took over the sound work, the Painters held control over the Makeup Artists and Hairdressers and the Laborers and Hod Carriers had taken over whatever work the others did not grab. This is all ended now and today our members are enjoying the rightful jurisdictional heritage." 706 was the first union of its kind.

In this issue we celebrate our beginnings and present some fun history. We appreciate many of the battles that were waged over the bargaining tables—some won, some lost. We've also made changes to our 706 Constitution, By-Laws and Working Rules that will go into effect after ratification by the membership and approval by the International President. They will bring us into the 21st century and ready us for Local 706 elections that will take place later in the summer.

The Basic Agreement will also be negotiated this year, along with (networks) CBS, NBC and Fox. Theatrical and Theme Park agreements are well in place, thankfully. We will all still need to keep reminding our California legislators that we are an important, indigenous industry that helps to support the economy of our state, our counties, our cities and most of all, our brothers and sisters. We will still need to sit in the offices of assemblymen and senators in Sacramento because the one-year extension on the California Film Tax Incentive will expire, leaving us vulnerable again. Who would have dreamed 75 years ago that we would be battling in Washington, D.C., over stolen monies and benefits from pirated movies that directly affect our own health and welfare? But then again, who would have imagined the Internet 75 years ago?

The world has changed greatly since our founding make-up artists and hair stylists petitioned the I.A.T.S.E. for our own Local 706. The work of our artisans has been admired and copied all over the world. Del Armstrong was right. We were the start of something big, and we continue to lead. Artists want to join our union because of their passion for their art, and many appreciate the benefits that were hard fought over the bargaining table for decades. We need to be proud of our strong roots and where we have come from. Nothing degrades our crafts like allowing production to call us things like "The Vanities." We may not cure cancer, but our work is as skilled as any surgeon. Consider if you will, the amount of pleasure our talents and skills have given the world by creating characters on the stage and screen that have taken them away from their problems and ills, even if just for an hour or two.

"No work is insignificant. All labor that uplifts humanity has dignity and importance and should be undertaken with painstaking excellence."

-Rev. Martin Luther King, Jr.

I am so greatly proud to be a member of Local 706. It's going to be a busy, busy year.

SUSAN CABRAL-EBERT
President



THE ARTISAN

Official Magazine of Hollywood
Make-up Artists & Hair Stylists.

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

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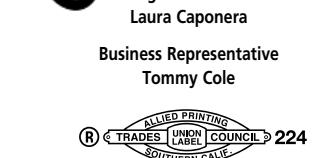
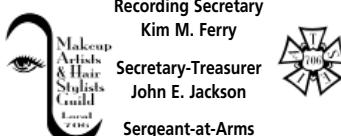
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Harry Potter
AND THE
DEATHLY
HALLOWS
PART 2



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

Over the last year, I once again was fortunate to have a great support team at the office, along with two progressive Boards to work with, the Executive Board and the Board of Trustees. On a day-by-day basis, I have the best work partners a guy could ask for in Sue and Randy; without whose assistance, I would be like a one-armed wallpaper hanger with no one to keep me steady on my ladder. In our inside office, Kathy our office manager; Diane our accounting specialist, and Zack our dispatcher do the work of double their number without a whimper or cry for help. They cap off our office team and they are the best! Rounding out our 706 Officers are Secretary-Treasurer John Jackson, and his "second in command," Hazel Catmull; Vice President Linda Arnold; Recording Secretary Kim Ferry; and lastly, our Sergeant-at-Arms, Laura Caponera. I mention these dedicated folks, for they all help to make our Local run smoothly and efficiently, and each year I feel it is very important and appropriate to acknowledge them for the fine work they do.

Throughout the year, the most difficult phone calls we receive here at the office are news of the deaths of our own members. We are a close-knit community of very talented people, and when one of our own leaves us, it's like the loss of a blood relative. That being said, we lost some wonderful talented members of our "family"

in 2011 and they were as follows: Verne Langdon, retired journeyman make-up artist; Don Lynch, retired journeyman hair stylist; Lisa Berns, journeyman make-up artist; Dick Cobos, retired journeyman make-up artist; Mike McCracken Sr., journeyman make-up artist; Mel Burns Jr., retired journeyman make-up artist; Lilli Rogers, retired San Francisco regional make-up artist; Wava Reed, retired journeyman hair stylist; India Ditto, associate hair stylist; Russell Latham, journeyman hair stylist; Constance "Connie" Nichols, retired journeyman hair stylist; Tim McNalley, journeyman make-up artist; Deborah McNulty, associate make-up artist; and Joe McKinney, retired journeyman make-up artist. May we never forget these gifted artisans.

In November last year, I attended training in New Orleans as a Trustee to the MPIPHP, Motion Picture Industry Pension and Health Plans. These week-long seminars are yearly programs put on by the International Foundation to train new and refresh long-term Trustees of multi-employer



“One’s attitude can make all the difference to having a winning career or not. ”

plans such as ours. I attend these sessions each year so that I may stay sharp in labor law, fiduciary responsibilities, ever-changing trends, and other subjects related to Taft Hartley Funds. For your information, there are 36 Trustees who manage and oversee our Pension and Health Plans, 18 on labor's side and 18 on management; those on the labor side are selected and asked to serve by the President of the I.A.T.S.E.

on a completely volunteer basis, and are chosen to represent the IA in this important area of money management for the pension and health funds.

As many of you know, I have been expounding for months about our healthcare in our bulletins and *The Artisan*, and how our health benefits are invariably going to change in the future, primarily because of escalating costs of medicine worldwide. In the latter part of 2011, the IA reached out to all union members on the IER, Industry Experience Roster, with surveys and Town Hall meetings in order to listen and learn from them about their opinions and concerns relating to their Motion Picture Industry healthcare. Thank you to all our 706 members and those from other locals who became involved and let their voices be heard. The information the IA gleaned from all who participated will help shape what is negotiated in the upcoming Basic Agreement. We will be going into negotiations in March this year, so stay tuned.

"Attitude" and how it affects your job and your life ... this is one man's opinion, but after 45 years as a 706 make-up artist, and add to that 16 years as an actor/singer, I think I have a pretty good idea of what works and what doesn't work on sets. One's attitude can make all the difference to having a winning career or not. So, please meet each day with a smile, positive energy, and most importantly, a good and friendly attitude. (A little hard work helps too.) Whether you are a department head, permanent staffer or a "day checker," if you adhere to the above tenets, I guarantee that your odds for being successful and staying in demand at your craft are pretty high, and I would take that to the bank!

Lastly, may you always have love to share, health to spare and friends who care...

Please enjoy this issue of your *Artisan*.

Tommy Cole



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Unfair Myths About the Stop Online Piracy Act (SOPA - H.R. 3261) January 5, 2012

While the original version of SOPA was controversial, it has been substantially changed to address reasonable concerns, yet some myths unfairly persist. The following is a list of some of those myths and the reality of the bill:

Myth: SOPA is an extreme bill that would destroy the Internet.

Reality:

- The new version of SOPA prohibits courts from requiring DNS redirection and forbids the interpretation or application of the law in a way that harms the Internet.
- The technique of DNS filtering is already in use and has not harmed the Internet.
- Only cases brought by the Justice Department can result in domain name filtering.

Myth: SOPA would let the government and right holders shut down websites without any due process.

Reality:

- Rogue sites legislation requires compliance with Rule 65 of the Federal Rules of Civil Procedure, which includes detailed procedures for issuing all types of injunctions, including notice and opportunities to be heard in court. Any criticism of the due process protections is with existing court processes, not rogue websites legislation.

Myth: DNS blocking is censorship like countries like China.

Reality:

- Rogue sites legislation is a viewpoint-neutral enforcement of international IP standards through a fair judicial process. None of those things can be said about foreign political censorship.

Myth: The definition of "rogue sites" is vague.

Reality:

- The definitions of a rogue site under the Senate and House bills use clearly defined, high standards, which already exist in current law. These bills do not change the definition of what is counterfeit or infringing; they merely provide the tools law enforcement needs to stop foreign criminals.

Myth: If a person uploads one infringing copy, a whole website can be taken down.

Reality:

- A domain name can be filtered by a court only if that website is dedicated to infringing activity as demonstrated by willful actions of the owner or operator of the website. A single infringing copy uploaded by a user would not trigger domain name filtering.

Myth: Rogue website legislation could shut down YouTube, Facebook, etc.

Reality:

- The new version of SOPA explicitly applies only to foreign domain names, not U.S. domain names ending in (for example) .com, .net, or .org. Even foreign versions of American companies' websites would not be covered because they do not meet the bill's requirement that the site be "U.S.-directed."

Myth: Rogue sites legislation is a trial lawyer's dream.

Reality:

- The action authorized in this bill is very limited in that it provides only the ability to prevent ongoing theft, but gives a plaintiff NO opportunity to recover damages or any money from a rogue website at all.

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Did You Know?

The film and television industry makes an important contribution to the economy...

- Content theft threatens more than 2 million jobs supported by the film and television industry.
- The entertainment industry supports 95,000 small businesses in all 50 states and D.C.

Content theft is a serious problem...

- Movies earn roughly 70 percent of their revenue after they leave the theater, and that's where content theft does the most damage.
- Scripted TV shows earn 50% of their revenue after their first on-air appearance.
- 65% of the funding for entertainment union health plans and pensions come from downstream revenues.
- Nearly a quarter of Internet traffic involves stolen content.
- 29 million Americans – 13% of adults – have download or watched illegal copies of movies or TV shows online.
- Well over 500,000 movies are illegally distributed each day worldwide.
- Websites offering stolen content generate approximately 146 million visits per day and 53 billion visits per year.
- 99% of files available on BitTorrent, a file sharing site, were found to be copyright-infringing.
- Every day, an average of 140,000 or more stolen movie and television links are discovered across a sample of 500 websites.
- Small & independent films are particularly hard hit by content theft because they are financed before they're produced and also depend on their return on investment through licensing.

For example...

- 9.4 million people watched Academy Award winning 127 Hours at the box office worldwide but 6.6 million illegally downloaded a copy.
- Within two weeks of Universal Pictures' Fast Five U.S. premiere, the film was available illegally online in 12 different languages.
- Spongebob Squarepants has been watched illegally 1.6 billion times since 2008.
- In 2011, content thieves illegally linked 9.7 million times to Paramount Pictures content.
- In the past three years, the BET Awards and the MTV Video Awards have been watched illegally nearly 240 million times.
- Since 2008, The Daily Show with Jon Stewart and The Colbert Report have been watched illegally 200 million times.
- NBC Sports' Sunday Night Football aired October 9 at 8:30 p.m. and by 8:40 p.m. the program was streaming illegally.



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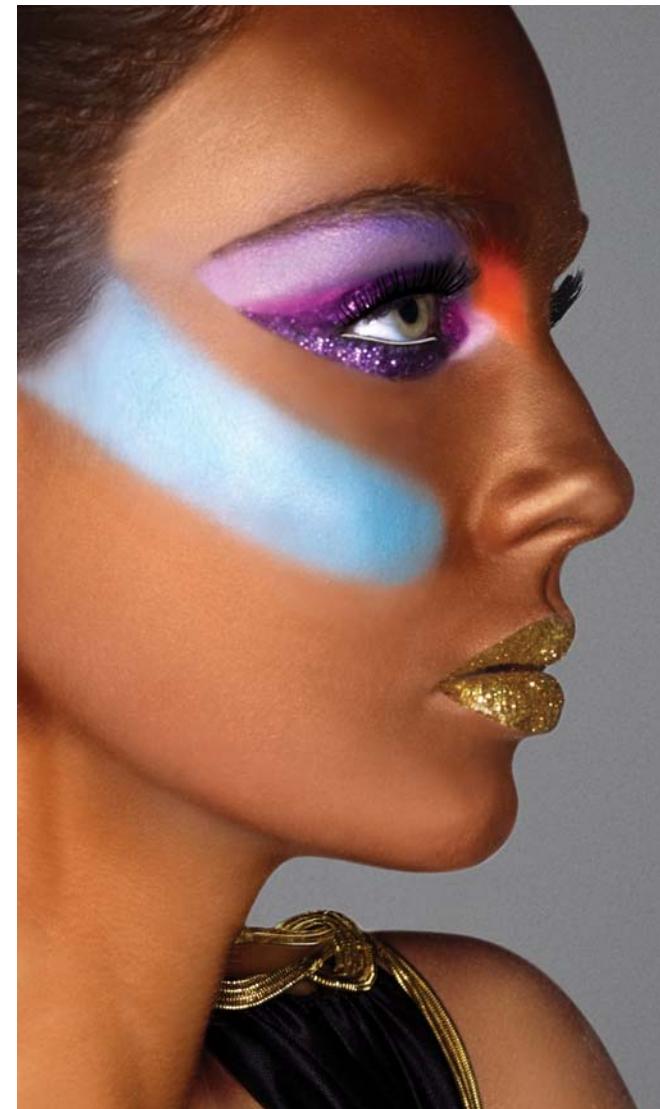
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December 13, 2011

Theft is theft, even online

The latest clash about proposed legislation to address the ongoing, massive theft of intellectual property on the Internet has elements both familiar and rare. It is common to debate how far Congress should go in addressing a recognized problem—whether, for example, new copyright remedies should be enforced only by the attorney general or whether individual artists and companies should have more mechanisms to defend their rights.

What is striking about the current debate, however, is how many critics of anti-piracy legislation acknowledge that a serious problem exists—a yearly loss of hundreds of thousands of jobs and many billions of dollars—but seem unwilling to meaningfully address the problem. Google, Facebook and Twitter, for example, have all acknowledged “the problem of foreign ‘rogue’ websites.” Yet they have offered little in the way of solutions.

It is not a political issue. The Senate Judiciary Committee unanimously sent one bill, the PROTECT IP Act, to the floor, and a fairly similar House bill, the Stop Online Piracy Act (widely known as SOPA), was introduced by Judiciary Committee Chairman Lamar Smith (R-Tex.), the committee’s ranking Democrat, Rep. John Conyers (Mich.), and 26 other members.

Yet while nonpolitical in nature, the disagreement about new legislation has a deeply ideological cast. For many critics, their objection is not to this or that provision but to the very concept that in some circumstances—and a copyright violation is one—what goes up on the Web must come down.

The United States has never had a policy exempting the Internet from laws governing content. We cannot and should not.

Secretary of State Hillary Clinton broke no new ground when she observed, almost in the same breath, that there was an “urgent need” to protect freedom of expression on the Internet while still dealing with those who use the Internet to “distribute stolen intellectual property.”

The judges who have decided, without dissent, that a libel on the Internet is just as subject to punishment as libel in a newspaper were not wrong. The proposition that plagiarism on the Internet must be treated the same as plagiarism by a television program is not controversial. Nor are the rulings—and there are none to the contrary—that make plain that infringements of copyright on the Internet are as criminal there as elsewhere. The Internet is not a law-free zone.

Yet when legislation is introduced to put teeth in the effort to prevent rampant and unconstrained theft of copyrighted creative efforts, it has been denounced as creating “walled gardens patrolled by government censors.” Or derided as imparting “major features” of “China’s Great Firewall” to America. And accused of being “potentially politically repressive.”

This is not serious criticism. The proposition that efforts to enforce the Copyright Act on the Internet amount to some sort of censorship, let alone Chinese-level censorship, is not merely fanciful. It trivializes the pain inflicted by actual censorship that occurs in repressive states throughout the world. Chinese dissidents do not yearn for freedom in order to download pirated movies.

Nor is it criticism that finds support in U.S. law. Infringing materials have never been protected by the First Amendment. The first Copyright Act was adopted in 1790, the year before the First Amendment was ratified. While there has sometimes been tension between the two, it has never been suggested that wholesale theft of copyrighted creative efforts such as movies was somehow within the realm that the First Amendment protects. In fact, in a

news and events

press release

by Floyd Abrams

leading Supreme Court case (which I argued and lost), the justices concluded that the Copyright Act was an “engine of free expression” that functioned by “establishing a marketable right to the use of one’s expression.”

None of this means that whatever legislation is adopted should not be carefully drafted to minimize even potential conflicts with principles of free expression. But there is no doubt that the government may seize copyright-infringing material without violating the First Amendment, and there should be no debate that Congress has a serious obligation to narrowly tailor such remedies to interfere with as little protected speech as possible.

In the end, much of the criticism of the proposed legislation was encapsulated in the assertion by one member of Congress that it would imperil the Internet “as we know it.” In one sense, it would. As a 2011 study by Envisional, conducted at the request of NBC Universal, reveals, “Across all areas of the global Internet, 23.8 percent of traffic was estimated to be infringing.” In the United States, the report estimated that 17.5 percent of Internet traffic was infringing. That is something worth changing.

Floyd Abrams is a senior partner at Cahill Gordon & Reindel LLP, represents the IATSE, the Directors Guild, the Motion Picture Association and various entertainment industry unions.

The IATSE is an International Union that represents members employed in the stagecraft, motion picture and television production, and trade show industries throughout the United States, its Territories, and Canada.

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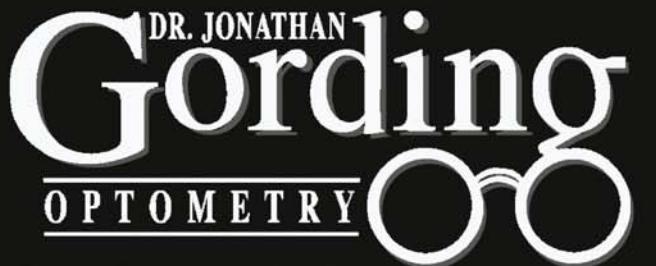
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EVENTS CALENDAR OF EVENTS

2012

- February 20** Presidents' Day Holiday Offices Closed
- February 25** Oscar Symposium
- February 26** Oscars
- March 11** Board of Trustees Meeting
- March 12** Executive Board Meeting
- April 6** Good Friday Offices Closed
- April 15** Board of Trustees Meeting
- April 16** Executive Board Meeting
- April 22-24** San Diego Regional Negotiation Meeting
- April 29** SF Regional Membership Meeting 6 p.m.
- May 6** Board of Trustees Meeting
- May 14** Executive Board Meeting
- May 20** General Membership Meeting Local 80 2-4 p.m.
- May 28** Memorial Day Offices Closed
- 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
- July 4** 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 706 in good standing
- October 7** Board of Trustees Meeting
- October 15** Executive Board Meeting
- October 31** Halloween
- November 4** Board of Trustees Meeting
- November 5** Ballots returned to accountant
- November 12** SF General Membership Meeting 7 p.m.
- November 12** Executive Board Meeting
- November 18** General Membership Meeting Local 80 2-4 p.m. Announce election results
- November 22-23** Thanksgiving Offices Closed
- December 2** Board of Trustees Meeting
- December 10** Executive Board Meeting
- December 24** Office Closes at 2 p.m. for Holiday
- December 25** Christmas Holiday
- December 31** Office Closes at 2 p.m. for Holiday

GUILD GUILD NEWS



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FOR IMMEDIATE RELEASE January 20, 2012

Joint Statement from AFM, AFTRA, DGA, IATSE, IBT and SAG Regarding the *PROTECT IP Act* (S. 968) and the *STOP Online Piracy Act* (HR 3261)

The following statement was issued by the American Federation of Musicians (AFM), American Federation of Television and Radio Artists (AFTRA), Directors Guild of America (DGA), International Alliance of Theatrical Stage Employees, Moving Picture Technicians, Artists and Allied Crafts of the United States, Its Territories and Canada (IATSE), Screen Actors Guild (SAG), and International Brotherhood of Teamsters (IBT):

"We thank and commend Senators Reid, Leahy and Kyl as well as Congressmen Smith, Conyers, Goodlatte, Watt and Berman and all the other co-sponsors of the *PROTECT IP Act* and the *Stop Online Piracy Act*, who in the face of an onslaught of mistruths and great pressure to renege on their commitment, stood steadfast in their belief that the uniquely American creativity embodied in our country's films, TV programs and music deserves to be protected from illegal foreign profiteers. We fought for this legislation because illegal Internet businesses that locate offshore expressly to elude US laws should not escape the very same rules of law that currently apply to illegal US websites – they should not be allowed to reap in profits if they knowingly sell or distribute illicitly gained content and goods which they had no role in creating or financing to the American consumer."

"We recognize that we are currently part of a complex and important debate about the future, not just of the Internet but also of creativity, the American economy, free expression, and a civil society. We believe that the light should be being shined on every aspect of this discussion and on all of those who have a stake in it. We believe we should discuss what an unregulated 'free' Internet means for the future of content, just as we should also discuss the importance of an open Internet."

"We welcome this debate. We hope a new tone can be set and it is not one that turns our advocacy for this legislation into an implication that we promote censorship. Our commitment to the First Amendment is decades old and long established – it is a matter of public record from long before the word 'Internet' was part of anyone's vocabulary. If one truly embraces free expression, they do not take down the Library of Congress websites, the very symbol of our country's belief in knowledge and learning. We would hope a new tone can be set that does not pit the creativity and innovation of our directors, actors, performers, craftspeople, and technicians against those innovators in other industries. We hope a new tone can be set that does not include website attacks, blacklists, blackouts, and lies. We believe an Internet that does not allow outright stealing has to be the Internet of the future or all the promises it holds will be unrealized."

"We are committed to open debate. We are equally as committed to protecting our members' ability to create and to earn a living while doing so. We will work with Chairmen Leahy and Smith to make both possible."

The ARTIST

Julie Hewett

DEPARTMENT HEAD MAKE-UP

I WAS REQUESTED TO HELM THE MAKE-UP DEPARTMENT OF THE ARTIST DUE TO MY PREVIOUS EXPERIENCE IN THE ARTISTRY OF MAKE-UP FOR BLACK & WHITE CINEMA, WORKING AS DEPARTMENT HEAD MAKE-UP ON THE GOOD GERMAN COMBINED WITH MY AESTHETIC, PASSION AND EXPERTISE FOR THE PERIOD OF HOLLYWOOD IN THE 1920S & 1930S. I HAD THE HONOR OF WORKING WITH ICONS LILLIAN GISH AND BETTE DAVIS IN 1987 ON THE WHALES OF AUGUST, AND LEARNED FIRSTHAND ABOUT THE MAKE-UP TECHNIQUES THEY USED IN MOVIES. IT WAS INVALUABLE RESEARCH TO SAY THE LEAST! BECAUSE OF MY LOVE FOR THIS HOLLYWOOD ERA, EVERY PERIOD BOOK AND FILM I USED FOR REFERENCE WAS SITTING IN MY PERSONAL LIBRARY. I ALSO CREATED THE NOIR COLLECTION OF RED LIPSTICKS, BECAUSE I COULDN'T FIND AUTHENTIC, HIGH-QUALITY, HIGHLY PIGMENTED COLORS FROM HOLLYWOOD'S GOLDEN ERA. IT WAS MY PERSONAL HOMAGE TO THE BRILLIANT MAKE-UP ARTISTS AND STARS OF THIS PERIOD.



Opposite page and above: Bérénice Bejo as Peppy Miller.
Left: Jean Dujardin as George Valentin.

My inspiration and vision was for the faces to look like a classic George Hurrell photo come to life. Illuminating on screen without artifice.

I had a wonderful team of Zoe Hay as key make-up artist, who did an amazing make-up for George Valentin's character. Kelcey Fry, Maha Saade, Angie Wells and Lydia Milars were my core group. They did an incredible job on the background which helped keep the audience in the dream world of this picture. We had dancing girls, a Napoleon character and various characters roaming around Kinograph Studios in different scenes. I was grateful and proud to have them on my team!

In preparation for the film, extensive research was completed, such as contacting Proctor & Gamble's beauty archivist for photos of the color charts for reference along with make-up pans from the 1920s & 1930s. We also purchased make-up from the period and went to the Max Factor Museum as part of her research. We discussed the research and watched silent movies like *City Girl* and *Sunrise* in preparation for the film.

For *The Artist*, both main characters, George Valentin and Peppy Miller, have these incredible arcs to their character, which we reflected through George's decline and Peppy's

ascension to fame. This project was often a "movie within a movie." They were both heroically portrayed and I feel proud that my team and I were part of this incredible project. My absolute favorite scene in the film is the close-up of Peppy Miller in the car with a tear; it reminded of a self-portrait by Tamara de Lempicka, one of my make-up inspirations for Peppy's character. My noir collection of lipsticks was inspired by classic Hollywood beauty of this era, so my palette to re-create this look has been in my make-up kit for the past ten years waiting for this film.

For the lead actress role, Peppy Miller—her character arc starts off a young ingénue and ascends to become the biggest star of her day with the birth of the talkies. When I first met lead actress Bérénice Bejo, her complexion was fully freckled, thick eyebrows and a full "Bardot mouth." My make-up mission was to groom, pluck and paint her face into the 1920s and 1930s character.

For her creating the perfect complexion, we depended on extensive camera testing. I ended up custom mixing three different liquid foundations, Armani 6.0, 6.5 and 4.5 to create a flawless canvas. We also color matched eyeshadows and blushes that would have been available at that time. For the eyebrows, black pencil and cake liner was used, which is what they used in the period. When she transitioned to the 1930s, I made the brows a little thicker, not so pointed downward. From my research, I found that strip lashes were in existence as they were created on the set of *Intolerance* in 1916 by D.W. Griffith for silent actress Seena Owen. So I trimmed and sometime used double layers of lashes for Peppy's character as her glamorous nature is revealed. Cake black mascara was utilized on top and bottom of lashes.



Clockwise, from above left: Bérénice Bejo with Uggie the dog; Bérénice getting ready for a scene from *The Artist*; Jean Dujardin with John Goodman as Al Zimmer, the film studio head; Penelope Ann Miller as Doris, George's wife.

One of the highlights of creating this character was of course, to apply the famous beauty spot above her lip. I used black cake liner and set it with black shadow. It worked great.

In the 1920s, the silent vamps of that era used to burn newspaper and mix the ash with Vaseline and smudge on the eyelids. I chose not to use that technique on Peppy's character because her character was more wholesome. Instead, I created a monochromatic eye palette of ivory, blue-grey, charcoal and black shadows because my creative instinct and testing revealed to me her eyes should be approached as a charcoal sketch. I also used cake black eyeliner on her brows and upper and lower lids and sometimes added highlights of shine with a little moisturizer under the arch of her brow and often in the center of her eye. This translated into a crisp and clean look for a black & white film, while still being historically accurate.

For the lips and her looks of movies within a movie, I mixed colors from my collection and I kept the lip shapes pinched as much as possible for the 1920s and wider for the 1930s. This was stylistically the fashion. It was a challenge to keep her naturally full mouth into a well-defined pout of the era. I used reverse highlighting and very precise application of lipstick throughout the day. After I applied one layer, I blotted and powdered around the mouth with a tiny brush to keep from bleeding.

For George Valentin's character, Zoe managed the continuity of all of his characters and artfully took him through all his character

arcs, from of a top movie star to a "down on his luck" actor on the decline. Getting George's character's make-up foundation was challenging. He wore Dermablend D13 mixed with a little bit of moisturizer, this simulated a pancake type make-up but not too matte. But when George's character hit rock bottom, he was shiny to create a distressed look. He was sculpted with medium brown shadow for eyes, cheeks, nose and jaw in varying degrees which was intensified when he was playing the silent movie star characters.

George's brows were manicured, penciled in with brown or black. Black or brown eyeliner applied to top and bottom and softened with brush. His eyelashes were curled and black cake mascara was applied. White eyeliner was used inside the rim of eye when he was "on screen" as a silent movie star. Zoe groomed the actor's own moustache into a Douglas Fairbanks matinee idol pencil-thin moustache and maintained it impeccably for the film.

His beard was trimmed twice daily except when we wanted blue shadow to convey distress. Zoe who is also an expert at ventilating facial hair, made a three-piece Clark Gable moustache that was applied over his existing pencil moustache to detail the passage of time. For post-burn on his hands, latex/tattoo colors were used for wardrobe consideration. Black shadow for burns, no pieces or transfers, Zoe did it out of the kit and old school method but very effective for this medium. For the Three Musketeers sequence, he had a third moustache that went over his own and a soul patch for that scene added. •



Cydney Cornell



JOURNEYMAN HAIR STYLIST

I AM PROUD TO SAY I HAD THE OPPORTUNITY TO BE THE DESIGNER AND DEPARTMENT HEAD HAIR ON THIS YEAR'S *THE ARTIST*, A PERIOD FILM SET IN HOLLYWOOD'S SILENT FILM ERA. I WORKED ALONGSIDE MY LONG-TIME FRIEND AND WORKING PARTNER, JULIE HEWETT, WHO WAS DESIGNER AND DEPARTMENT HEAD MAKE-UP, AND ZOE HAY, KEY MAKE-UP ARTIST. JULIE BRINGS A SPECIFIC, FINELY TUNED AESTHETIC TO PERIOD MAKE-UP AND HER DEPARTMENT ROSE TO HER STANDARDS. IN MY DEPARTMENT, CATHERINE CHILDERS ASSISTED ME IN PRE-PRODUCTION, HELPING TO ORGANIZE ALL MY RESEARCH BOOKS, BOARDS, HANDOUTS AND IN SETTING UP THE DEPARTMENT. I ALWAYS LOVE TO BE ON SET AND MAKE SURE I KNOW AND APPROVE OF WHAT MAKES IT ON CAMERA. LYNN TULLY, MY KEY HAIR STYLIST, WAS MY EXTRA SET OF EYES WHEN I COULDN'T BE EVERYWHERE AND HELPED TO STAY ON TOP OF WHAT WAS COMING UP NEXT. BOTH STYLISTS HELPED SET UP AND KEEP ORGANIZED WHAT TURNED OUT TO BE A VERY SMOOTHLY RUN BUT INCREDIBLY BUSY HAIR DEPARTMENT.



Above and right:
Bérénice Bejo



Above, clockwise from left: Period hair styles for Jean Dujardin as George Valentin the suave actor, Penelope Ann Miller as Doris, George's wife, and Bérénice Bejo as Peppy Miller the rising starlet.

'20s. I made some booklets and had them bound to pass around as reference.

In my antique hunts, I also always pick up anything old that was used to style hair. I used original Marcel irons and an original oven from the 1920s on my Peppy wig. For Penelope Ann Miller, I did real finger waves with setting lotion and little curls in paper and then put her under a hooded dryer each day she worked. I touched up her hair with the Marcel irons too. Her hair was indicative of her status, a wealthy blonde wife with very tight stiff-controlled hair.

Missi Pyle was another story. She came to us with stature and an incredible face but straight, long, highlighted hair, very contemporary. I

used two wigs for her. One was a crazy red wig for the "movie within the movie" that she did in the plane scenes and the other was a very Jean Harlow blonde. I was inspired by a period picture of a woman on the cover of a spring AMPAS calendar who had this row of curls glued across her forehead. Missi got about 10 curls glued across her forehead and hairpins covered in Swarovski crystals interspersed for her movie star look.

I love the breakdown and research part of filmmaking and the evolution of hair styles and slight changes that occur even over the course of a couple of years. For myself and my team of hair-stylists, I put together research, hired the additional hair stylists and did the hairdressing and cutting for the lead actors. This was a film, however, where the background was also a star. For reference, I used a great big original scrapbook of Hollywood stars from the 1920s and '30s picked up at the Rose Bowl years ago, somehow knowing it would be incredibly useful to me someday. I am always on the lookout for off-trend period ideas to use in movies. The book was full of exactly what the director, DP and costume designer seemed to be imagining when I brought it along on my job interview. I set out to make the movie as authentic looking as I could. I also have a collection of period hair styling and barbering manuals. I copied all the pages I thought would be wonderful inspiration and refresher information for the group of additional hair stylists I'd be hiring. I even had real instructions for different up-dos and how to barber hair in the

Once I realized how much Duo Eyelash adhesive the make-up department had stashed on their side of the trailer, there was no stopping me from asking to use it. Everybody I could get my hands on got their curls glued to their cheeks and foreheads.

I didn't use any modern tools in the actual styling of the women's hair. I was very particular about real finger waves and using Marcel irons. I wanted all the ladies' heads to be small as though their hair could fit under a cloche hat. For Elizabeth Grant, Peppy's housekeeper, I used a 1920s five-prong set of tongs, heated in my 1920s stove to crimp her hair before pin-

ning it up. I kept the style looking like she had just removed her Victorian hat, which she wore in the auction scene when she was in disguise.

This film has two central characters. Peppy, the country girl who finds her way to Hollywood in search of stardom and George, the middle-aged silent movie star whose career is about to be snuffed out with the demise of the silent movies. The story begins in 1927 and ends in 1932.

I had two wigs for Peppy (Bérénice Bejo) made by Renate Leuschner. One was intended to be a tight wave for the early 1927 shots and the other a loose wave for the 1930 shots. As she got more and more famous, her hair became more and more groomed. Sometimes we did a movie within a movie and I got to create a look supposedly done by a hair stylist on her crew. We also did a lot of pre-production testing of different hair styles which became photo stills for the movie posters with in the movie.

I settled on using Bérénice's own hairline in the front and her own nape hair was trimmed to blend with the wig. I also had a section built where I could pull out her own hair on the top so she could have a natural part. I made all her hair ornaments, as well as the ornaments for the background ladies seen in the interior shots without hats. I designed the group of dancing girls in the scene where George can hear in his nightmare. I had casting get dancers all with long hair and we did a very close loose wave with a very low bun in the back. They looked like upside-down ice cream cones with the pointy hats and melty hair. All the background were styled by my core team of hair stylists using the same template. Pre-1930 tighter waves, post-1930 looser waves. For the men we eliminated most of the middle parts in the 1930s. Every single background artist was hand dressed, made up and had their hair styled as if they were getting a close-up. We depicted regular Los Angeles citizens and movie stars and upscale theater goers.

Above, left to right: Bérénice in a styled wig and hat; Missi Pyle in a Jean Harlow blonde wig.

George was very well groomed in the beginning, hair very shiny and dark. I dyed his very fine salt and pepper hair a dark brown leaving out the grey at the sideburns. When we shot the 1920s section of the film, I covered his grey with tattoo color; when we shot the 1930s section, I left the grey exposed. To get the patent leather look, I used tattoo color in a near black practically on his entire crown. After doing the painting, I gelled his hair style, dried it and lastly, I used a pointy Q Tip dipped in alcohol to remove the color in a perfect straight line at his part. This made it more dramatic and I also added a very fine shine spray for reflection. I learned that for a black-and-white film instead of color you can use shine and texture in more interesting ways to say something about one's work. Jean Dujardin (George) had a slight trim somewhere on his haircut every day. I preferred to do his haircut that way because it was never an issue about getting a big haircut and you never noticed a change that way.

I am very particular about men's haircuts. Every man in *The Artist* had an authentic, tapered, barbered haircut. I hired Barry Rosenberg, (706 journeyman) to work full time at Western Costume cutting the men's hair as they came in for their costume fittings. I specifically told him for this film, no haircut was too short on the edges. If a background player returned after more than a couple of weeks after his initial haircut, he was recut on the set. I was prepared on set always with about 25 synthetic Marcelled wigs for the extras scenes out of my own stock. We actually only used a handful of these wigs daily because our core group of hair stylists were so talented at period hair styles and loved doing the work so much when they realized their talent mattered to this film. I also developed open lines of communication with extras casting. I was very clear about what we could work with and how the ladies should prepare their hair to help the hairstylists on the day.

I just watched *The Artist* again at home and paused the film several times when the camera was on a group of people without hats and everybody looks picture perfect. I am very proud of that. •

BY DOUGLAS NOE
DEPT. HEAD MAKE-UP

FRIGHT NIGHT



AS A BUDDING YOUNG MAKE-UP ARTIST, I LOVED HORROR FILMS. THEY INSPIRED ME TO BECOME A MAKE-UP ARTIST AND TAUGHT ME I COULD MAKE A LIVING DOING WHAT I LOVE. SO WHEN RAY ANGELIC (LINE PRODUCER) CALLED TO TELL ME THAT I'D BEEN CHOSEN TO RUN THE MAKE-UP DEPARTMENT FOR CRAIG GILLESPIE'S RE-IMAGINING OF FRIGHT NIGHT, I THOUGHT IT WAS TOO GOOD TO BE TRUE. I'VE BEEN LUCKY ENOUGH TO HAVE DONE SEVERAL HORROR REMAKES, BUT REMAKING A CLASSIC FROM 1985 WITH "A" LIST ACTORS, A WORKABLE BUDGET AND A DECENT SCHEDULE WAS SOMETHING NEW.



Right: Colin Farrell (left) and Chris Sarandon.
Below, top: Toni Collette.
Below, bottom: Imogen Poots.

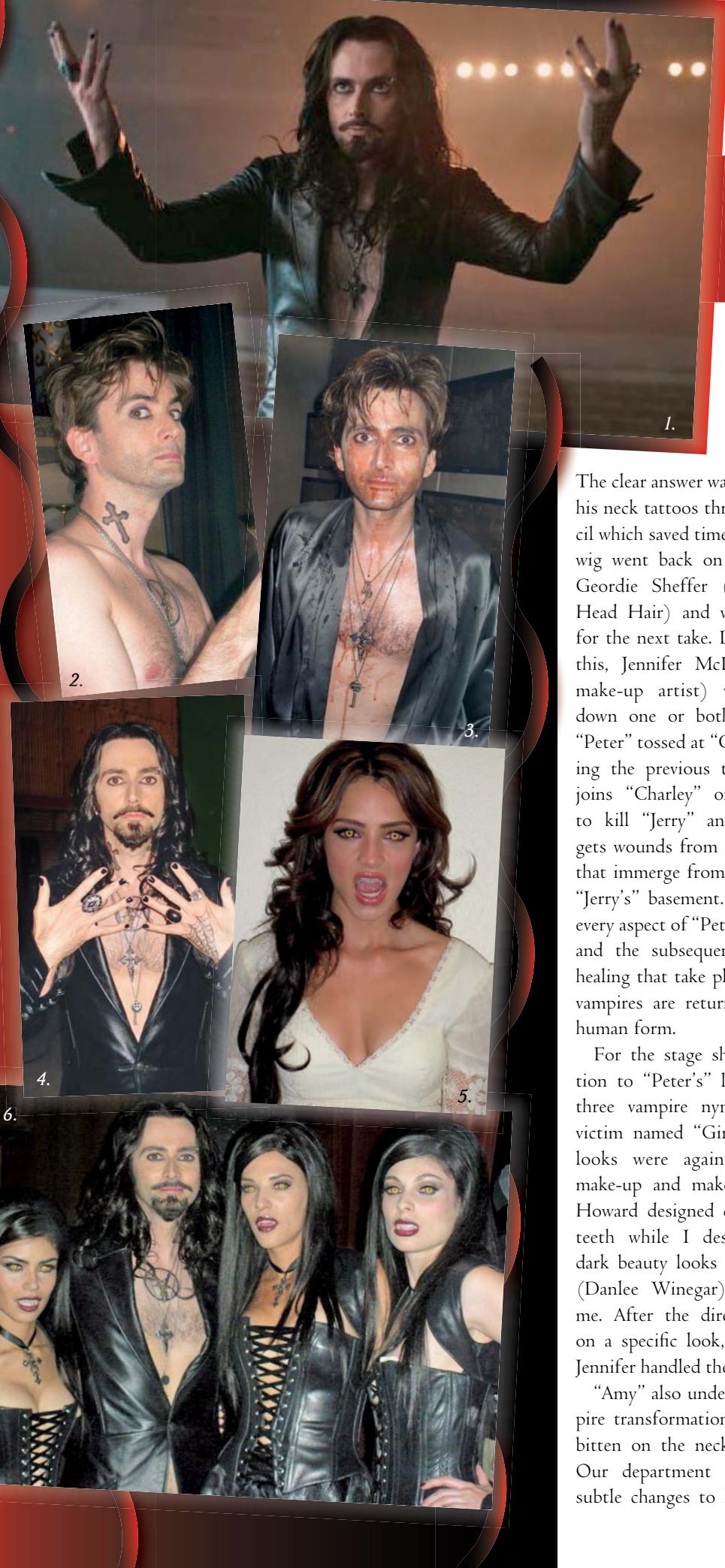


Opposite page from left: Fright Night movie poster; Howard Berger (left) with Douglas Noe.



Very early on I was pulled in to do tests on Imogen Poots who, after being hand-picked by the director, played "Amy," the love interest to Charley Brewster (Anton Yelchin). The cast also included Toni Collette as Charley's mom, Chris Mintz-Plasse as "Evil Ed," Charley's best friend, David Tennant as "Peter Vincent," a Vegas performer whose show centers on a fictitious vampire killer and Colin Farrell, playing Jerry, the vampire next door. While my department was testing looks for Amy, Charley, Ed, Charley's mom and Peter, Howard Berger and make-up artist Tami Lane were testing looks for Colin. Since Howard and I had done a half-dozen shows together already, dividing up the workload was a breeze and we requested that our trailers face each other to facilitate that collaboration. Knowing that Colin was in some form of vampire make-up for almost 90% of the film, it made sense to hand his make-up off completely to Howard and Tami, while I served as go-to for skin care and skin care emergencies.

Beauty looks for Imogen Poots and Toni Collette and clean looks for Anton Yelchin, Chris Mintz-Plasse, and the rest of their schoolmates were settled on quickly. Minor character evolution and details were implemented on the main cast but the greatest challenge for us was the on-screen transformation of "Peter Vincent" from a stage persona to a real-life look. After several tests with David Tennant and countless tattoo tests on Wild Cat, the first team PA, we had created a stage look for "Peter." The look included painted nails, stage make-up with facial hair, tattoos on his hand, chest and neck, facial piercings and a wig. On camera, "Peter" goes from goateed-tattooed-pierced vampire magician to facial hair-free frightened drunk with no tattoos or piercings. Now the real trick was the reset. First, I did David's make-up as usual with all of the pieces. We used Pros-Aide for the brow and ear hoops. The sideburns, mustache and goatee required just enough spirit gum on David's face to still allow me to break it down with alcohol if necessary. Frieda Valenzuela (3rd make-up artist) handed me a new brow ring and earring among the dozen or so we had prepped for every reset. David's facial hairpieces went back onto his face with an even spritz of alcohol into the back of each hairpiece as it was applied. Since one of David's neck tattoos gets wiped away during the transformation, that too needed to be reset.



1.-4. David Tennant in various stages of make-up
5. Sandra Vergara
6. Tennant & vampire nymphs

The clear answer was to airbrush his neck tattoos through a stencil which saved time. Finally, the wig went back on courtesy of Geordie Sheffer (Department Head Hair) and we are ready for the next take. During all of this, Jennifer McDaniel (2nd make-up artist) would hunt down one or both rings that "Peter" tossed at "Charley" during the previous take. "Peter" joins "Charley" on his quest to kill "Jerry" and eventually gets wounds from the vampires that immerge from the walls of "Jerry's" basement. We tracked every aspect of "Peter's" wounds and the subsequent stages of healing that take place after the vampires are returned to their human form.

For the stage show in addition to "Peter's" look, he had three vampire nymphs and a victim named "Ginger." These looks were again a mix of make-up and make-up effects. Howard designed contacts and teeth while I designed eight dark beauty looks that my 4th (Danlee Winegar) tested for me. After the director settled on a specific look, Danlee and Jennifer handled the application.

"Amy" also undergoes a vampire transformation after being bitten on the neck by "Jerry." Our department handled the subtle changes to her make-up

and her neck bite while KNB handled the oversized mouth appliance with which she tries to bite "Charley."

Chris Sarandon, the original 1985 "Jerry," agreed to a cameo in which he played an innocent motorist whose neck is bitten and torn away by the new "Jerry." While Howard and Tami were busy with Colin and the ensuing bloodletting, I handled Chris and his severe neck wound. Desert roadside ... middle of the night... I love New Mexico.

This all sounds like pretty standard fare. Pros-Aide transfers, beauty looks, silicone pieces, contact lenses, hairpieces, teeth, tattoos, piercings, nails, character paint and the rest. But wait, did I mention we were shooting in HD 3D? Wow, what fun! With a learning curve in place, we grew heaps because of our shared knowledge. Howard, Tami and I did the lion's share of the make-up you see on film. Often they crossed into my world and often I crossed into theirs. Collaborative, easy and always fun. Seldom do we as straight make-up artists get the privilege to maneuver freely into make-up effects and specialty make-up when an effects shop has been brought in to handle the extremes.

Good times! •

Election Year 2012: Here It Is!

We will undoubtedly get our fill of "campaigning" this year. All the networks will be broadcasting messages and commercials from the candidates seeking your vote—for President and numerous other city, county, state, and national representatives. I am sure that we will have issues and initiatives aplenty to wade through, decipher, and vote upon... Not only will this be an important year of national elections, but it will be another opportunity to elect the members from within our own Local who will represent us—on the Executive Board, the Board of Trustees, and our Officers. With both elections being so important, I urge each and every one of you: get involved. Please make an informed decision. Cast your votes for the candidates, initiatives, and issues that—come **January 2013**—make you feel that you are in good hands. The future of this Local, the economy, and this great nation depend on your studied choices... Above all else: vote and make your voice heard!

This year, 2012, our Make-Up Artists & Hair Stylists Guild also celebrates its 75th anniversary as a local branch of the I.A.T.S.E. Founded in 1937, with 30-some original members, we have come a long way ... having increased to some 1,800 active members in all areas of the entertainment industry. Happy birthday, Local 706!

2011 saw another round of successful negotiations: contracts were negotiated, ratified by our membership, and signed for KTLA, Fox Digital, Fox Television Center (KTTV/KCOP), Opera San Jose, Ballet San Jose, San Diego Opera, Broadway San Diego, and New Vista (Zellerbach Hall, UC Berkeley). Only our negotiations with CBS have been delayed as Tommy and I continue to think "outside the box" and urge the employer to come up with a better wage & benefit package for our hard-working network TV members... We also saw "first time" contracts signed with Ensemble Parallèle's production of Glass' *Orphée* at the Herbst Theatre (San Francisco) and Cirque du Soleil's *IRIS* production at the Kodak Theatre (Hollywood); as this is only the second union contract that Cirque du Soleil has ever signed with an I.A.T.S.E. Local, we are quite proud of this accomplishment. We also negotiated San Francisco Single Signatory Agreements for *Billy Elliot*, *Bring It On*, *Fela!*, *Hair*, and *Rock of Ages*.

2012 will see its own set of talks, as we re-negotiate with NBC, Fox Digital (yes, again...), Segerstrom Center for the Arts (Orange County, formerly OCPAC), and major negotiations for the Basic Agreement (Roster Film & Television). Ensemble Parallèle has already signed a second contract with us; this time for its 2012 production of Harbison's *The Great Gatsby* slated for the Novellus Theater (San Francisco; Yerba Buena Center for the Arts). We can all thank our own Jeanna Parham (née Hurd) for laying the groundwork for this excellent relationship! I also have my sights set on a few "new" (old) theatrical venues in Southern California. We need to "level the playing field" with these theaters, and I will be counting on you theatrical members to show your support in these endeavors.

See you in the wings, at the negotiating table, on the picket line—or in the voting booth!

The award for grossest looking teeth goes to...



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It's common knowledge in most make-up trailers and make-up FX labs that silicones and silicones mix that water and silicones do not. However, most make-up artists only use that information when mixing different brands of foundations. That's a good thing and saves messy cleanup with their airbrushes.

It also comes in handy sometimes when you have an actor in one place, and your FX lab is in another, and you need to order stock silicone appliances over the phone.

Sometimes you're a lab guy or a make-up artist with distance issues and you need to make silicone appliances, but your actor is in Albuquerque, NM, or Walla Walla, WA, or further. There is a way to get an easy foundation match, and be able to use that information to color your silicone at the same time, making your silicone appliances MUCH MUCH easier to apply.

Every Target and Walmart in the country, and many drug stores carry Revlon ColorStay® make-up. It's great for all

sorts of things, and thins for airbrush make-up with Silicone 244 fluid like a champ.

Accompany your actor to the store, and match their skin at the place the appliance is going to lay to the nearest shade of ColorStay, erring on the side of a shade too light than too dark.

The lab can actually use ColorStay to tint the silicone!! It can even be pre-thinned with 244 so you don't add too much color at once. It doesn't take much to make a beautifully translucent, but not transparent, color.

I've done it for a long time. It won't affect Platsil 10. It won't affect Dragon Skin FX-Pro. It hasn't affected any of the silicones, tin or platinum, I've added it to.

All of the injury appliances on *Cowboys & Aliens* were tinted this way, and I continue to do so in all of my lab work.

I think you'll find that you can save a whole world of guessing. The labs can get a more exact color match. Your silicone appliances will go on with less painting, keeping them translucent and beautiful. Everyone is going to be happier.

P.S. You can tint your 3rd Degree this way as well, though in the amounts that are generally mixed ... it MAY slow it down a little, and it's very easy to add too much color and make your 3rd Degree a bit too opaque. Be careful.
www.makeupguy.com



In Memoriam

From Actress to Hair Stylist

Adele Taylor (1928–2011)

In 1981, Adele received a letter from Paramount Studios praising her dedication to serving the hair styling community of the Industry. "Far too few in our community today would give so unselfishly of their time and talents." The letter summed up what all of us knew—journeyman hair stylist Adele Taylor continually gave her time and skills to raise the quality of our work. Far from shy and retiring, the former stuntwoman, actress and "dress" extra told lively stories of her years in "the business" and kept us all laughing. She tutored countless hair stylists and fine-tuned their skills before taking the journeyman tests. Many of today's artisans owe a great debt of gratitude and respect to this woman who generously divulged secret techniques and gave common sense guidelines for coping with life in our business, always with her impeccable grooming, long, manicured nails and often wearing a hairpiece she would secretly tell you was purposely on upside down so it would give more fullness. She volunteered her time to the Local 706 Welfare Committee for many years, served several terms on the Executive Board, was Hair Styling Craft President and even published *The Hairy News* (a newsletter



Adele Taylor (top)
Mission: Impossible cast (above)

specifically for Local 706 hair stylists). She was involved in the Deb Star Ball in the 1970s and was also a judge during the hair stylist qualifying examinations. She believed tremendously in education and keeping up to date with the newest trends, but she demanded a firm foundation in the fundamentals.

Adele's hair styling abilities were displayed in dozens of feature films, TV series and miniseries. In the stylish 1960s television series *Mission: Impossible* to the sensual mane of Kathleen Turner in *Body Heat*. Anyone who's seen *National Lampoon's Vacation* will always remember Christie Brinkley as the girl in the red Ferrari, or the iconic horror film *Carrie* will appreciate Adele Taylor's beautiful styling. Taylor was nominated for four Emmys: *Dempsey* (1984), *My Wicked, Wicked Ways: The Legend of Errol Flynn* (1993), *Sinatra* (shared with Bette Iverson), and (1998) *Star Trek Voyager* (Josee Normand and 12 other hair stylists). She joined Local 706 in 1964, retired and received her Gold Card in 1993, but reinstated her active membership in 1996 and kept working and teaching the journeyman classes until 2005.

Emmy Winner Who Became a Rancher

Joseph W. McKinney (1932–2011)

As a child in St. Louis, Missouri, he often sat on the lap of aviation pioneer Amelia Earhart, a friend of his family. In the early 1940s, the family moved to Lone Pine, California, and Joe appeared in many films that did their location shooting on the eastern side of the Sierra Nevada mountains, including *Brigham Young*. He even became friends with William "Hopalong Cassidy" Boyd, one of the biggest serial film stars of that time. By 1950, he had moved to Southern California and trained in mortuary sciences. He served in the Korean War and afterward, returned to his profession at Rose Hills Memorial Park and other mortuaries. He used that experience to train in the restorative arts and cosmetology—he practiced on his co-workers. By the time he left that profession and went to Hollywood, he had 15 years of prosthetics experience, had a wickedly dry sense of humor and was knowledgeable about things you would never expect. He joined Local 706 in 1967.

Joe McKinney was a highly talented journeyman makeup artist who could do anything. His first credits were on Antonioni's *Zabriskie Point*. He worked extensively with Clint Eastwood throughout the 1970s on features *Magnum Force*, *Thunderbolt and Lightfoot*, *The Eiger Sanction*, *The Outlaw Josey Wales*, *The Enforcer*, *Any Which Way You Can* and *Escape From Alcatraz*. He also did two films with Arnold Schwarzenegger, *Junior* and *Commando*. His makeup supervision on the horror film *The Manitou* (along with

Tom Burman) received a Saturn Award nomination. He transitioned into television series *Buck Rogers*, *Falcon Crest*, *MacGyver*, movies of the week and miniseries. The television feature *Son of the Morning Star*, the story of George Custer, Crazy Horse and the events prior to the battle of the Little Bighorn, told from the different perspectives of two women, garnered him a well-deserved Emmy (along with Hank Edds and Paul Sanchez). He was a wonderful raconteur, loved a good joke and rarely missed an opportunity pull a gleeful prank on another unsuspecting make-up artist. Joe and Mike Germain worked together for more than 20 years during which time he mentored and trained new members and shared wonderful secrets of the craft often spiced with his background knowledge of the mortuary arts. You couldn't be around him long without a hilarious story that would leave you laughing for days. If you were his friend, you were a friend forever.

Joe served on the Constitution Committee of Local 706, was elected to multiple terms on the Board of Trustees, and participated as an examiner during the journeyman tests. He received his Gold Card in 1994 and retired in 1995. McKinney lived a rich and interesting life. He bought a ranch in Temple, Texas, built a state-of-the-art home and kept very busy with approximately 80 head of cattle and all the chores that come with ranching life. He was married three times and is survived by his wife Florence, his son Chuck (Local 80 grip), a stepson and stepdaughter, and was a grandfather and great-grandfather. Sadly, Joe passed away from cancer on November 14.

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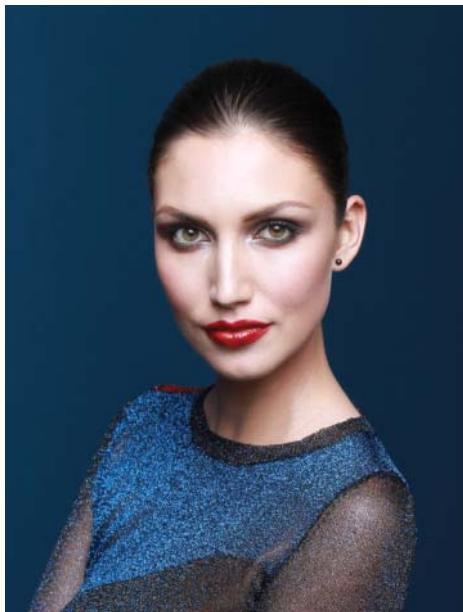
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