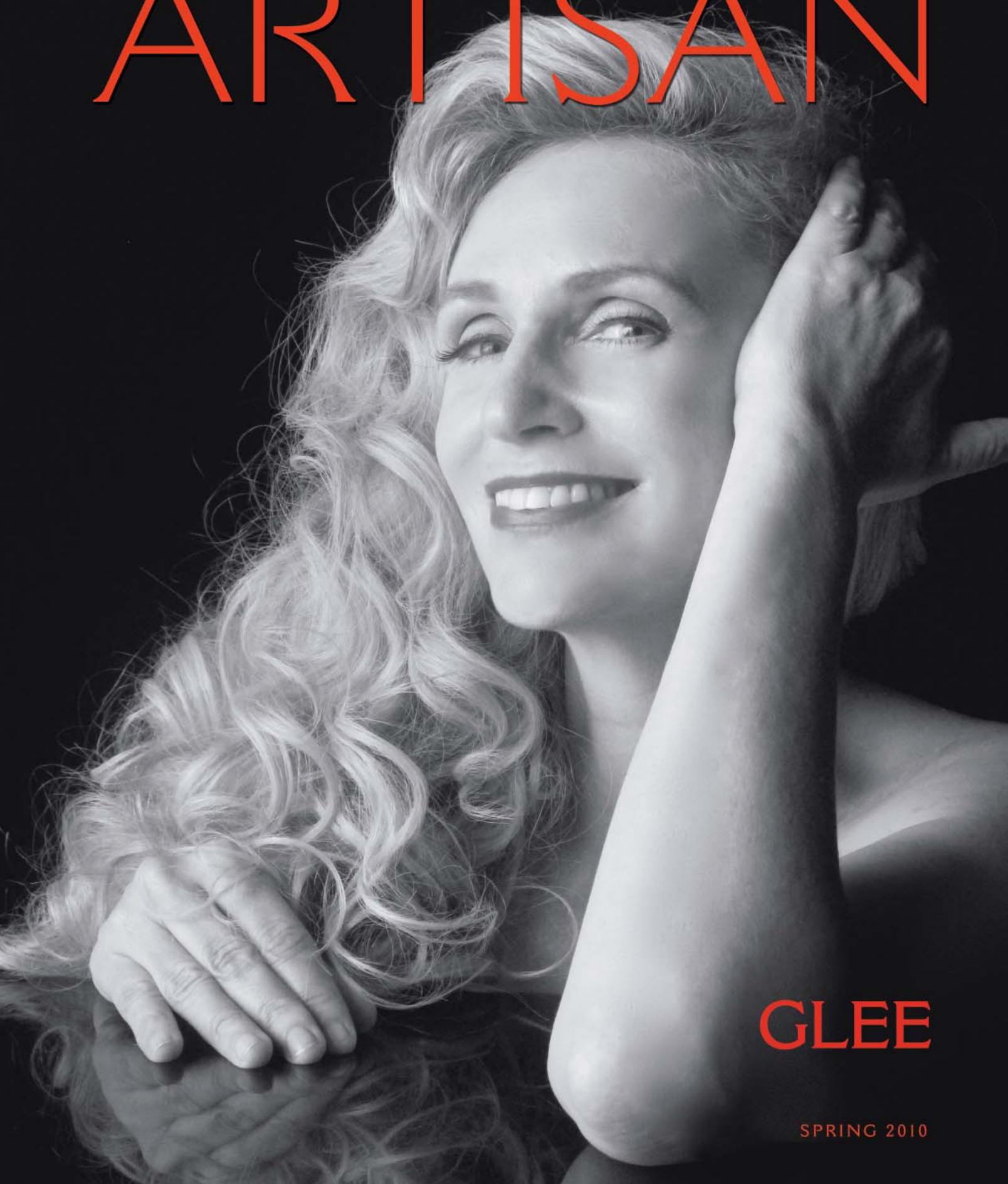


MAKE-UP ARTISTS & HAIR STYLISTS GUILD

THE
ARTISAN



GLEE

SPRING 2010

THE ARTISAN

VOLUME 6 NUMBER 2

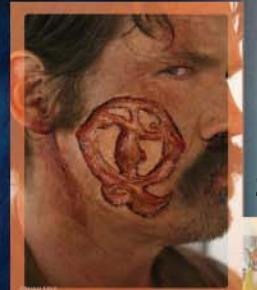
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what's inside

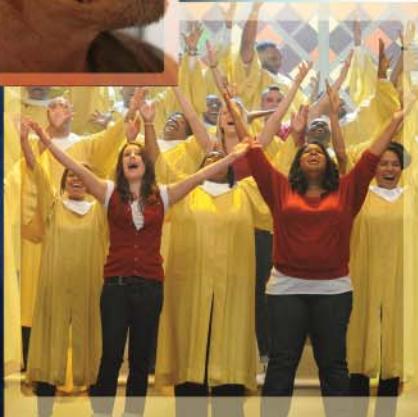
12



12



20



16



30

Features

- 12** *The Secret World of Avatar*
Project 880 comes alive

- 16** *Glee*
The Gleek-tastic little show that could

- 20** *Jonah Hex*
Shows off his scars

- 26** *The Vampire Diaries*
A tale of flashbacks

- 28** *Inside Castle*
Each episode's a challenge

- 30** *So You Think You Can Dance*
Performance vs. Live Results

Departments

- 4** From the President

- 6** Local Business

- 8** Guild News
Hair & make-up

- 34** Theater News
The beat goes on

- 36** Extended Family News
& Calendar of Events

- 38** Last Looks



Cover: Jane Lynch
Make-up: Eryn Krueger Mekash
Hair: Stacey K. Black
Photo: Kelley Mitchell

PRESIDENT FROM THE PRESIDENT

I recently read with great sadness, the minutes of the meeting at the Motion Picture Trust Fund, where the fate of the long-term care facility was decided. From the wealthiest and most powerful Trustees, to Trustees who are retired crew members, it is very clear in those minutes that they'd lost scope of the trust that was bestowed upon them. The leadership responsibilities had become focused on the financial structure of the Fund, but had lost the connection of the heartbeat and soul of this very special organization. I'm sure in their hearts they were convinced they were doing the right thing, but only one person stopped to remind the rest of the Board of promises made and promises being broken. It's easy to see how everyone in attendance could get caught in the avalanche of the tales of financial distress of the Fund. One man had the courage to voice his objections and brought the meeting back to the commitment of the MPTF and the unique care given to the residents. He was acknowledged but was then overwhelmed by the overhanging insinuation of the collapse of the Fund if the Board didn't take action. Life imitating art, the one voice was from Walter Seltzer, producer of the 1973 film *Soylent Green*, whose underlying story line is about who we are as people and how it will affect our future. But to those who were in leadership, it was only about the money.

They tried to control the communication, to corral everyone and get them on board and make the film and television community trust that they were doing the right thing, and that the residents of the LTC facility would be wonderfully taken care of and the move would be made smoothly. Privately in the minutes of the meeting, Dr. David Tillman stated that the quality of service provided at MPTF is unique and that it is unlikely that it would be matched in the community. They proposed transition-care teams to follow the displaced patients and act as their advocates. I'm sure in their minds it all sounded very good, but the administration failed to factor in the fury of those who were directly and personally impacted. The push to close the facility mobilized a grass-roots organization called Saving the Lives of Our Own and it eventually led to the resignation of Dr. Tillman.

The good news is that there is a new CEO and new Board members, who will not only recognize the need for fiscal responsibility at the Fund, but will remember the compassion and essence of the organization. There are new people who have taken up the cause and seem genuinely committed to "taking care of our own." The fate of the long-term care facility is still not resolved, but there are new programs available for healthcare, senior care, crisis support and other community services.

This is not the time to turn our backs on the Fund. With the changes ahead in healthcare and the effects of lessening employment in our area, we increasingly rely upon the facilities and services. In 1996, a group of entertainment industry members began a dialogue about how to raise awareness among younger people in the entertainment industry. It was apparent that the future of the organization was contingent on its ability to engage the younger generations of the industry. In the days when the studios did their own payroll, everyone personally participated and the paperwork was automatically in your startup packet. Now, it's easier to do it online. Some of us contribute through payroll pledge, some of our members make generous yearly contributions, others leave legacies. But in relation to the amount of services that are provided to members and their families—very few return the favor.

Local 706 has always had strong ties to the Motion Picture Television Fund. They have always been there for our members who are in need of health and social services, but we also pay it forward and are proudly "platinum donors," not only financially and through tributes to our deceased members, but also through volunteered services. When James Marsden and a dozen chorus members performed a musical number from *Hairspray* at the "Fine Romance" fundraiser, Local 706 pros came in, whipped up the hair and makeup and gave it show-stopping energy and perfection. The audience loved it. Thank you, everyone. You truly made us smile.

SUSAN CABRAL-EBERT
President



THE ARTISAN

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Make-up Artists & Hair Stylists.

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

Supervising Editor
JEFF ANGELL

Contributing Writers
MICHAEL FRANCIS BLAKE
SUSAN CABRAL-EBERT
TOMMY COLE
ELAINE CONERY REECE
DANIEL CURET

Publisher
INGLEDODD PUBLISHING

Office Manager
KATHY SAIN

Mailing List Manager
DIANE BURNS

The Artisan is published quarterly
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Way, Burbank, CA 91505

Phone (818) 295-3933. Fax 818-295-3930

All editorial and photo submissions
should be sent to e-mail address:
susan@ialocal706.org

Advertising inquiries:
Dan Dodd, Advertising Director
(310) 207-4410 x 236
Advertising@IngleDodd.com

Officers of I.A.T.S.E. Local 706

President
Susan Cabral-Ebert

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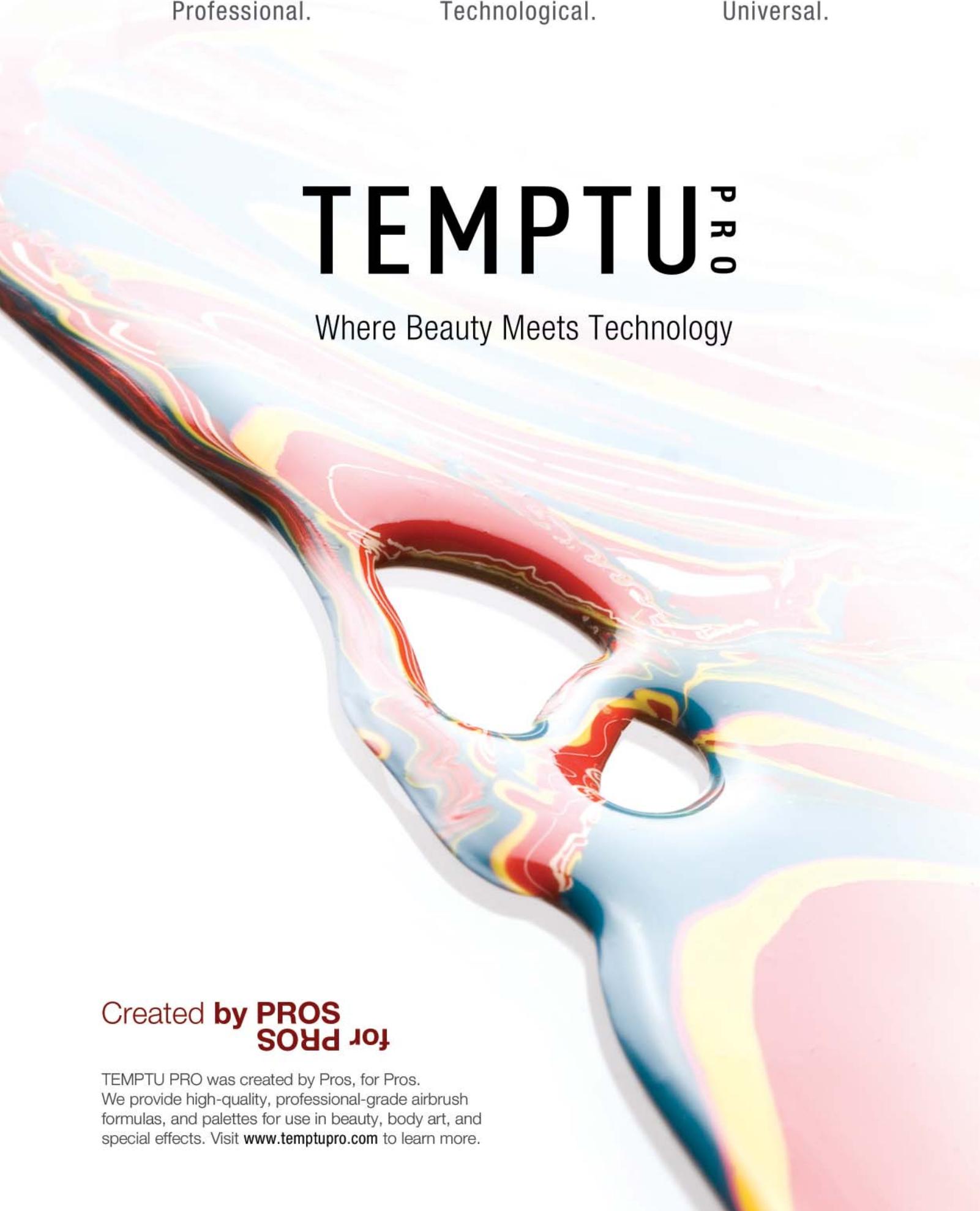
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BY TOMMY COLE
Business Representative, I.A.T.S.E. Local 706

It's Emmy Award season once again, so I want to wish all our make-up artists and hair stylists who are fortunate enough to be nominated this year, good luck and enjoy the ride; whether you win or lose, you are amongst the best of the best just to be nominated, so enjoy the festivities when that day arrives, and party-hearty! Nominations will be announced on July 8.

As most of you know, this year there will be an opportunity for our members to receive more Emmys than ever before, for our make-up and hair crafts are now eligible to win up to six of those beautiful statues in each category instead of four. Thanks to Hair Governors Mary Guerrero and Judy Crown and our combined Peer Group Executive Committees for their collective efforts in helping to make this change come to pass. Being this is my last year as your Makeup Governor of the Television Academy, I am delighted that we were able to persuade the other Academy Governors to vote to modify our eligibility for added awards in each category. It has been a long time coming.

For those of you who use the Motion Picture Industry Health Plan for your health claims, I'm happy to report that there is a new Executive Administrative Director that has been hired who is in the process of streamlining many of the Plan's everyday procedures, which when implemented will be very helpful to our members. One of the most noticeable changes is in the creation of a Participant Services Center that will be a "one-stop shop" for all participant questions and comments. This gentleman, David Wescoe, has pledged to make your experience as a participant as painless and seamless as possible. As a member of the Board of Directors of the Motion Picture Plans, I am very impressed by his straightforward approach and his transparency in dealing with all aspects of health & pension. We all welcome David and wish him much success!

Even though I have warned about the "Five-day Rule" in respect to the IER (Industry Experience Roster) twice within the last six months, and I have written about it over the last four years, more than 200 of our Local 706 members

were removed from the Roster on May 12, with Contract Services implementing the rule. Except for those who had legitimate excuses such as disabilities, being retired, or proof of those five days over the designated two-year period, there wasn't anything Local 706 could do to keep them from being removed. Those who wish to get back on the Roster will have to re-qualify by either working 30 days on a show that is organized or qualify under 60/60/60. If you have questions, please call Sue, Randy or me at the Local.

Now, going forward, I wish to make sure that very few of our members are affected the next time this rule is implemented. Here is how you can help: When someone calls and tells you that he/she needs five days to keep from being a victim of the contract's removal clause, please give them a helping hand; if you are a department head, schedule them a few days; if on the crew, ask your department head to do the same. Your being an advocate for your brothers and sisters will not only lift their spirits, it could mean the difference from their being able to make a living at their craft or not. As an FYI, Contract Services will be implementing the "Five-day Rule" on March 31 yearly.

Lastly, every day when you get up in the morning, you are in charge of how your day is going to play out. You decide if it's going to be good or not. Each day that you are grumpy, argumentative, confrontational or any of a dozen distasteful traits, you have lost a day of happiness that you will never get back, and quite frankly, that is a waste. When it comes to life and your job, I'm a firm believer that you get what you give; when you meet with friends or come to work with a smile on your face, and a carefree attitude, it's pretty hard for anyone to find fault with you. As the old saying goes, "You are the captain of your ship." It's up to you to decide what direction you wish to go in.

Please enjoy your new issue of *The Artisan*.

Tommy Cole



“When it comes to life and your job, I’m a firm believer that you get what you give.”

IT&LY HAIR FASHION

Dear Union 706 Member – True Artisans,

IT&LY HAIRFASHION is honored to introduce our brand of professional hair color and styling products to the true Artisans of Union 706 whose visions, challenge our minds, toy with our emotions and inspire our souls.

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Richard Zuckero, President/CEO
IT&LY Hairfashion, N.A., Inc.
and
Janice & Jessica McCafferty, Publicists
Janice McCafferty Communications, Inc.
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Janice R. McCafferty

Publicist, Janice R. McCafferty
To all my friends at Union 706, It is with great pleasure that I can offer you IT&LY Hairfashion's professional line of hair color and hair care products.

Your needs have always been a high priority for me and I will continue to support all of you.

Local 706 Hair Craft Events

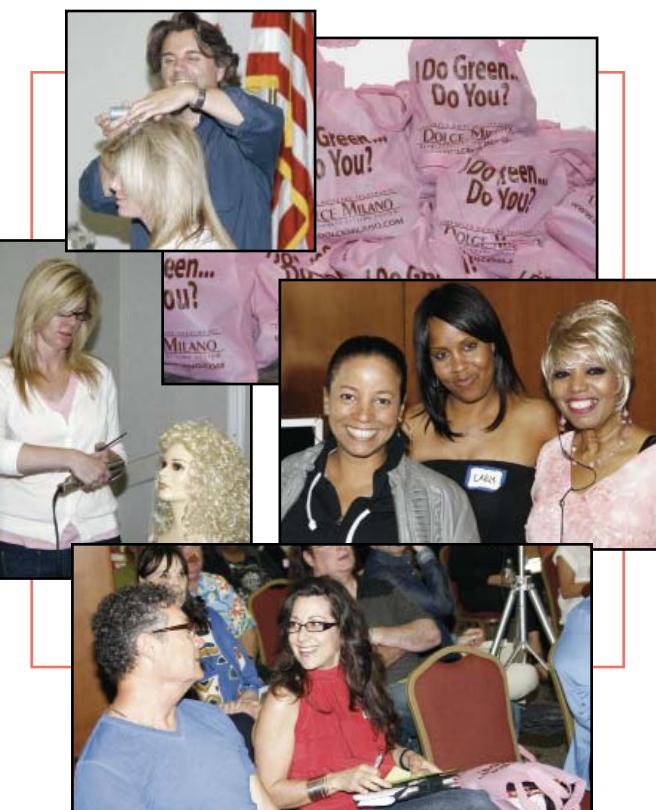
Well, Local 706 Hair Craft did it again! If you weren't there, you missed it again. This is what you missed.

February 2010

Leroy Courteaux of Vida of New Orleans presented an amazing chemistry class on how the chemicals we use in our industry, both on set & in the salon, effect our health—long and short term. This was an eye opener and very informative.

J-Clips brought their team of 10 from Canada to educate us on how to use a simple little clip (The J-Clip) to create lots of volume without back-combing. This was awesome! I Capelli brought a traveling rollup bag that would be great for the traveling jewels that go from state-to-state or from country-to-country. Also, I Capelli created a rollup bag that holds your blow dryer, iron scissors and combs and brushes in one very compact bag! If you weren't there, you missed a fantastic raffle too.

But if February was not exciting enough, we did it again in April.



April 2010

Smart Heat brought us flat irons & curling irons that can be used to set synthetic hair with a switch of a button and goes on to service human hair. Awesome! Work smarter! Hmm ... no more steaming the synthetic wigs.

We did not forget about the guys. Johnny B brought us the men's styling and working line. Everyone was on the edge of their seats in awe. Johnny B rocked! But that was not the end. We are always asking about the green line. Well, Suddz the green line was there presenting no surfactants the totally green line! Just what you have been asking for.

Now to all of my blow-dry jewels. Comare was there with their revolutionary new line of brushes! Everything you could ask for in a class was there. We even raffled off two complete sets of irons with the blow dryers from Smart Hair and three sets of Comare brushes as well as a cool gift basket from Johnny B & Suddz.

I encourage you to come out and support Local 706 Hair Craft. You might win something much needed or wanted for your set bag. See you June 13 for "Perfecting African-American Hair" and October 17 for "Italy Hair Fashions."

YOLANDA JOHNSON
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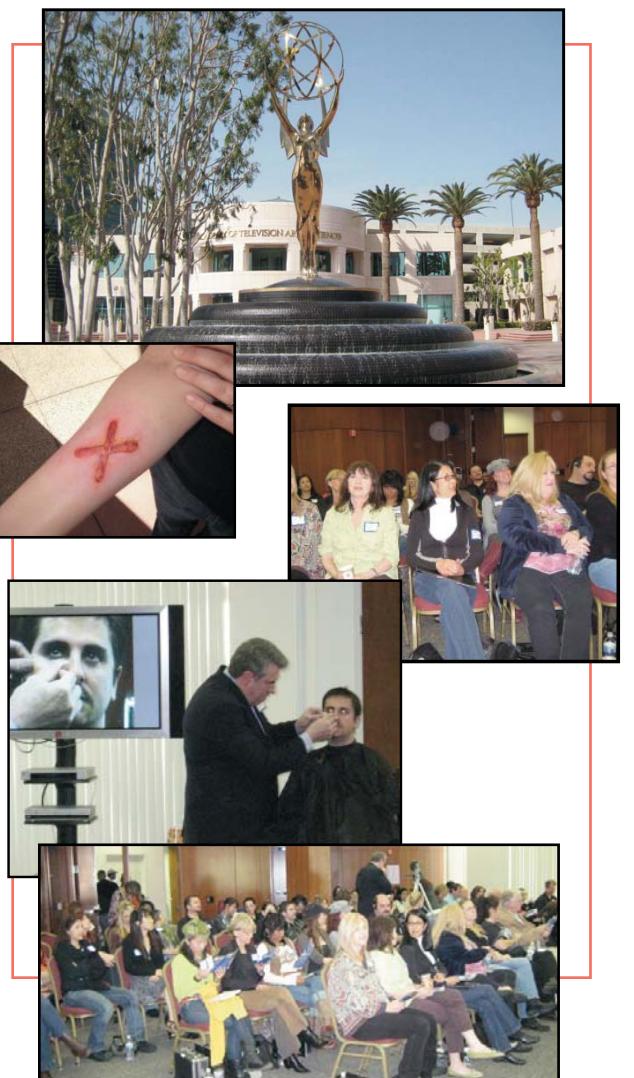
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GUILD
GUILD NEWS

Make-Up Craft Seminar

At the last Make-up Craft Seminar, Temptu Products demonstrated a multitude of products including airbrushing techniques on a Prosaide appliance created by new Local 706 member Brian Kinney. Debra Denson demonstrated her new facial treatment for skin problems including ingrown hairs. John Goodwin demonstrated a quick way to use silicone molding material to get a skin piece to go over a third-degree silicone buildup. The food by Barry Fields (sponsored by Nigel's Beauty Emporium) was outstanding, and the interchange of ideas and techniques was awesome. Keep your eye out for an announcement of the next seminar.



THE ARTISAN



THE SECRET WORLD OF AVATAR

BY **TEGAN TAYLOR**
DEPARTMENT HEAD
MAKE-UP ARTIST

WHEN I GOT THE CALL IN 2007 TO BE DEPARTMENT HEAD MAKE-UP ON JAMES CAMERON'S NEW FEATURE AVATAR, I COULD FEEL THAT I WAS BEING INVITED TO BE PART OF SOMETHING VERY SPECIAL. AT FIRST, THERE WAS JUST A SMALL NUMBER OF CREW MEMBERS WHO WERE NEEDED WHILE CASTING CHOICES WERE BEING FINALIZED. AVATAR WENT BY THE SECRET CODE NAME "PROJECT 880," AND AS USUAL, WE ALL SIGNED CONFIDENTIALITY AGREEMENTS. IT WAS MADE VERY CLEAR THAT NO PHOTOGRAPHS OR IMAGES WERE ALLOWED OFF THE SET. WE ALL KEPT VERY QUIET BACK THEN BECAUSE WE KNEW THAT WHAT WE WERE WORKING ON WAS GROUND-BREAKING. WHEN SAM WORTHINGTON AND ZOË SALDANA CAME IN FOR THEIR FINAL SCREEN TESTS TOGETHER, IT WAS QUITE CLEAR THAT THINGS WERE FINALLY UNDERWAY.

The first meetings in the summer of 2007 were with the visual effects team from Weta Digital, Peter Jackson's company based in New Zealand, who were responsible for the visual effects being done on the film. I had worked on a number of 3D features in the past, so I was no stranger to the task at hand with past experiences on *The Polar Express*, *Monster House* and *Beowulf*, but the requirements for *Avatar* were going to be very, very different. New types of virtual cameras had been designed, and each actor would wear one on their head. This would enable us to get detailed footage of each actor's facial and eye movements. In addition, we were going to be shooting in "real time," which meant what we shot would be virtually altered immediately.

We started the process by painting a detailed "grid" on each actor's face. The grid maps out each actor's individual facial structure, allowing us to capture their unique facial movements. Each grid consists of hundreds



Above: Tegan Taylor with Sigourney Weaver.

Left: Taylor (right) applying special phosphorescent paint.

of specifically placed marks. They scan the actor's face and have them perform a variety of facial movements which are recorded, capturing their unique expressions. Whenever the actors work, their grid must be absolutely identical to that first scanned image, so we transpose their grid onto a clear vacu-form mask perforated with holes as a template. Each day, we'd paint the identical detailed grid back on their face with special phosphorescent paint. Because placement and symmetry are so important, a highly skilled, detail-oriented make-up artist is an integral part of the process.

The challenge in this process was getting our grid identical from day-to-day. This might sound like a simple task, but it's much more complicated than it sounds. A person's face changes many times throughout the day. From morning until night, the volume of a person's face might change dramatically, sometimes by two or three inches due to water retention, temperature, etc. So again, make-up artists skillful in fine detail are essential.

In the past, we used hundreds of reflective beads to capture facial data. It was a painstaking process, very expensive and labor intensive, requiring hours in make-up and between takes.

But for *Avatar*, to support the advanced computer system that was in place, it was decided that paints would be used instead of reflective beads. So I went about looking for products that would work for the task at hand. At the time, there was nothing being sold on the market that would meet our needs—dense, phosphorescent colors that were keyed to our computer systems; colors that would "track" well, yet be completely skin-safe. We needed product that would not bleed, would be stable for hours, yet be easily moved. The products I needed simply did not exist, so in the months leading up to our first day of principal photography, I established my own virtual make-up lab "MoCap FX ®". There, we created the virtual facial paints needed—products compatible with the advanced computer system being utilized. Using pigments with fluorescence and phosphorescent properties, I worked to design customized formulas that were highly dense and resistant, in custom-designed colors that were compatible with our virtual needs. All of the products I used were designed exclusively for *Avatar*, including our unique application brushes and portable mixing trays, allowing for quick on-set touchups to accommodate Cameron's intensely focused directing.



Above: Application of mask

Right: Facial grid



Virtual image

The experience of working directly with James Cameron on a day-to-day basis was an amazing experience. He is a perfectionist in every sense of the word, and he expects everyone to be on their mark at all times. Not only is he a brilliantly talented director and producer, but he is an incredible artist as well. He had complete respect for the work we were all doing.

As previously mentioned, the technology used allowed us to get "real time" footage. Weta, in collaboration with Giant Studios in Los Angeles, enabled us to get the facial capture as well as body capture we needed in real time so we could see scenes digitally rendered as they were being shot. All departments were expected to work fast when on-set touchups were needed. All of the tools, as well as paints we needed, were displayed openly on the application trays I had designed. This enabled us to go in and do onset touchups quickly and accurately, without having to fumble around in a make-up bag. We really didn't have time for that. All mixing of product was done on our trays prior to stepping in. This allowed us to "fly under the radar" as we went in to do our work.

I worked on *Avatar* for a period of two years. We would shoot a bit and then go down while Jim would edit. This was challenging, because over the course of two years, people would have other projects come and go but everyone stayed as committed as they possibly could. This was also challenging, because we were using special make-up effects products on the



actor's faces for months at a time. Our team was extremely gentle in application and also removal of all products. This was essential, because each day, product had to be applied in exactly the same spots on each actor's face. If any abrasion occurred, the skin would have no time to

heal. My products are as pure and gentle as physically possible, but this still required the gentle touch of a pro. All of the techniques and products used on *Avatar* are proprietary, so there is only a certain amount of information I am allowed to reveal. But the experience of working on this film was absolutely amazing.

Though some might disregard the role the make-up artist plays in this evolving form of filmmaking, a highly skilled, detail-oriented make-up artist is an integral part of the process. Dealing with enormous production budgets and high-profile actors and directors, the artist's technical abilities along with their work ethics and on-set etiquette, all play an integral part of our job as well.

The techniques utilized in digital filmmaking are always evolving. Our job as make-up artists in this field requires that we evolve with the ever-changing demands of our industry. The products and techniques used on *Avatar* are not necessarily the same as I will use on my next feature. The advanced systems being used by the major studios today vary greatly, as well as products and techniques.

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glee

The *Gleek-tastic* Little Show That Could

BY KELCEY FRY
JOURNEYMAN
MAKE-UP ARTIST



IN A RARE OPPORTUNITY, I WAS INVITED TO THE SET BY THE DIVINE TEAM OF DEPARTMENT HEAD MAKE-UP ERYN KRUEGER MEKASH AND DEPARTMENT HEAD HAIR STACEY K. BLACK TO TALK ABOUT THEIR EXPERIENCES STYLING THE STARS OF FOX'S EPISODIC MUSICAL GLEE, THE HOTTEST LITTLE SHOW ON TV.

If you haven't seen *Glee*, you might think: what's the big deal, it's just a kid's show, right? But from the moment I arrive at their Paramount digs, I know I'm not in the make-up department equivalent of Kansas anymore. Outside their trailer—which incidentally is as long as a mobile home—are stacks of bicycles and hula hoops to entertain and mobilize the troops. Inside is equally impressive, boasting eight make-up and hair stations along with anything and everything necessary for serious speed-styling.

"We had three weeks to do the pilot, which we figured was about right," explains Mekash, "and now we do an episode in eight days!" That said, this is no slow, static drama plagued with a bead of sweat or a droopy curl. No, *Glee* is a high-octane musical dramedy that jumps, sings, dances, flips, spins and twirls, featuring 20 stars and at least half a dozen story lines in play at any given moment. "It truly takes a village to pull this off," Black affirms while describing a typical day. "Each episode of *Glee* is like doing a Vegas act, a mini-film, three music videos, reshoots AND *American Idol* all at the same time," she laughs.

Often running two units at a time, Black and Mekash oversee a veritable legion of stylists. "It's amazing when it all comes together in the end, because without our teams it wouldn't happen at all," says Mekash, while crediting Kelley Mitchell and Jennifer Greenberg on make-up and Mary Stultz and Roxanne Sutphen on hair.



Opposite page from left:
Glee cast members Lea Michele and Amber Riley raise their voices with a full, 50-piece choir;
Department Head Hair Stacey K. Black (center) on the set with actresses Lea Michele (left) and Dianna Agron.

Above, left to right:
Jane Lynch transformed into Madonna for a re-creation of the Vogue video; Maya Rivera and Heather Morris pay homage to Lynch's Madonna.

The ability to pull off a show like this and still have fun comes from six years of intuitive teamwork which began on *Nip/Tuck*, another Ryan Murphy production. The synergy just works. If one is down, the other is up, that's how they roll. A formidable force, they garner respect from their peers and producers alike. "Ryan Murphy, the executive producer of *Glee*, tells us what he wants and knows we'll deliver. For *Glee*, he wanted a very specific '80s styling and we're all from that same era; so it's a look we know well,"

says Mekash, who admits to loving the opportunity to relive her own Deborah Harry and Nina Hagen days. With barely more than a look or a nod to each other, Mekash and Black convert chaos into calm. A tall order today as they prep for the highly anticipated Madonna-tribute episode which, is slated to feature an astonishing eight fully-styled, musical production numbers (three-quarters of a season by any other show's standards). As Black and Mekash flit from styling 21 singing and dancing cheerleaders ... half on stilts, to a faithful *Vogue* video re-creation, to a big-band number featuring the USC Marching Band and finally, to a full-cast finale backed by a 50-piece choir, it's clear the success of *Glee* is in its excess.

So how do they pull it off?

The *Vogue* piece was the obvious money shot, transforming actress Jane Lynch, who normally wears a track suit with minimal hair and make-up, into the ultra-glam, iconic superstar. Mekash styled Lynch's look to match George Hurrell's famous photos of Jean Harlow. To interpret the eye and lip color for black-and-white technology, she took pictures of Lynch in color, then transferred them to black and white, adjusting the look until she was happy with it. She also tried to match Madonna's brows. The girl dancers were given geometric nuances; while the boy dancers were Rudolph Valentino-inspired with intense, smoky lids and real matte lips.

Lynch's hair was also a challenge. Black says Ryan was reticent about using wigs but given the time constraints—10-minute changes between looks—there was no other option. Black used four of the exact same wigs, styled differently, and incorporated Jane's front hairline. The Veronica Lake-inspired look used sewed in extensions.



Above, front row: Lea Michele, Amber Riley and Dianna Agron, back row: Jenna Ushkowitz, Heather Morris and Naya Rivera. Left: Jane Lynch as Madonna (another view.)

Even Ryan was thrilled with the end result. I asked Lynch, who plays the show's heavy, how she thought the stylists could make her look so good when they know she will be so bad and she responded in fine Sue Sylvester form.

"Because they're nothing less than miraculous," she said with a smile.

Next up, a duet between Lea Michele and Cory Monteith singing, "Open Your Heart to Me" sounds easy until you realize it's a tracking shot through a hallway ... with no less than eight iconic, signature Madonnas passing in and out of the scene. The decision to include the special Madonnas came late on Friday for a Monday shoot. Mekash and Black had barely a weekend to pull the special looks together and no special casting. One of those iconic looks from Madonna's *Human Nature* video was a woman in a black, latex suit with black corn rows in the front and a big pouf in the back. Given the time constraints, they had to cast someone who would fit in the suit and the actress they chose was blonde. "With very little time to spend

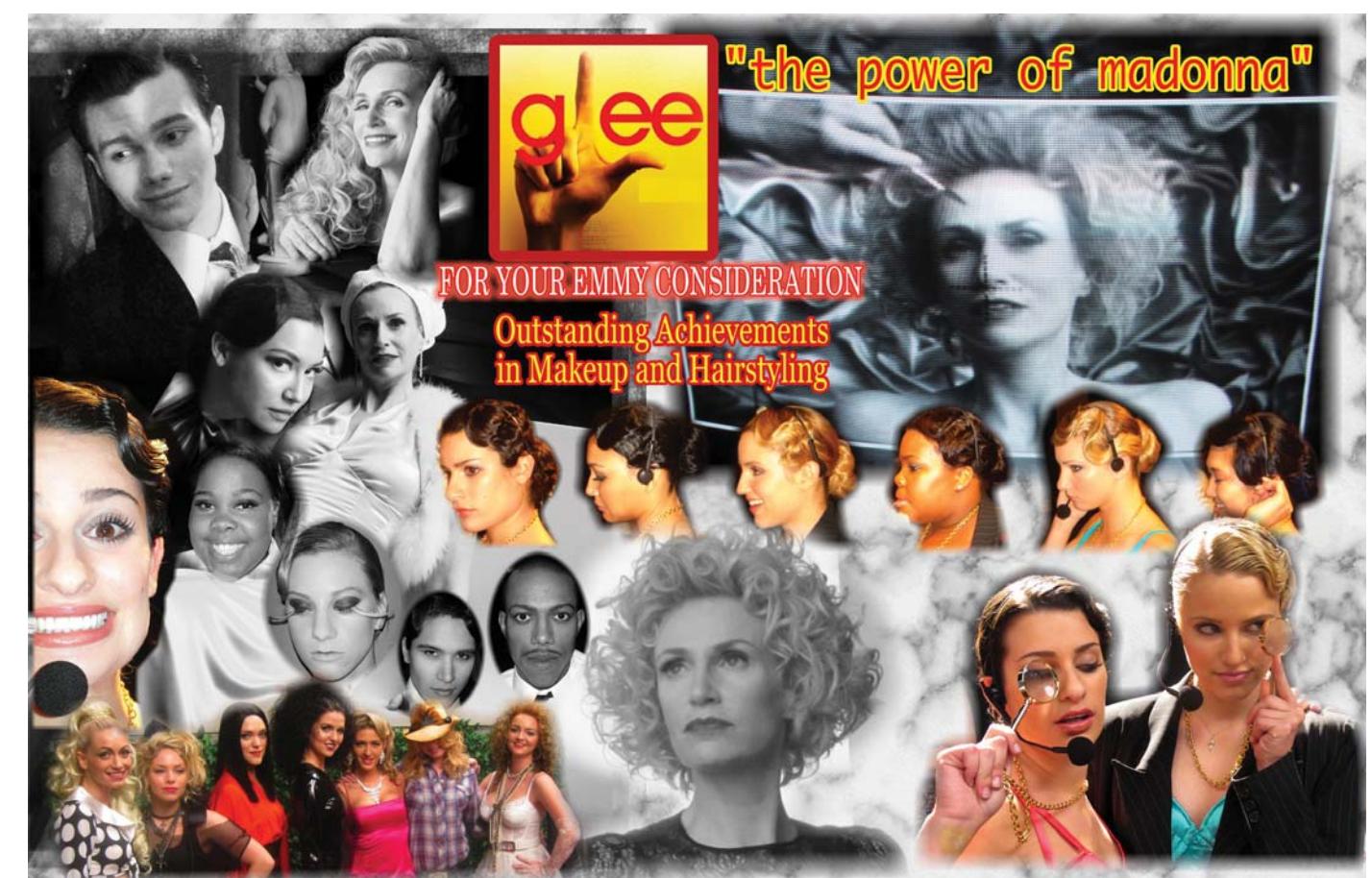
on this one-glimpse look, I braided her hair in corn rows, added a black synthetic pouf and used the an airbrush to turn her blonde corn rows black."

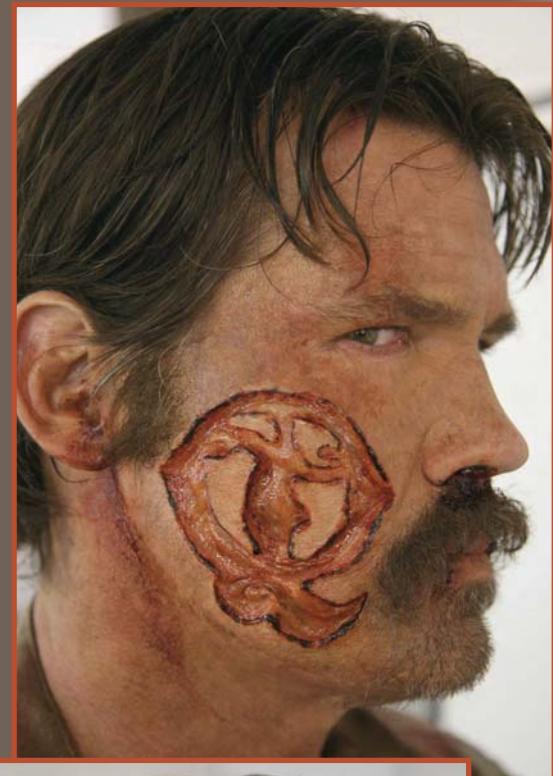
With a rambunctious cast romping around, scrapes and minor injuries are inevitable. Mekash—known as 'Mom' to the actors—cleverly uses her considerable make-up skills and more to cover the boo-boos. For example: Dianna Agron tripped and slid 10 or 15 feet on her on her knees across a carpet, creating an angry, red rug burn that stretched from her ankle to her knee. Mekash wrapped her leg in an ice-skating stocking and sent her back up on stage. Another area of coverage worth mentioning are cast tattoos. With one season under her belt, Mekash estimates she has done approximately 10,000 tattoo covers and counting. Her favorite product for rapid cover is M.E.L. Pax.

It's important to note that while the show has an '80s look, it's not a retro period '80s show. And this is where Mekash and Black's creativity comes into play making decisions on the fly to mix a classic '80s hair style with black nail polish or a splash of neon eye shadow with traditional braids. The '80s hair styles were set by Lynda Walker over the first 13 episodes and Black was so impressed with the look that she's worked to stay true to those designs while adding in her own style. Some specific products that Mekash praised in connection with the *Vogue* video were Mac Cosmetics, Julie Hewett's '30s-inspired lip colors, Amazing Concealers and Shadow Shields.

At the end of the day, Black and Mekash keep it fresh and keep it moving and even I find myself singing and dancing my way to the car. Because as it turns out, *Glee* isn't just another show ... it's an experience. •

THE ARTISAN





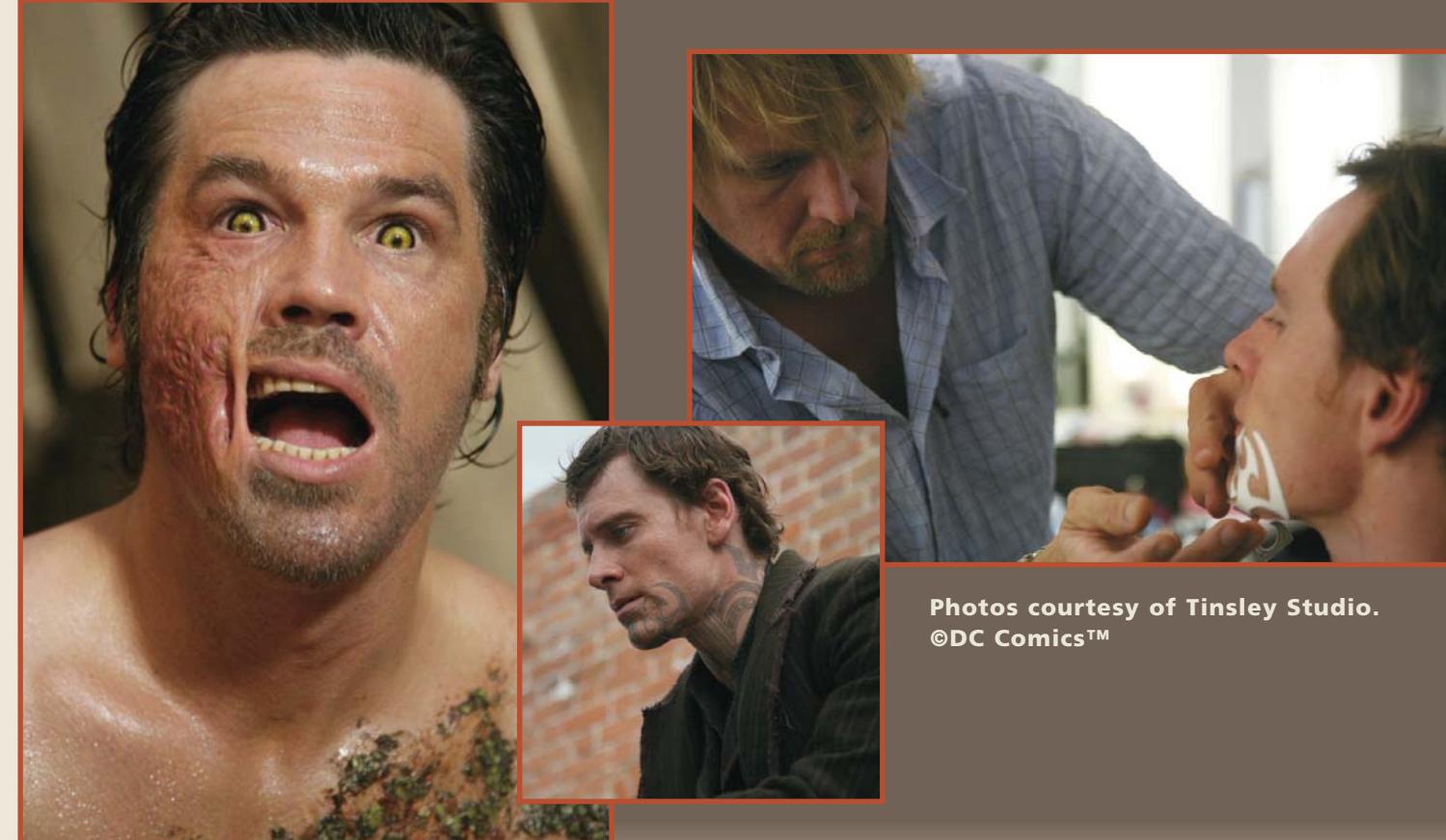
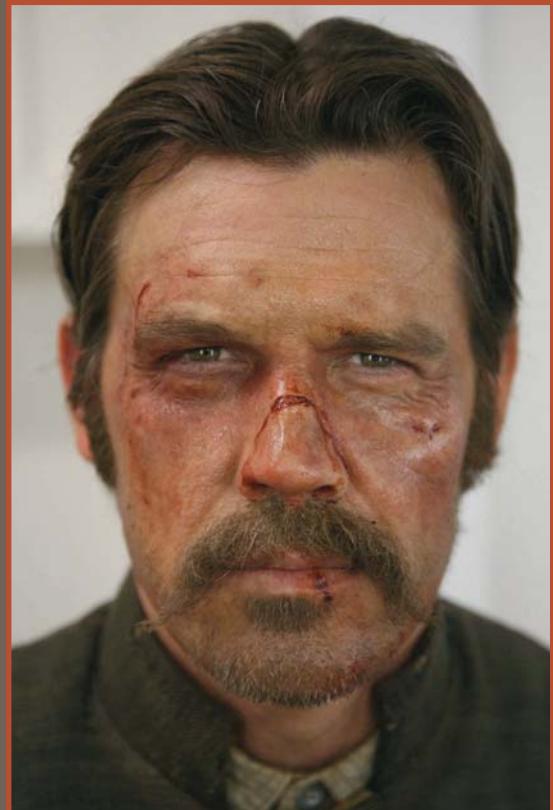
JONAH HEX

SHOW YOUR Scars

BY CHRISTIEN TINSLEY
MAKE-UP ARTIST

The title of this article alone could mean so many things, all something different to each individual who reads it. As much as I wish I could say that as a crew we compared gnarly imperfections while on location in New Orleans, there was no cool story or special event behind those words. Truth is, they just sounded cool when Josh Brolin's assistant, Amy, spouted them off as an idea for T-shirt wrap gifts. The words seemed so appropriate when considering the film and its characters. Although it was only week 10 of shooting, for me it was week 57 since first being handed the script. It was a long year leading up to the end of principle photography, but I could not have been more thrilled to be a part of something so unique.

This film, like so many others, and the experiences make-up and hair crews have on them, has its share of history. I have limited space to regurgitate what ended up being over a year's worth of experience. The following is my attempt to touch on some key headlines such as **Jonah Hex Story**, **Being Hired**, **Design**, **VFX Meeting**, **Jonah Hex Make-Up**, **More Effects**, **Make-Up and Hair Crew**, **Chocolate**, **Lab Tip**, and **Set Photography**. I hope to be short and clever. I am not a writer, so for me this is more pressure than first day of principle photography.



Photos courtesy of Tinsley Studio.
©DC Comics™

Jonah Hex Story: Jonah Hex is a character based on a lesser known comic of the same name. The story takes place in the late 1800s, post Civil War. Hex is a Confederate vet, who is horribly scarred on one side of his face. The film version depicts Hex's origin of becoming the horribly scarred man who is now out for revenge on Quentin Turnbull (John Malkovich), who took his family and his face.

Being Hired: I was first introduced to the project by two directors, Brian Taylor and Mark Neveldine, who are notorious for shooting the low-brow, absurd and somewhat dizzying films such as *Gamer* and *Crank I & II*. This project started as a passion project for the two fan boys who have continued to maintain writing credits despite leaving the project just a few short months before shooting began. Early on, I expressed my interest in not only designing the make-up effects for the film but also department-leading the entire project to the studio. My goal was to maintain continuity between the prosthetic department and the make-up department. So often on sets these days there is a department head, a prosthetic designer and a personal to the star(s), which inevitably causes a break in continuity and leaves everyone to jockey for Alpha position. This usually results in a "who is really responsible" syndrome. We then sit back as make-up artists and wonder why producers have issues with our departments. I find it really sad when, for example, I hear producers purposefully hiring

additional artists because the department head can't lay a beard. People, we are teaching them that we are inadequate as artists!!! Sorry for the rant. The truth is, I feel blessed to have the opportunity to balance a career of make-up and beauty with prosthetics and fabrication. I attribute this success to those who I look up to as artists, who have led by example. I am also a true believer in "you are only as good as your team" and thank my family, friends and peers for their support. But I digress... So for better or worse, we streamlined communication and the studio said YES to my request of make-up for the film on all levels.

Design: By far, the titular character Jonah Hex was the "Elephant in the Room." Josh Brolin was hired to play the rugged and scarred lead. The studio was adamant about approaching the Hex design with no VFX. Wow!! You could imagine my surprise. In the time of movies like *Avatar* and *Alice in Wonderland*, we were getting a chance to design a make-up on a lead comic book character with no VFX enhancements. In my moment of glee, I realized my task became that much more difficult. When realizing a 2D character in the flesh with no VFX, there are limitations and choices that need to be made. So regardless of what the fan base may think, we purposefully did NOT want it to look like "Two Face" from *Dark Knight* and we also did NOT want him to have a distorted eye. The saying was, "Men should fear him and women should want to f*@% him." How's that



for a character description? Thankfully, Josh was on board for just about anything and 40 sketches, four life casts and multiple fittings later, Jonah Hex was born.

Equally fun was creating designs for John Malkovich playing Quentin Turnbull. Years ago, while working on *No Country for Old Men*, there was an actor that worked for three days by the name of Boots. Boots had the greatest scarred nose EVER! I swore one day I would use that nose as inspiration for a character and with the character of Turnbull, that time had come. The nose prosthetic demanded no back-story and its look paralleled Hex's rough exterior. Other creative designs included a character, Freak Boy, who fights in a Western style-gladiator arena and Doc Cross, who sports a horrible case of psoriasis.

One element we really wanted to focus on was teeth. I hate seeing period films and watching everyone's pearly whites glow between their flapping lips. We even had the support of the studio so we ended up making dentures for the entire cast (minus one) and invested heavily in tissue and dental stain.

VFX Meeting: In early pre-production, the producers, VFX and I sat down to discuss VFX budget and elements. During this discussion, I was amazed at one particular thing... Oscar-winning writer and producer Akiva Goldsman turned to me and asked, "How much budget should we put aside for Jonah Hex make-up?" I was shocked—up until this point it was my understanding that we were doing the entire make-up practical with no VFX enhancement. Clearly, I was wrong ... or was I? After further discussion, it became clear that this was not at all what he was asking. What Akiva really wanted to know was how much money to "FIX" the make-up in post. To me, this was another example of how producers are under the assumption that we as artists do our job poorly. Granted, they need to take some credit for reduced time and budgets but still, at what point do we need to take responsibility and provide quality work we signed on for? So I simply turned to him and said, "ZERO. If I am doing my job so poorly that the make-up needs to be touched up throughout the film, then I will replace myself if you don't."

This is what you hired me for and my job is to provide a level of perfection. This is not to say there won't be an occasional problem, but we should not just assume it will all be bad." He accepted the answer and no money was put aside for touchups. I have my fingers crossed.

Jonah Hex Make-Up: First, I really want to express that Josh Brolin is a make-up artist's dream! He never complains about having to sit in a chair nor guffaws at the occasional level of discomfort. He simply sees this process as a part of his job, which is very refreshing. Moving on ... let's start with a little history about how we ended up with our final. The main goal was to give the illusion there was no added girth to the face with use of a prosthetic, while at the same time, trying to add a sense of depth and putting a hole in the face exposing teeth. Josh, although in very good shape, does not have the thinnest face. In fact, he has described himself as having "a gigantic head." This of course, can make designing a prosthetic make-up with the illusion of taking mass away very difficult. We immediately began building upper and lower dentures that housed lip guards to draw the lips back. This led to a massive flesh displacement in the cheek, which required us to add a silk tab that strapped around the back of Brolin's head to pull some of this excess flesh taught. Next, we needed to create depth. We decided to attach a high-gauge dental wire to the back molars and welded on branches that then forced the cheek inward. Having now resolved our actors' face issues, we were ready to life cast and build the prosthetics.

The application... First, I attached the aforementioned silk tab to the cheek with Telesis adhesive and stretched the skin. Next, I applied the first prosthetic layer which was made of encapsulated silicone and tinted with HROG4 (Hero-G-4), which is a blend of color that allows for a natural blush-like quality tint to the prosthetics. The prosthetic was applied with Skin Tite made by Smooth-On and the edges glued down with Telesis. The dentures were then placed into the mouth and over the prosthetic. Afterward, we applied the final silicone prosthetic with the same method as the first. Once everything was on and

The hair department was headed by myself, Beth Miller, with Kerry Mendenhall as key, and Melizah Schmidt as third. We were blessed to have many talented local stylists to help with the crowd scenes.

Josh Brolin's character, Jonah Hex, had two looks. For his main look, I used his own hair, cut into a bit of a shaggy, cowboy non-styled style. For the second, in flashback scenes, I applied a three-quarter piece to cover his length and achieve a shorter version of Jonah. Megan Fox was beautiful as our Lilah. I colored her hair dark and used extensions for fuller and longer hair. John Malkovich wore a wig made by Peter Owen for most of the film. In the flashback scenes, I used his natural length and applied a temporary color to show the time difference.

We had many different looks to achieve in the period, including the townsfolk of dusty, dry Stunk Crick; funeral-goers, Native Americans, New Orleans resi-

Styling *Jonah Hex*



dents, ladies of the brothel, dead bodies, soldiers, and attendees of the animal fights.

This project remains one of my favorites, not only because of the opportunity to work with the outstanding talent of Christien Tinsley and his amazing team, but also

because of the bond we all shared with our cast. Battling high humidity, oppressive temperatures, swarming mosquitoes and real live alligators, keeping continuity on the bayou often felt like survival. Even under these difficult conditions, the cast and crew maintained a positive and jovial camaraderie.

This was a collaboration on many levels and everyone stepped up to raise the bar. Once in a while, a project comes along that requires everyone to be better than we think we can be and pushes us to test our boundaries. I am proud to have been a small part of this creatively aggressive project.

—Beth Miller, Department Head Hair



attached, the painting was done via Illustrator and Derma colors. Lastly, was the hair.

If any of you have been approached to do stubble on an actor, then you appreciate the difficulty in this last task ... especially when considering that the character has a week's growth of facial hair and that half the actor's face is covered by prosthetics. It was a challenge that needed to be met. I like to explore improving old ideas in every situation, so I started by collaborating with the affable and talented make-up artist, Gerry Quist. Together, we applied all techniques used for stubble that he and I knew of before I came to the frustrating conclusion that I hate them all. This contempt inspired another very exciting method of application. Hex's stubble was achieved with synthetic hair and by employing Baldies (plastic cap) as the adhesive. I cannot begin to explain my excitement when something so simple gives such amazing results. Baldies is flexible ... it can be matte, tinted or painted. It can be re-glued, it holds the hair like an iron fist and best of all, does NOT remain TACKY when the hair begins to lay flat. You must experiment! With the facial-hair problem solved, Jonah's character make-up was now complete.

More Effects: In addition to Jonah, Turnbull and all those teeth, we also designed and created the tattoos for Burke's character, which reflect his sordid past and devious nature. As you know, many times in this industry you are asked to create a variety of make-ups and effects that end up on the cutting-room floor. While all of our work is not displayed on film, we also had the pleasure of making hanging bodies, bodies that were dragged behind horses (which incidentally burned up in that notorious set fire), a partially mechanical corpse head, corpse and several puppeteered-likeness animals. Let me know if you see any of these in the final film.

Make-Up and Hair Crew: This is where I get to give credit to all those who helped make this an amazing experience and without a doubt, one of my favorite projects. Everybody knows that make-up and hair are two

different animals living in the same cage. It is important that both feel safe with each other (and you know what I mean). This is why Beth Miller (Department Head Hair) was, without a doubt, clearly a great asset to the project. For those of you who have not yet had the fortune to work with Beth, here are a few words to describe her: talented, kind, gentle, gracious, beautiful, organized, energetic and giving.

In the make-up department, I relied on so many talented individuals: Gerry Quist, who had the pleasure of focusing on Leila (Megan Fox) and whom also helped in every aspect of straight, beauty and prosthetic make-up; Rolf Keppler, this was my first time working this veteran of the industry, who handled Burke (Michael Fassbender) and much of the supporting cast. Additional invaluable help came from Jason Hamer, Hiroshi Yada, Mitch Devane, Rose Librizzi, Eryn Krueger, Zoe Hay, Mike Mekash, Art Sakamoto and Karen Jackson. This is meant as a special thank-you for your blood, sweat and tears to everyone (mentioned or unmentioned).

Chocolate: Another amazing reason to have Beth Miller on the team is that she owns a chocolate shop. Beth had pounds of truffles, haystacks, fudge and any other sweet-tooth desire delivered to the trailer.

Lab Tip: HROG4 is the new black of prosthetic tints!

Set Photography: You have all heard it a thousand times. You must be responsible for taking your own photos. Yes, invest in an expensive camera that you keep under lock and key in the trailer. I hate to say it, but on this film, I have never been more justified and happy to have taken my own photographs. They may not all be winners but at least, I have the project documented.

Despite the challenges that we often face and the disappointments that we encounter in the process, I am proud and blessed to consider myself a make-up artist and humbled to be amongst the many talents that comprise IATSE Local 706. •

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THE *Vampire Diaries* FLASHBACKS



BY DANIEL CURET
DEPARTMENT HEAD
HAIR STYLIST &
RANDA SQUILLACOTE
KEY HAIR STYLIST

WHEN I GOT CALLED TO DO THE VAMPIRE DIARIES IN ATLANTA, I THOUGHT I WOULD BE DOING ANOTHER HIGH SCHOOL-BASED SOAP! LITTLE DID I KNOW THAT WE WOULD BE DOING SOME AMAZING PERIOD FLASHBACKS AND THEMED HIGH SCHOOL DANCES. ALTHOUGH OUR VAMPIRES LIVE LIFE AMONG HUMANS AND BLEND IN, WE STILL GET TO STYLE THEM IN COOL AND CONTEMPORARY WAYS. PRODUCTION SCHEDULES BEING WHAT THEY ARE, MAKE IT PROHIBITIVE TO HAVE MANY HAIR CHANGES ON OUR CHARACTERS WITHIN AN EPISODE. CONSEQUENTLY, OUR CHARACTERS EACH HAVE A DEFINITIVE AND DISTINCTIVE LOOK.

This also has us prepping on the fly whenever we can steal the time. Randa Squillacote and I met years ago on *Ally McBeal* when I was her key hair stylist on season three. We have been friends ever since and teamed up to develop a useful tool for hair stylists called The Chair Back Caddy, which we hope to market within the year through Nigel's Beauty Supply. On our 1864 flashback episodes, we used stock lace wigs and hairpieces from Ron at Cal East and two custom-made wigs by Natascha at Favian Wigs. Our inspirations for the period hair styles varied from the film *Cold Mountain*, Internet research, and a cool book titled *Black Women of the Old West...*



“Our inspirations for the period hair styles varied from the film of *Cold Mountain*, Internet research, and a cool book titled *Black Women of the Old West...*”

Old West by William Lore Katz (Antheneum Books/Simon Schuster) which we found while visiting the Martin Luther King Memorial and browsing through the gift shop. On our '50s-themed dance, we were inspired by current-day fashion magazines interpretations, the TV show *I Love Lucy*, and Lena Horne. Regardless of what we are creating, we try to achieve a casual elegance. Normally, I take care of the three leads and Randa takes care of the supporting cast but for the 1864 flashbacks, I had the two lead men playing Stefan and Damon in wigs and gave my lead gal playing Katherine to Randa; then we split the supporting cast according to the schedule. Almost all of the actors wore wigs and or hairpieces.

Here are some highlighted technical descriptions for the 1864 flashbacks: For Nina Dobrev (Katherine), Randa used a machine-made lace wig cut back to make a $\frac{3}{4}$ wig and sewing wefts from His and Hers for length and fullness. Set with $\frac{3}{4}$ curling iron and pin curls applied hairpiece using Nina's front and sides. Styled with a center part using poofs/rats of hair in crown and braids (being a huge part of this era) with added switches and combs from the 1800s were used to accent. For Kelly Hu (Pearl), we used three different switches with a five-strand braid. By combing Kelly's front hair and sides into period, center part, and placing switches in back and nape of head in a “figure eight” bun. For Malese Jow (Anna), we used 22” weft extensions to make her hair longer. Keeping the front parted in the middle, we braided the sides and pulled up to crown for a more youthful look. For the African-American styles, men wore wigs and Afro hair glued around hairline to hide the contemporary “fade” hair styles. Women wore wigs and switches braided and styled to achieve the common-house and field-slave looks. For background, we used their own hair if long enough, or wigs and switches to create period styles and hats to complement the look. •



INSIDE Castle

BY DEBBIE ZOLLER
DEPARTMENT HEAD
MAKE-UP ARTIST



"A little show called Castle" is what I used to say when friends asked me what I was working on. But something changed between season one and season two. Castle isn't so little anymore ... and that's just the way I like it.

The lead character, Rick Castle, is a murder-mystery writer. His muse for his novels is NYPD detective Kate Beckett. While observing Beckett and her crew in the field, he helps them solve the crime. With every crime usually comes a dead body ... and so my day begins.

Most days, my team and I get to combine all of our skills as make-up artists and hair stylists, and show the audience what we're made of. The writers know how much we enjoy the challenge; so with every passing episode, they try to come up with fun and unique things for us to do. Some of the things we've had this season: A girl hanging upside down



"Most days, my team and I get to combine all of our skills as make-up artists and hair stylists, and show the audience what we're made of."

from an iron railing with red lipstick smeared all over her, a dead vampire with a stake through his heart, a fashion show during New York Fashion Week, a dead dominatrix hanging from monkey bars covered in caramel, Russian mobsters with missing fingers and tattoos and a guy frozen by liquid nitrogen with his hand breaking into pieces. All to be done on a slim-to-none budget, of course!

It takes a small, organized village to complete one episode. I'd like to take this opportunity to thank my "Village People" who are as follows: Debra Schrey, Rebecca Alling, Steve Prouty, Steve Anderson, Todd McIntosh, Joel Harlow,

David DeLeon, Kris Evans, Tegan Taylor, Bonni Flowers, Amy DiSarro, Sara Vaughn, Corinna Woodcock, Jake Garber, Greg Funk, Tanya Cunningham, Suzie Diaz, Ve Neill and Brad Look.

Also a big thank-you to the wonderful *Castle* hair department—Edward Morrison, Toni Ann Walker, Yuko Koach and Lillie Frierson.

Who knows what's in store for season three! •



BY AMY STROZZI
DEPARTMENT HEAD
MAKE-UP ARTIST

BY SALLIE NICOLE
CIGANOVICH
DEPARTMENT HEAD
HAIR STYLIST

So You Think You Can DANCE

I'M SURE ANYONE WHO HAS WORKED BEHIND THE SCENES OF A "LIVE REALITY DANCE SHOW" WILL TELL YOU THAT WHAT YOU SEE ON TELEVISION IS THE RESULT OF A LOT OF HANDS WORKING TOGETHER FOR THE BIGGER PICTURE. THE EMOTIONS RUN WILD, THERE ARE CAMERAS EVERYWHERE, AND TIME IS NON-NEGOTIABLE.

As we enter our seventh season, our format will be changing, and with that will come some changes for our departments as well. Here is a small insight into what has been involved for us in making our show for the last five seasons.

So You Think You Can Dance is broken down into two days, a Performance episode and a Live Results episode.

Performance: On this day, the contestants perform choreography in pairs, showcasing a variety of styles from hip hop to tango to Broadway. As the season progresses and contestants are eliminated, the couples perform two numbers of completely different styles (for example, a disco and a waltz) requiring a pretty hefty hair and make-up change during the show. Some episodes also require the dancers to perform their solo piece, adding a third hair and make-up change to make them look as much like their natural selves as possible.

Because this day is done "live to tape," we operate as if it's an actual live show. All changes are done backstage during the other performances and commercial breaks.

Above: Myan warriors
Right: Myan warrior make-up detail



flow of communication, and although it is sometimes more abrupt than others ("Please stop moving her head so I can do this winged liquid eyeliner in less than 30 seconds!!"), there is an unspoken understanding that we are all there to do this together.

Sallie: Yeah, and there is never enough coffee.

Live Results: The second day of taping is the "live" results show. We are actually "live" for real, so there is no room for error in execution during airtime. On this day, we pre-tape our group routines first thing in the morning. These group routines can have really far-out themes, depending on the choreographer. They are purely for entertainment and not for judging, so we are free (and lucky) to be as elaborate as we like. This can be a blessing or a curse, considering we usually have less than two days to design and prep the number.

Amy: Remember the night before Alice? You had been prepping for six hours and then we decided to Plan B it at 11 p.m.

Sallie: Except we had no Plan B.

It ended up being one of our favorite numbers.

We have about two hours to get all the dancers (whether it be 20 or six) completely through hair, make-up, and wardrobe. This amount of time does not fluctuate, no matter what the complexity of the piece. We are given the same amount of time to create 16 Mayan warriors, as we are to create six porcelain dolls.

Amy: There are times when seven people (make-up, hair and wardrobe) are working on a dancer at one time. The amount of teamwork that goes into making this show a success is unbelievable. You would think there would be constant arguments or hot tool burns on arms with what goes on backstage but there aren't. There is a constant



“At the end of the day, this show is about the dancing. The hair, make-up and wardrobe are like the whipped cream with cherries on top, we make it all a bit more delicious.”

-Amy Strozzi

What is the hardest thing about live days?

Amy: Sallie and I miss the first few passes on stage because we're in back getting Cat (the host) ready for her intro. It always blows my mind when I get out there and see how hard the teams work to keep everything looking as fresh as possible. Of course, the close-up passes are always at the end!!

The hustle we all do to get on stage in between takes is hilarious, though I don't think I can ever prepare new team members or day players properly... “By the way, your call time is 5:45 a.m., you'll be working your ass off with everyone freaking out about time all around you for two hours,

and then you'll be running up and down stairs trying to salvage your work under pouring sweat ... but you'll get to do some really cool art projects! Oh, and by the way, later that day, two kids will be voted off and possibly crying on your shoulder.” The pressure is really high, but our teams handle it with tremendous grace and professionalism. The quality of the work that comes from our artists each week is astounding, and the emotional sensitivity and support for the kids is equally as noteworthy.

Sallie: The kids usually learn the group routine in one or two days, so by the time we get them the next morn-

ing, their energy levels are all over the place, and sometimes they are in a lot of pain. It's our job to make them feel confident and secure in the looks we put them in, especially since some of them are so crazy. It's always exciting to see their faces change and the energy levels soar once they are complete. It's always bittersweet though, because this is the last chance they will all dance together before two of them go home that night. There is still never enough coffee. Or snacks.

After the group number is completed, the dancers (and the artists) have a chance to clean up, then they spend the day practicing their solos while we prepare to send two of them home. Later on, we all gather backstage for the live show and watch the final edit of the morning's group number. There is something so gratifying about being able to see the fruits of your labor the same day. Usually high fives are passed around between teams and dancers, especially if we were lucky enough to have some close-ups make the cut.

Amy: At the end of the day, this show is about the dancing. The hair, make-up and wardrobe are like the whipped cream with cherries on top, we make it all a bit more delicious. It's the details that make the dancers delve deeper into their character, and it's what keeps our jobs fun for us. More than anything, our goal has always been to have fun with this opportunity we have been given and to make a show that's visually pleasing for the audience. Dance can make you feel so many emotions, and we feel really grateful to be a part of that. The rest is bonus. Special thanks and gratitude to our outstanding, hard-working and dedicated team of make-up artists and hair stylists: Heather Cummings (second make-up), Crystal Wolfchild, Marie DelPrete, Tifanie White and Adam Christopher, Sean Smith, Melissa Jaqua, Lynn Tully, and Anna Maria Orzano. •

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THE ARTISAN

THEATER THEATER NEWS

The Beat Goes On

The end of March, Tommy and I made a trip south to visit our San Diego Regional members; we had our annual San Diego Regional Meeting—well attended, with lots of great information and camaraderie, met with our major employers—the San Diego Opera and Broadway San Diego (laying the groundwork for our negotiations with both later on this year...), and met with our fellow Business Representatives from Local 122 (Stagehands) and Local 905 (Theatrical Wardrobe) to discuss the organization of many of the smaller non-union venues in the San Diego area; all in all, a great trip.

Last month, I had a wonderful meeting with the general manager of the Kodak Theatre and the Vice President of Operations for *Cirque du Soleil* to discuss the new production coming to the Kodak in July 2011 (at long last, this has been “in discussion/on the drawing board” for three-plus years now). I had a great tour of the theater (and got to see the three story “pit” they have excavated from under the stage—ready for the lifts and traps for the new show) and see how the “Home of the Oscars” will be transformed. What I know about the show so far is: it will have a “Hollywood/movie history” theme, it will be a union production—and have a contract with Local 706 for hair & make-up, they will be hiring a department head hair & make-up and a crew of three to five members (who will be divided into one “Team” responsible for the eight performances/per week, and one “Team” responsible for the maintenance), and as soon as the contract is negotiated and signed, I will be sending out contact information for qualified department heads and crew to send in their resumes. (Remember, we are still one year away—DO NOT PANIC!)

This week, I made a trip north to attend our Northern California/San Francisco Regional Membership Meeting and visited our Bay Area members, living and working in San Francisco, San Jose, and Sacramento (yes, Shirley Seastrand made the meeting). I had the opportunity to visit briefly with our *Wicked* crew, currently at the Orpheum Theatre, see the brand-new beautiful (immaculate!) room created for the San Francisco Opera Hair & Make-up Department in the basement of the War Memorial Auditorium. I also had the wonderful opportunity to see our San Francisco Ballet members in action as they prepared the cast for *Romeo & Juliet*, the last production in their 2010 season. I watched as dozens of outstanding, stunning make-up designs and coiffeurs were created by our members, Richard Battle, Melanie Birch, Linda Magarian, Vanessa Taub-Flores, Marcello Donari, Judy Disbrow and Ricky Burns. What an honor it is to be in a room

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

full of such great talent (and so hard to keep from ‘joining in’—I literally had to sit on my hands).

I have been making a couple of trips every month to the Disneyland Resort, both to visit our Theme Park members in the Cosmetology Unit there, conduct initiations, and to attend the monthly Steward/Management Meetings; these discussions have corrected a lot of “issues” within the unit, and have truly opened up communication. I am very pleased to announce that our Theme Park members recently voted (unanimously!) to accept a proposal brought forward in our last contract negotiations: our members will now be participating in the Disney 401(k) Plan—the same savings/retirement plan that is utilized by the hourly management working within the resort; we become the *first* Bargaining Unit employees (“Cast members”) to participate in the plan! Those members currently working at the resort—or hired prior to December 31, 2010—will have both this new plan (involving contributions made by the employer *and* self-contributions) *and* the “old” Retirement Plan (based on actual years of service). This is a wonderful step forward for our members!

Moving forward, we have negotiations/renegotiations going with the Los Angeles Opera, Center Theatre Group, San Francisco Opera, San Francisco Ballet, San Diego Opera, San Jose Ballet, and several other venues—both new and old. It’s going to be a *busy* year.

No matter where I am on union business, I am always available by cell phone or text message in case of an emergency. I am pretty good at leaving my ‘whereabouts’ on my outgoing message at the office.

See you in the wings.

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EVENTS

CALENDAR OF EVENTS

2010

- June 6 Board of Trustees Meeting
- June 14 Executive Board Meeting
- June 26-27 I.M.A.T. South Pasadena
- July 4 Fourth of July (Sunday)
- July 5 Office Closed in Observance of Fourth of July
- July 11 Board of Trustees Meeting
- July 12 Executive Board Meeting
- July 19 Theatrical Meeting, Local 706 Office at 7 p.m.
- Aug. 1 Board of Trustees Meeting
- Aug. 2 San Francisco General Membership Meeting
- August 9 Executive Board Meeting
- August 22 General Membership Meeting**
- Sept. 6 Labor Day Holiday: Offices Closed
- Sept. 12 Board of Trustees Meeting
- Sept. 13 Executive Board Meeting

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NEWS

EXTENDED FAMILY NEWS

Toddler

Makai



A baby boy was born to **Dena (Fayne)** and **Mike Stevens** on September 24, 2008. Mom is a Local 706 journeyman hair stylist now living in Hawaii!



Wedding Congratulations

Hello everyone! Sorry I've been so out of touch. Along with my amazing husband (**Bruce Issacson**), I've inherited three fantastic children. They're kind, fun, intelligent and a lot of help in the kitchen (they cook and bake with my husband!) and with our backyard gardens. Now I understand what being really busy is!!! It's better than I could've imagined. I've changed my last name to Issacson, but you can still find me in the union book under Blynder for a while until everyone gets used to it. I hope this finds all of you well. —*Karen Blynder*

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Gilding the Lily



Dixie Dunbar can make up her own mind and her own dances, but she leaves it to an artist, make-up man Ray Sebastian to make up her face before going into the big dance number in *King of Burlesque*, in which she appears with Warner Baxter, Alice Faye and Jack Oakie at 20th Century Fox.

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Dick Smith is considered the godfather of modern special makeup effects, having pioneered techniques and materials through countless hours of painstaking research and development for such films as *Little Big Man*, *The Godfather*, *The Exorcist*, *Taxi Driver*, and *Scanners*. Dick won an Academy Award for Makeup for *Amadeus* and has an Emmy for *Mark Twain Tonight*.

FANGORIA

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3780 Wilshire Blvd., 3rd floor, Los Angeles, California 90010 TEL: 213.368.1234 FAX: 213.739.0819
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