

# THE ARTISAN

Make-up Artists and Hair Stylists Guild  
Local 706-I.A.T.S.E.  
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MAKE-UP ARTISTS & HAIR STYLISTS GUILD

# THE ARTISAN



THE ARTISAN

FALL 2009

# Fall 2009

*what's inside*

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Those of you who attended the General Membership Meeting in August received your 2009 version of the Local 706 Constitution, By-Laws and Working Rules. It reflected several years of work by the Constitution Committee and any constitutional revisions that have been made over the last few years, ratified by the 706 membership and approved by the International President. We will have them available again at the November 15 meeting, or you can come by the office and pick one up. But just when we thought it was up to date...

At the 2009 Quadrennial Convention, IATSE Delegates voted unanimously in favor of the following International Constitutional Amendment which must also be adapted by all IATSE locals. It will supersede or replace any local union's provisions. Even though the International Constitution provides for Home Rule by each Local, the (International) General Executive Board is authorized and empowered, with the consent of the International President, to enact, revoke, suspend, cancel or amend any portion of the Constitution, By-Laws and laws of the International Alliance, its local union or members, in the light of governmental legislation affecting labor and organizations of labor, such action to take effect as of the time of the adoption thereof, or at such other time as may be determined.

This newly ratified Amendment will automatically be adopted and go into effect after the General Membership Meeting on November 15, 2009, and will change our election process that has been in force for many, many years.

International Constitution & **Local 706 Constitution** will now read:

IATSE Local 706 Constitution, By-Laws and Working Rules. Constitution, Article Five, Section One, (a), (1), Nominations

**"Officers of affiliated local unions must be members of such local unions but to be eligible for elective or appointive office in any local union of this Alliance a person shall be actively engaged in the industry within the Local's jurisdiction and have worked for at least one hundred and twenty (120) days in the past thirty-six (36) months, and have been a member of that local union in continuous good standing for two years, except that this provision shall not apply to any newly chartered Locals or where such requirement has been waived in writing by the International President in special cases where the circumstances in his judgment warrant it. Time served as an officer of a local union shall be applicable toward the "one hundred and twenty (120) days in the past 36 months" requirement. The continuous good standing for two years is not broken unless the member has been suspended under the Local's Constitution and By-Laws."**

Historically, in order to run for elective office, our Local 706 Constitution and By-Laws provided that a "member in good standing" could be no more than 30 days late paying their dues. This new Amendment will change our terminology to mean that any member will be a "member in good standing" if they have paid their dues and assessments within six months (180 days) of the original due date, and have not been suspended/expelled. It will give more opportunity for members to attend General Membership Meetings and run for elective office. If the member has been in good standing for two years prior to an election—not taken Honorable Withdrawal or suspended/expelled for non-payment of dues, initiation fees or assessments—they will be eligible for elective or appointive office. Your dues will always be due on the first day of each quarter, but you will not be prevented from running for office in the future.

The working-at-the-trade requirement is fairly common in labor unions. Its purpose is to prevent people from controlling the union who have no attachment to the industry. It ensures a continuing ongoing interest in the labor union by requiring candidates to have a stake in the industry, and is a member of the craft. The term "work" refers *only to union work*.

The additional authority vested in the International President to waive this requirement is designed for (although not limited to) Locals with jurisdictions that do not generally have sufficient work to meet the criteria to hold office. In such cases, a liberal interpretation supporting the democratic process is intended.

In addition, "actively engaged in the industry..." is not intended to apply to those individuals who work under an employment contract with a Local such as a hired (not elected) Business Representative or Executive Director.

Everyone should welcome these historic new changes. More opportunity for involvement makes for a livelier, better educated, invested membership. We really do need you.

SUSAN CABRAL-EBERT  
*President*



## THE ARTISAN

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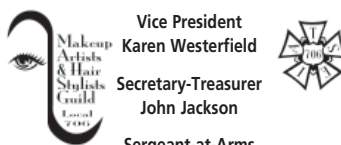
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# THE ARTISAN

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

When I first became a member of Local 706, life was pretty simple; the union was small, there was plenty of work to go around, and we all went from job to job, not worrying about when the next one would come along, for there was always one waiting in the wings. Now our business is different... Work is scarce, competition is fierce, and the studios are trying to save money at the expense of all below-the-line workers. With the downturn in movie-making, many of our members have had to reevaluate their long-term goals concerning their careers. For the first time since I became a make-up artist, I see our members having to make hard decisions to prepare for the future and to find new ways to keep the bills paid.

Knowing this, if you wish to compete and be an integral player in this industry, you must be at the top of your craft. Being a hard worker is not enough; you must constantly better yourself and never stop learning! My best advice to you in this down market is the same rhetoric I have talked about for the last couple of years in *The Artisan* and our bulletin... Keep practicing what you know and enhance the areas that you don't. From a craft perspective, prepare yourself for what lies ahead by taking any and all education offered by Local 706 and CSATTF, and that includes bettering your computer skills in Photoshop to help you get your designing and creative juices moving in the right direction. On that note, many of our members have found that producers are now requiring more than basic computer skills from their department heads and key employees, so please keep that in mind. The more prepared you are, the more valuable you will be to production.

For those of you who are on the Roster and read our Local 706 Bulletin, this will be old news; for those of you who throw it in the round file each month, I hope you will pay close attention and heed this warning.



“ Keep practicing what you know and enhance the areas that you don't. ”

As you may remember, a few years ago, Contract Services put into play a clause that has been in the Basic Agreement for decades, and that is the “Five-Day rule.” This rule states that everyone who is on the Industry Experience Roster (IER) must work a minimum five days on a Roster production within a two-year time span. If you don't, upon notification, they can remove you from the Roster, and you will have to re-qualify all over again. That's right... If you don't meet these requirements, you will have to start all over again and get either 30 days on a show that flips to union, or get 60/60/60, meaning you verify 60 days of work per year, for any three years in a five-year window. I would hate for any of our members to have to re-qualify again; so, please do your best to fulfill these five days. I have been told unofficially that CSATF may start to look back on those two years around the first of the year, meaning that if you haven't accomplished the minimum of five days, they will be able to remove you.

Even though the next couple of seasons could be a bumpy ride for some of our members, I have faith in the resilience, ingenuity and the generosity of our talented artisans. We as brothers and sisters of Local 706, have always been able to find a solution to whatever is thrown at us, and even though there are obstacles ahead, we will survive.

As we near 2010, my hope for the future is that we can all work together and get through this slump. No matter what happens in this crazy business, help those in need and try to approach each day with a smile and optimism. You'll be surprised how this kind of positive attitude can be uplifting and contagious to everyone around you.

Please enjoy your new issue of *The Artisan*.

Tommy Cole



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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.

*Janice R. McCafferty*



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LETTERS

LETTERS to THE ARTISAN

**Greetings!**

I wanted to write you a letter regarding the recent classes I took through Local 706 and Contract Services: The Bald Cap Class with Mr. Ed French and Mr. Greg Nelson, and the beard/hair laying class with Mr. Todd McIntosh and Mr. Ed French. Both courses were excellent!

I feel that as a working make-up artist, we should never stop learning and growing. To have these classes taught by seasoned professionals only enhances our knowledge and expands our experience as artists.

There are many good reasons to take these classes: In-depth study of the subject being taught. Practice skills in a stress-free environment. New materials that we as artists might not have played with yet. (You all kindly provided PAX paints, tattoo palettes, etc. for us to use during class—that was great!) Have an opportunity to meet other working artists (and an opportunity for other artists to see how you work!) and an opportunity to have top-notch teachers/artists discuss their experiences and help you hands-on while you work.

I know that if I am not working on a show that requires particular skills on a regular basis, I like to take classes to keep my skill level and speed up to par. These seminars were mini “intensives,” allowing us to see the demonstrations and then practice that day. I think having two days of class in a row deepened the experience for all of the artists taking class.

In the Bald Cap Class this past weekend, Mr. French and Mr. Nelson shared with us about their experiences and creative solutions they have come up with on set. While I was in class, I again realized how valuable these classes are not only from a technical aspect but artists sharing with artists; things that will not be learned from any book, video, or online course.

Even if we are technically adept at what is being offered, I feel it is extremely valuable to go in and learn those special tips, insights, and problem solving that these artists have. I walked away from both courses with information that can only be gleaned from being in class.

I hope that Local 706 and Contract Services continue to offer us these classes on a regular basis. Thank you for offering these very valuable classes.

SINCERELY,  
“TC” THECLA LUISI

EVENTS

CALENDAR OF EVENTS

2009

- |                             |   |                    |  |
|-----------------------------|---|--------------------|--|
| <b>November 26 &amp; 27</b> | Thanksgiving Holiday:<br>Offices Closed | <b>December 24</b> | Offices Close at 2 p.m.<br>Merry Christmas |
| <b>December 6</b>           | Board of Trustees Meeting               | <b>December 25</b> | Christmas Holiday:<br>Offices Closed       |
| <b>December 14</b>          | Executive Board Meeting                 | <b>December 31</b> | Offices Close at 2 p.m.<br>Happy New Year  |

2010

- |                      |  |                    |  |
|----------------------|--|--------------------|--|
| <b>January 1</b>     | New Year's Day<br>Offices Closed   | <b>February 7</b>  | Board of Trustees<br>Meeting                     |
| <b>January 10</b>    | Board of Trustees<br>Meeting (First Meeting<br>with newly elected Board) | <b>February 8</b>  | Executive Board Meeting                          |
| <b>January 11</b>    | Executive Board Meeting<br>(First Meeting with newly<br>elected Board)   | <b>February 15</b> | Presidents' Day<br>Offices Closed                |
| <b>January 18</b>    | Theatrical Meeting   | <b>February 21</b> | <b>General Membership<br/>Meeting</b>            |
| <b>January 23-30</b> | Mid-Winter IATSE Exec.<br>Board in Austin, Texas                         | <b>March 7</b>     | Board of Trustees<br>Meeting & Academy<br>Awards |
| <b>February 1</b>    | Regional SF Membership<br>Meeting  | <b>March 15</b>    | Executive Board Meeting                          |

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## Mountains, Molehills, & Mammograms

Over the last 10 years, as I journeyed through my 30s, so many ‘marvelous’ things have happened. Grey hair, my metabolism changing from ‘not so great to begin with’ to ‘that of a bag of rocks,’ the constant, and I mean constant, ticking of my biological clock (if you listen closely, you can probably hear it right now), and now that I have turned 40—my first mammogram.

If you’d like to read on, I’d like to share that experience with you. I’m sure I am not the first to face this milestone with a sense of anxiety and, depending on my hormonal level that day, sheer terror. The fact that I never really heard anyone say anything good or pleasant about the actual process, coupled with what some might call my overactive, OK, downright dramatic, imagination—I basically had myself truly afraid by the day of the appointment. I had been squashing, smooshing, and squeezing my breasts for two weeks—trying to prepare myself for the vice grip of the mammogram machine, which would surely leave my otherwise ‘plump’ breasts bruised and battered and flattened like pancakes. I was convinced I would walk out of the radiology room in tears, traumatized and in pain. (Mind you, I have been reduced to tears from things like DIRECTV customer service, and my hot water heater breaking—so I do have a tendency to make mountains out of molehills, but I knew for sure this time that they were going to make my mountains, well ... as flat as molehills.)

But here is what actually happened: My appointment was at the Bob Hope Health Center in Hollywood, one of the MPTF locations. The mammography technician—Ce Ce—who has been doing what she does for 10 years at this center—greeted me with a smile and warm hands (a definite plus). She asked if this was my first mammogram, and when I told her it was—she spent the next 15–20 minutes explaining the structure of the breast—complete with diagrams, as well as a detailed explanation of what the mammogram would be; positioning, technique, amount of radiation, and how long it would take. She told me how and why to relax my neck and shoulders during the mammogram, along with information about the importance of yearly mammograms, and the disturbing statistic that one in every eight women will be diagnosed with breast cancer. Like with most things, early detection is the best defense.

She also asked me a series of questions about my medical history, as well as if I had experienced any breast change. She laughed when I told her that my breasts had decided

to head south instead of west, and had taken on the characteristics of two sandbags. She said that was gravity and did not fall under the guidelines of ‘cause for concern.’ (To be more specific—she was asking about real changes in the appearance, texture, size, or shape—which can be a sign of something more serious.)

One of the most valuable things she told me was that 40% of all women get called back for additional X-rays following their first mammogram. This is because they do not have a normal comparison for you yet. She said if I did get called back, it did not necessarily mean that something was wrong, they may just need a closer look.

At that point she did the actual X-rays—four total, two angles on each breast—which took a total of about three minutes. Armed with the knowledge she had provided me, I was completely relaxed at that point and that can significantly reduce any discomfort that may occur. Was it awkward? Yes. Was it uncomfortable? I suppose. But it was not painful and there was no soreness, no bruising, and no tears.

So I wanted to share this for a few reasons. First, to acknowledge the truly immeasurable empowerment that occurs when you have a wonderful mammography technician like Ce Ce that cares enough to explain the procedure and address all your questions and concerns, and a facility like Bob Hope Health Center, that allows her the time she needs with her patients. Second, to possibly, hopefully, encourage someone that may have been putting off getting their mammogram-based on fears similar to my own—to ask questions, get answers, and get screened, and lastly to provide some links for anyone looking for information on breast health and/or breast cancer: [www.cancer.org](http://www.cancer.org) and [www.imaginis.com](http://www.imaginis.com)

(Just in case you were wondering), I did receive a call the next morning from my doctor, letting me know that I need to get some additional X-rays (a diagnostic mammogram vs. the screening mammogram that I had done) because there are some faint calcifications that showed up. While that is a little scary and somewhat unnerving, I cannot imagine the five-alarm-code-red-panic level I would be feeling if Ce Ce hadn’t told me that a call back was common.

So please, for yourself and all those who love you—stay healthy, be informed, and whether you have mountains, molehills, or anything in between—get your annual mammograms starting at age 40 as recommended by the American Cancer Society.

“The good life is inspired by love and guided by knowledge.” ●

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## 2009 Hair Craft Meetings Create Excitement

### August 29

Local 706 Hair Craft Meetings have absolutely *rocked* with education, information and social networking! This summer meeting at the TV Academy riveted the crowd and held their attention all afternoon with phenomenal presentations from Doris Mosely, Local 706 member Lillie Frierson and the ABS Team that demonstrated the Kizure thermal tools and haircutting techniques as well as Edmarie Masters with the HRS Hair Replacement. Also, Entertainment Management's Helen Cohen created an interactive framework to strengthen members' contract negotiation skills and Robert L. Stevenson (newly retired) amazed everyone with his ability to apply lace wigs on completely bald heads (thank you Roddy Stayton) using products that are relatively new and unknown to many in our business. These wigs had staying power through wet-work and stunts!

Craft President Yolanda Johnson not only brought all the demonstrators and vendors together, but also organized sales tables so that 706 members could receive dramatic discounts on tools-of-the-trade—everything from wigs to flat irons to hair accessories and hair care products. It kept the enjoyable afternoon moving quickly, and chef Barry Fields worked his magic, filling the tummies of everyone present with his delicious soul food preparations.



### October 18

Again, Local 706 Hair Craft created fun during their meeting. Vida of New Orleans flew in their team of Ken Moshier, Lori Dawn, Michael Horvath, Laura Dahlstedt and CEO & founder Leroy Courteaux of the TV Academy to show "How to Achieve the Impossible Successfully!" A Japanese perm was done over hair that was previously permed, high-lift colored and bleached. Then Vida highlighted her whole head with no breakage—amazing. It didn't take even close to the normal eight hours (three hours, that's all) but that wasn't the end. The next model had previously bleached and colored hair, and when all was said and done, she had received a virgin relaxer. Fresh new hair color and bleached new highlights. Again, no breakage! Awesomely done with the Vida Chelation System. Leroy Courteaux blew our minds with hair chemistry throughout the day. Vida of New Orleans rocked!

Robert Stevenson, one of our Local 706 jewels, introduced The Edge—the electric pressing comb, unlike any pressing comb you have ever seen. Guaranteed to never burn another person! Awesome! We were delighted by one more 706 jewel, John Blake, who introduced his new line of lace wigs. They were absolutely beautiful!

Before the meeting ended, the lucky raffle winners were Laura Caponera—Shears from Pacific Instruments, Bryn Leetch—a Doris F. Mosley DVD on French lacing from Doris Mosley, Roberto Rangel—Vida's Bonica Cobalt Shears from Vida of New Orleans, Deborah Brown—an Enzo Milano Iron from Enzo, Debbie Pierce—a jewelry set from Blaq Iyce Inc., Roberto Rangel—a tea basket from Masters Touch HRS Hair Replacement, Adruitha Lee and Tyler Ely—tweezers from Pacific Instruments. Thank you for supporting your Local 706 Hair Craft Classes. This was our last class for the year, and I can hardly wait to start up for next year! It has been my pleasure to serve as your Hair Craft President and I have had nothing but fun. Thanks again for your support and I look forward to us having a great 2010.



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# From Alginate to **ACTION!**

## My Transition Into Directing

**I LIKE SCARING PEOPLE. PERIOD. I HAVE BEEN IN THE MAKE-UP EFFECTS BUSINESS FOR MORE THAN 16 YEARS PROFESSIONALLY, AND OWNED MY OWN COMPANY, ALMOST HUMAN INC., FOR 13 OF THOSE YEARS. I'VE ALSO BEEN FORTUNATE ENOUGH TO BE IN LOCAL 706 FOR ALMOST A DECADE NOW.**

In 2003, while on hiatus from creating the creatures for *Angel* and *Buffy*, I decided it was time to take a script I had written and direct my first feature film. The result was the

semi-autobiographical drama *Lightning Bug*, chronicling my life growing up in the South, dreaming of creating special make-up effects for films. The film starred Laura Prepon (*That '70s Show*) and Bret Harrison (*Reaper*), won some top awards at film festivals and was distributed by Anchor Bay Entertainment in 2005. It's amassed a cult following and is available on Amazon and Netflix as an instant download.

After the release, I went back to my "day job" as I called it for almost five long years. Working on projects like HBO's

BY **ROBERT HALL**  
MAKE-UP ARTIST



*Lackawanna Blues*, films such as *Vacancy*, *Pineapple Express*, *Quarantine* and TV shows like *Terminator: The Sarah Connor Chronicles*. But when I returned to the make-up trailer after being a director myself, I found that I had gained an amazing insight that I hadn't achieved before. I used to feel as though (as many of us do) the world sort of stopped and started in the make-up trailer. I've seen many fellow artists over the years stall production or give attitude when rushed. I realize now that we as make-up artists or make-up effects artists have a responsibility to help the filmmakers achieve the impossible, and we are but a small cog in a giant machine that moves with or without you.



## The best artists do anything to help the producers. In short, I feel like we need to think like filmmakers.

The best artists understand this and do anything possible to help the producers. In short, I feel like we need to think like filmmakers. I'm not saying don't stick up for yourself or have a strong work ethic. I'm simply saying the next time that frantic AD comes in and asks if you can be flexible about something, see if there's a compromise you can make. You'll get much more respect and future work that way. Another thing that changed (after being in the director's chair) is that I'm not afraid to speak up on set. For instance, if an actor is wearing prosthetics and not over-accentuating them enough, coach them a bit and tell the director you've done so. He has so much to worry about most of the time and is happy to have a specialist working with the actor to coordinate movements (what looks good or doesn't). If it doesn't look good, you're the one who's getting the phone call so take the reins and some initiative.

to film my homage to the '80s slasher films. I tried to fill the film with fun and innovative death scenes. I think we managed to capture some pretty gruesome carnage on that movie, and I'm very proud of the way it turned out. I started a digital side to *Almost Human* to fully integrate all of our effects in *Laid to Rest* and it was a tremendous asset. To have my production company Dry County Films, *Almost Human, Inc.* and *Almost Human Digital* all under one roof allowed me freedom as an independent filmmaker to experiment and execute my ideas with ease.

*Laid to Rest* was picked up by Starz/Anchor Bay and enjoyed a small theatrical run in early 2009 and has been a very successful DVD that's available in just about every major retailer and Netflix, VOD, etc.

Some critics say it has the best effects or "kills" in recent memory. I'd be humbly interested to hear what my peers



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think. I had one of the best crews in the business working for me on that film, so they deserve all of the credit.

I was in Georgia earlier this year working on a remake of the '70s film *The Crazies* when an opportunity came up I couldn't refuse. FearNet.com wanted to put together a horror miniseries for the Web and on-demand called *Fear Clinic* and they wanted me to direct all five episodes. In addition, my production company would co-produce and do all of the digital effects work in-house. We cast Robert Englund (One of my horror heroes! Freddy Krueger of the *Nightmare on Elm Street* franchise) as the sinister, crazy genius, Dr. Andover. His obsession: to cure humanity's worst fears. His method: the Fear Chamber, a device of his creation that can bring any worst fear to life. I only had six days to shoot all five episodes and each one has tons of effects make-up. I intentionally kept the FX "old school" (lots of rubber on this one) and my crew at Almost Human worked insane hours supporting me in my maniacal endeavor.

*Fear Clinic* is the most make-up effects intensive project I've ever directed. From zombies to bugs to mutilations and creepy critters—we had it all. The one advantage to directing is after a three-hour make-up job, I would often pop off the close-ups while the make-ups still looked fresh. When has that ever happened?

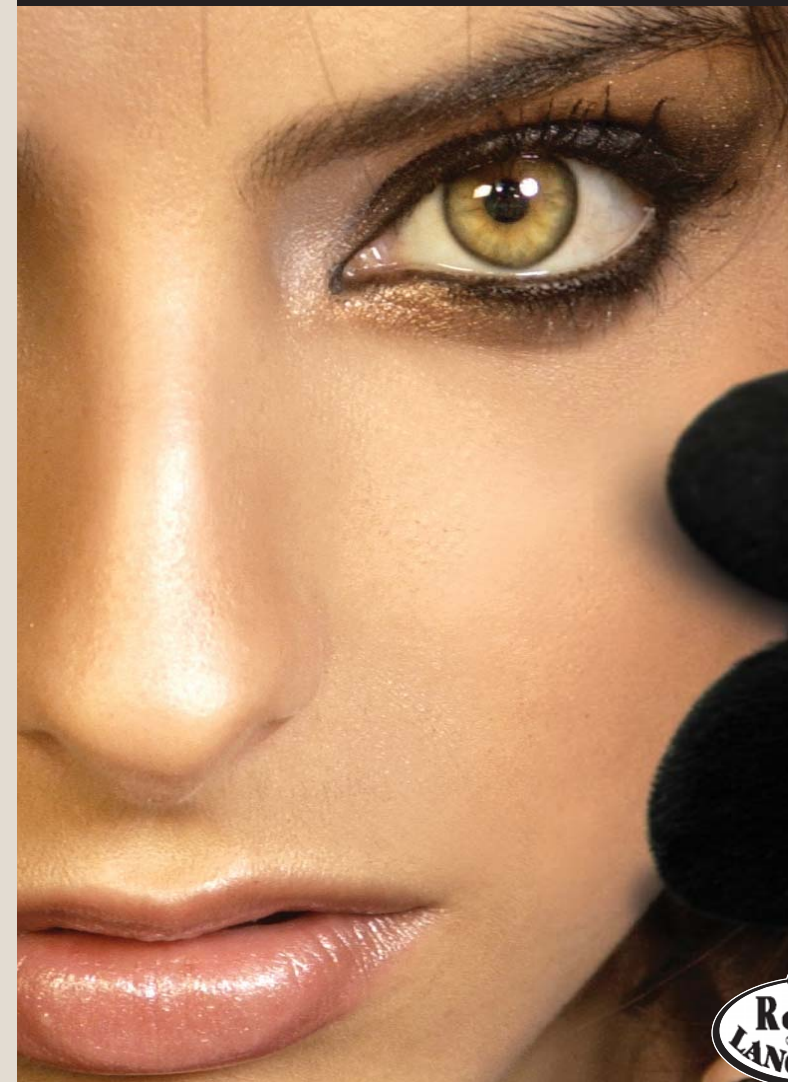
Certainly being a director has made me a better make-up artist, and working with actors doing make-up gave me the confidence to direct in the first place. People ask me how I can do both. My answer is how can I not? I like scaring people, be it with latex or celluloid—different materials and skill set, but it's essentially the same idea. We as make-up artists enjoy that bit of "playing God" that we get when we create a character. When you write and direct, it's the same thing but with a lot more pressure!

So in closing, I'd like to thank all of those who has supported me in my multi-hyponism and made me look good. I'd also like to congratulate all my fellow artists and shop owners who have persevered in this difficult economy and continue to inspire me and create jaw-dropping work.

See you on set! ●

*Fear Clinic* premiered on *FEARnet.com* and *FEARnet VOD* destinations on October 26 and will also be featured on *FEARnet* branded channels on such Web video portals as Fancast, Hulu, YouTube, Crackle, Break, and others.

# Great Art demands Professional Tools



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## Adapting to

# Cirque du Freak



BY MICHAEL MOORE  
JOURNEYMAN  
HAIR STYLIST

**I GOT THE CALL TO BE THE DEPARTMENT HEAD HAIR STYLIST ON *CIRQUE DU FREAK* FOUR DAYS BEFORE I HAD TO BE IN NEW ORLEANS, SO I LEFT WITH VERY LITTLE INFORMATION. I HAD A WEEK OF PREP IN NEW ORLEANS, CAME HOME FOR THE WEEKEND AND GATHERED UP EVERY WIG I HAD IN MY PERSONAL STOCK. BEFORE LEAVING FOR NEW ORLEANS THE FIRST TIME, I WENT TO ADI EFFECTS AND MET WITH TOM WOODRUFF AND ALEC GILLIS WHO SHOWED ME THEIR DRAWINGS OF THE F/X MAKE-UPS THEY WERE BUILDING AND THE WIGS THAT WERE ALREADY BEING MADE FOR SOME OF THE SPECIALTY CHARACTERS THEY WERE CREATING. IN NEW ORLEANS I MET WITH PAUL WEITZ (THE DIRECTOR) AND WE DISCUSSED THE GENERAL LOOK OF THE SHOW.**

John C. Reilly was being taken care of by Lori Guidroz so I started to work on the two young leads, Chris Massoglia and Josh Hutcherson who play Darren and Steve. Chris/Darren is an innocent kid so I trimmed the hair out of his eyes and kept his hair in a slight unkempt-with-bangs look which he wasn't thrilled with, but agreed it gave us a lot of room for the transition when he becomes a half vampire. His favorite look was when he first travels as a vampire by "flitting" (which is a high-speed way of traveling). To get the look I took a bottle of White Sands and started spraying his hair at the same time I was blowing his hair straight up with a blow dryer.

After getting his hair to defy gravity, I used a small flat iron and took chunks of hair and bent them in all directions—the look was comical and fun, and when I went to the set with him, the director had a scared look in his eyes. But the producer and everyone else loved it so he let it stay in. Darren fakes his death in the movie so I used gel and paste to comb his hair back the way a funeral home would, and the used variations of the look to show the transition into being a vampire.

Josh/Steve is a troublemaker and a bad influence, so we kept his hair a little more stylish in contrast to Darren's geeky look. When it came time for Steve's transition look into being a bad vampire, we finished a scene with the two boys and then had to change Josh into bad vampire Steve. We were in base camp 20 minutes from set. After rehearsal, they sent Josh back to base camp for the changeover. Fionagh Cush was to get him first and as soon as he

sat in her chair the AD said they were ready for him. I don't know how long it took Fionagh to do his make-up but it was unbelievably fast. He then sat in my chair. All I wanted was to make him fierce and threatening. I put a strong gel in his hair and blew it back and up and made the top flat, then I used KMS Hairplay Paste to piece it out. This took about seven minutes.

Arturo Rojas worked with me through the entire movie helping establish looks and was there for all the unusual things that came our way. We have a character in the film called "Loaf Head" who is a guy that stands about three feet tall. ADI made a three-foot forehead to go on his head and, of course, a three-foot-tall wig to go on the appliance! The wig was amazing—it had more than six feet of lace to glue down and the entire wig was ventilated without using

any wefting. The director wanted the Loaf Head wig to be a darker brown instead of the light brown, so Arturo used six tubes of color to darken it. The wig for Mr. Tall (played by Ken Watanabe) was made by ADI and we experimented with making it higher on top, but decided it made the appliance he wore more abstract if it was combed back and flat. Willem Dafoe wanted a wig that looked like it came out of a 1920's or '30s movie, so I did a mock up with a Chinese lace front and, after the look was approved, I called Paul Huntley in New York to make the wig for me. Paul made a beautiful wig and put a perm in it to make combing finger waves into it easier. Working with Willem and Ken was a great experience, for they are just as great men as they are actors.

Six weeks into filming, we started our big background days. I brought out André Dubois and Tyler Ely from Los Angeles and hired locals Scott Reader and Sherry. Working with this group was a very fun and enjoyable time. I was extremely happy with my trailer of hair stylists—they all worked hard and did outstanding work that was very creative. The only downside was a lot of their beautiful work was left on the editor's floor. Hopefully, it will be on the extra-material DVD that comes with the original film DVD. I want to say thank you to David Anderson who brought me onto *Cirque du Freak*. David is a good guy and an incredible make-up artist, and thank you Arturo Rojas—one of the best work partners a guy could have. ●



*John C. Reilly with Chris Massoglia (right) & with Salma Hayek (below).*



# The New OPTIC NERVE Studio

BY **GLENN HETRICK**  
**M A K E - U P**  
**A R T I S T**

WHEN I FIRST MOVED TO LOS ANGELES, I KNEW ONE THING... I WANTED TO WORK AS A MAKE-UP ARTIST, SO

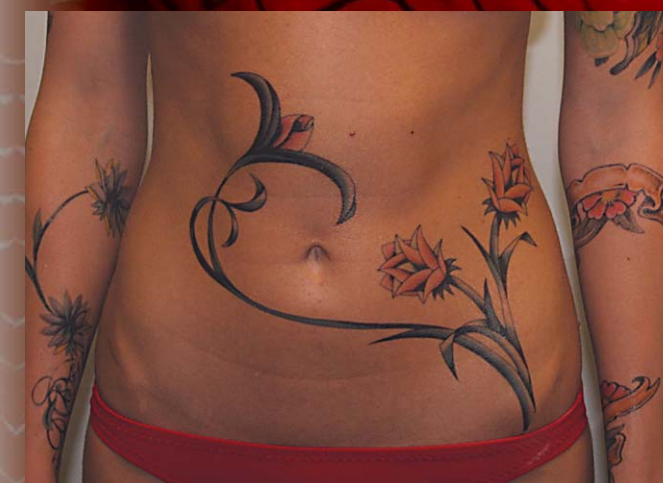
**THIS IS AN INCREDIBLE HONOR. I WAS THRILLED WHEN GIVEN THE OPPORTUNITY TO CONTRIBUTE TO THIS VITAL PUBLICATION FOCUSING ON OUR BELOVED CRAFT. THROUGHOUT MY CAREER I HAVE WORKED ON THE MAKE-UPS FOR MANY FILM AND TELEVISION PRODUCTIONS AS FABRICATOR, SCULPTOR, PAINTER, DESIGNER, COORDINATOR, SUPERVISOR, AND MAKE-UP ARTIST.**

During that time, I moved around a lot working at the different studios and met one talented artist after the next. Each new experience left an indelible mark on my evolving creative sensibility and each project more clearly illuminated the subtle nuances of the business side of our industry. It was while working with Steve Johnson at XFX years ago that I discovered my proclivity for extremely realistic silicone and foam prosthetic appliances.

A nascent plan to open my own studio was birthed in my mind then and there. Heavily inspired by the work of masters like Greg Cannom, John Caglione, Ve Neill, Dick Smith, Ed French, Kevin Haney, Rick Baker and Stan Winston (among many others), my personal goal was to create a shop that was unique in its approach to quality, affordability, and harmony between the talent building the make-ups and the artists applying them on set. The business model: uncompromising, big budget, feature-film quality appliances on every single one of our projects (including our episodic programs) while orchestrating flawless integration for the department head and make-up staff. Transcending the paradox ... actually accomplishing "good" and "fast" work.

While researching studio space and equipment options for the studio, serendipity intervened. I was given the chance to acquire an existing shop, Optic Nerve, Inc. Over the years, I had toiled away many a long night there working as an artist on incredible productions like *Buffy*, *Angel*, *Babylon 5* and *The X-Files* for the previous owner, John Vulich. The urgent pace of television production coupled with the pulse-pounding challenges of creating so many different creature, character and trauma make-ups every week provided fertile ground for ingenuity. The seemingly impossible parameters of certain episodes necessitated some of the innovative and proprietary techniques that we employ today.

After I purchased the company, I performed a thorough restructuring. I turned a vigilant eye toward the veritable gallery of talent that I had encountered at multiple studios along the way to assemble my team. I focused in on the artists who were not only extremely skilled but also displayed that rare combination of palpable enthusiasm coupled with an insatiable appetite for learning. Together, we are always working diligently to foster an environment wherein the ever-growing pool of creative knowledge cross-pollinates and inspires the core crew. A roster of recurring guest artists are regularly brought on to augment the team on larger shows, lending their specialized skills to specific projects. This organic approach constantly injects fresh ideas and objective opinions into our art; important elements indeed! Further, the crew is





cross-trained so that they can behave as a modular problem-solving machine, moving comfortably from one department to another and adapting easily to the constant flux of production schedules.

While handling feature projects, we have also been busy creating all of the special make-up effects for *Heroes*, *CSI: NY* and most recently, *Three Rivers*. Most of our work today is silicone and cabo-transfers, but we still employ foam latex and gelatin appliances when appropriate. The demands of new digital and HD technology are ubiquitous catalysts for new techniques, and it seems that even the difference between the RED and the Genesis cameras can require revisions in color and material.

While silicone can be tricky, it affords one a life-like quality of prosthetics that can even hold up beneath the scrutinizing eye of the cutting-edge camera. We have instituted a paradigm in which our materials are always intrinsically tinted first. By taking care to avoid overly opaque appliances and utilizing subtle variations of flocking, we can produce accurate flesh tone matches for our clients—facilitating quicker application times and seamless blending. The flocking allows us to benefit from the translucency of the lightly tinted silicone by creating layers of color that refract the light as it penetrates the appliance and reflects back off of the underlying surface ... very much the same way that light interacts with real flesh.

The appliances are then pre-painted with various semi-translucent stipple coats of custom-made silicone paints for adjustment and detailing. Our paint formula stretches with the piece and bites into the silicone base with a tenacity that precludes rub-off even during excessive wear, ensuring that the make-up artist will not have to deal with color “bald spots” if a performer rubs the make-up during a scene. When I am applying, I use tattoo inks (hand brushed and airbrushed) for the blending and final detailing on the day. They work with silicone, and when thinned down sufficiently, it is easy to attain a similar translucency in your final color, thus homogenizing the final make-up with the pre-painted piece.

Our approach to transfer appliances is very similar but due to the fact that the substrate is, by its nature, more opaque; the flocking and extrinsic coloring is different. Many of the aforementioned concepts have now been introduced into our foam latex and gelatin appliances as well. Whatever the material may be, one thing is for certain, we all love what we do here.

I look forward to all of the exciting experiences that wait for us in the future as our Studio continues to grow and evolve. It has been an incredible journey thus far and I hope that my path will cross with each of you somewhere along that road. I must sincerely thank all of the wonderful 706 artisans that I have met or worked with to bring our make-ups to life on set including Ve Neill, Lori Madrigal, Wendi Allison, Perri Sorel, Kenny Neiderbaumer, Richard Redlefsen, Chris Burgoyne, Dave Dupuis, Mark Sanchez, Scott Wheeler, Toni G., Todd McIntosh, Greg Funk, Dave Snyder, Gerri Oppenheim, Greg Nelson, Isabel Harkins, Art Anthony and a host of others. ●



## THE ARTISAN

# OUR EMMY WINNERS



On Saturday, September 12, as your Television Academy Makeup Governor, I had the pleasure of attending the 61st Television Creative Arts Primetime Emmy Awards and Governor's Ball at the Nokia in Los Angeles. My wife and I got to ride in a limo to the affair with my fellow Governor, Mary Guerrero, and her hair crew from *Dancing With the Stars*, Jennifer Mazursky, Maria Valdivia and Cynthia Romo. This is my third year that I have been lucky enough to attend the Emmys, and it is always a great evening full of good friends and camaraderie.

The ceremony is always a little long, and the acceptance speeches have a tendency to last a little longer than anticipated, but it is worth the wait, for it is always a great thrill to see our members win and take that walk to the stage.

Whether you were amongst our winning members or had to commiserate with each other at a table without a statue, you are all winners for just being there. Congratulations to all of you for being the best of the best and making our Local proud!

—Tommy Cole, Business Representative

## THIS YEAR OUR WINNERS ARE:



**Outstanding Makeup for a Multi-Camera Series or Special (Non-Prosthetic)**  
*Mad TV* Episode 1405  
Jennifer Aspinall, Alexei O'Brien, David Williams and Heather Mages



**Outstanding Makeup for a Miniseries or a Movie (Non-Prosthetic)**  
*The Courageous Heart of Irena Sendler*  
Trefor Proud



**Outstanding Makeup for a Series, Miniseries, Movie, or a Special (Prosthetic)**  
*Grey Gardens*  
Vivian Baker, Linda Dowds, Bill Corso and Sean Sansom

**Outstanding Makeup for a Single-Camera Series (Non-Prosthetic)**  
*Pushing Daisies*  
"Dim Sum, Lose Some"  
Todd A. McIntosh, David DeLeon and Steven Anderson

Top left: (From left to right) David Williams, Jennifer Aspinall, Alexei O'Brien and Heather Mages; Middle: Trefor Proud; Bottom: Vivian Baker and Bill Corso.

**Outstanding Hairstyling for a Single-Camera Series**  
*Mad Men*  
Gloria Ponce, Katherine Rees, Marilyn Phillips and Michele Payne



**Outstanding Hairstyling for a Multi-Camera Series or Special**  
*Dancing With the Stars*  
Mary Guerrero, Cynthia Romo, Jennifer Mazursky and Maria Valdivia (With Mary and her crew winning Emmys, it made for a very happy limo ride home!)



**Outstanding Hairstyling for a Miniseries or a Movie**  
*Grey Gardens*  
Jenny Fifield-Arbour and Nancy Warren



Top right: (From left to right) Katherine Rees, Gloria Ponce, Marilyn Phillips and Michele Payne; Middle: (From left to right) Maria Valdivia, Mary Guerrero, Jennifer Mazursky and Cynthia Romo; Bottom: (From left to right) Steven Anderson, Todd McIntosh and David DeLeon

**DAYTIME EMMY AWARD**  
**Outstanding Achievement in Hairstyling for a Drama Series**  
*Bold and the Beautiful*  
Linda Dalbec-Rasmussen, Carlos Pelz and Kathy Weltman

All photos courtesy of Matthew Imaging

## THEATER THEATER NEWS

It's the year end, jumbo colossal version of "Theater News." Be sure to keep this for reference throughout the year, so that you know what is coming to a venue near YOU in 2010!

**In the city by the bay:** The San Francisco Ballet performs *The Nutcracker* Dec. 8–27, then opens its 2010 Season with a new world-premiere production of *Swan Lake* Jan. 23–30, an "all Balanchine" performance Feb. 11–21, full-length productions of *The Little Mermaid* (Mar.

“A big thank-you to all of our hard-working stewards, department heads, and wigmasters throughout California.”

20–27) and *Romeo & Juliet* (May 1–8) and mixed repertory performances Feb. 9–20, Mar. 2–7, April 8–21, and April 9–20: Richard Battle is the make-up and wig supervisor. The San Francisco Opera continues its 2009–2010 Season with Verdi's *Otello* Nov. 8–Dec. 2, Gounod's *Faust* June 5–July 1, Puccini's *The Girl of the Golden West*

THE ARTISAN

June 9–July 2, and Wagner's *Die Walküre* June 10–30: Gerd Mairandres is the Head (wigmaster) of the Wig & Makeup Department; Susan Stone is the asst. wigmaster. At the Zellerbach Hall, on the UC Berkeley campus, Cal Performances presents the Mark Morris Dance Group's production of *The Hard Nut* (*Nutcracker* with a twist) Dec. 11–13, and 17–20. *Wicked* is scheduled to continue its lengthy run at the Orpheum Theatre through most of 2010. Other San Francisco Tour highlights include Alfred Hitchcock's *The 39 Steps* at the Curran Theatre Dec. 9–Jan. 2, *Fiddler on the Roof* at the Golden Gate Theatre Jan. 27–Feb. 21, and new touring productions of *In the Heights* (spring 2010), *Young Frankenstein* (summer 2010), and *West Side Story* (fall 2010). No theaters have been announced for these productions yet. Susan Stone is our San Francisco steward for theater, film, and television.

“It's the year end, jumbo colossal version of 'Theater News.' Be sure to keep this for reference throughout the year.”

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

Broadway Sacramento presents *Spring Awakening* Nov. 4–15, *Xanadu* Dec. 30–Jan. 10, *Chicago* Mar. 10–21, *Little House on the Prairie* April 14–25, and *A Chorus Line* May 19–30; Sacramento Music Circus has not announced its Summer 2010 Season yet. Sacramento Opera presents Donizetti's *Elixir of Love* Nov. 20–24, and Sacramento Ballet presents *The Nutcracker* Dec. 10–23, both at the Community Center Theatre.

Turning to San Jose, our newest contract—Broadway San Jose—continues its premiere season with *Riverdance* Dec. 29–Jan. 3, *Avenue Q* Jan 12 – 17, and *Legally Blonde* March 16–21. Opera San Jose presents Rossini's *Cinderella* (La Cenerentola) Nov. 14–19, Mozart's *The Marriage of Figaro* Feb. 6–21, and Puccini's *La Rondine* (*The Sparrow*) April 24–May 9; Sara Beukers is the

wigmaster. Ballet San Jose presents *Pirates of Penzance* Nov. 19–22, *The Nutcracker* Dec. 10–27, *Romeo & Juliet* Feb. 26–March 7, a Spring Repertory Program April 8–11, a May Repertory Program May 6–9, and *The Ugly Duckling* May 29–30. Robin Church is the hair & make-up supervisor and our San Jose steward.

**In Southern California**, downtown at the Music Center, Center Theatre Group has more great productions coming: At the Mark Taper Forum: *Parade* closes Nov. 15, and *Palestine, New Mexico* closes the 2009 Season Dec. 3–Jan. 24. The 2010 Season includes *Speed-the-Plow* Feb. 10–March 21, *Bengal Tiger at the Baghdad Zoo* April 14–May 30, *The Lieutenant of Inishmore* June 30–Aug. 8, *The Glass Menagerie* (starring Judith Ivey) Sept. 1–Oct. 17, and *Harps and Angels* (a world premiere Randy Newman musical) Nov. 21–Dec. 18: Vanessa Dionne/House Head. Over at the Ahmanson Theatre: *Mary Poppins* Nov. 13–Jan. 10, *Dreamgirls* Feb. 24–April 4, Alfred Hitchcock's *The 39 Steps* April 27–May 16, and *South Pacific* closes out the season June 29–Aug 22: Michele Arvizo/House Head.

The Los Angeles Opera continues its 2009–2010 Season with Handel's *Tamerlano* Nov. 21–Dec. 1, Rossini's *The Barber of Seville* Nov. 29–Dec. 19, Wagner's *Götterdämmerung* April 3–25, and Schreker's *The Stigmatized* (*Die Gezeichneten*, part of the Recovered Voices program) April 10–24, before launching into Ring Festival Los Angeles, a citywide celebration of Wagner's four-part “Ring Cycle”: *Das Rheingold*, May 29–June 16, *Die Walküre* May 30–June 20, *Siegfried* June 3–23, and *Götterdämmerung* June 6–26: Darren Jinks is the wigmaster, Samantha Wootten is the asst. wigmaster and Brandi Strona is the crew foreman.

In Hollywood, Broadway L.A. at the Pantages Theatre closes the 2009 Season with *Dr. Seuss' How the Grinch Stole Christmas* Nov. 10–Jan 3. *Riverdance* opens its 2010 Season Jan. 12–24, followed by *Stomp* Jan. 26–Feb. 7, *The Color Purple* Feb. 10–28, *Cats* March 9–21, *Chicago* April 20–May 2, *101 Dalmatians* June 8–20, *In the Heights* June 22–July 11, and *Young Frankenstein* July 27–Aug. 15: Rick Geyer/House Head.

The Kodak Theatre will remain the “Home of Oscar” with a permanent Hollywood-themed *Cirque du Soleil* show taking up residence in late 2011 or early 2012.

Highlights of Orange County Performing Arts Center calendar includes tours of *Spring Awakening* Nov. 17–29, *Xanadu* Dec. 15–27, *Annie* Jan. 29–32, *Hairspray* April 6–11, *Dreamgirls* April 20–May 2, Disney's *The Lion King* May 26–June 13, *In the Heights* Aug. 3–15, and *Young Frankenstein* Sept. 7–19.

THEATER  
THEATER NEWS

Our Theme Park members are hard at work on all of the special entertainment offerings at the Disneyland Resort: A Christmas Fantasy Parade, Celebrate! A Street Party, the new Tiana's Showboat Jubilee!, Jedi Training Academy, Princess Fantasy Faire and Pixie Hollow meet 'n' greets at Disneyland, and over at Disney's California Adventure: *Aladdin—A Musical Spectacular* (in the Hyperion Theatre), Pixar Play Parade, Disney's Electrical Parade, and much more... Our Disneyland Resort stewards are Kathleen Brown-Zablan, Bonnie Deal, and Jennifer Brooks.

**The San Diego Opera** opens its 2010 Season with Puccini's *La Bohème* Jan. 30–Feb. 7, Verdi's *Nabucco* Feb. 20–28, Gounod's *Romeo and Juliet* March 13–21, and Verdi's *La Traviata* April 17–25: Vicky Martinez is the Department Head. Broadway/San Diego presents *The Ten Tenors* Dec. 8–13, *Riverdance* Jan. 5–10, *Legally Blonde* March 30–April 4, *101 Dalmatians* June 1–6, and *In the Heights* July 27–Aug. 1, all at the Civic Auditorium. Karen Warren is our San Diego steward.

As always, I will keep everything updated in the 'Legitimate Theater' column on the back page of the Bulletin Board each month, as things do tend to change. If you ever have any questions, information, or concerns, you all know where to reach me: here at the Local 706 Office, extension 102.

I am very excited at the great amount of theater that will be on the boards in 2010, and I hope that you are too.

Last, I owe a big thank-you to all of our hard-working stewards, department heads, and wigmasters throughout California, without whom I could not do this job.

See you in the wings. ●

NEWS

EXTENDED FAMILY NEWS



**New Arrival**

Alexa Stone and Douglas Noe announce the birth of their son **Lucas Yoki Noe**. He was born July 4, 2009, weighing 9 lb 14 oz.

**Congratulations**

Adam Brandy married Robin (formally Ott) on September 19 in Santa Fe, while working on *The Sunset Limited*.



In Memoriam



Irma Kusely (left), Desi Arnaz, Jr. & friend

**Irma Kusely (1914–2009)**

She was the first hair stylist to receive credit on television—*I Love Lucy*—which ran from 1952 to 1957.

Irma's mother coaxed a neighborhood friend to find Irma a spot in the hair department at MGM Studios, but it took seven years before an opening could be found. During that time, Irma learned her craft and styled wigs at the Max Factor Salons and became one of the Factor Salon's prized assets. Prior to joining MGM (although uncredited), she worked on *The Bride of Frankenstein* with Jack Pierce at Universal Studios and *The Adventures of Robin Hood* under the direction of Perc Westmore. Irma joined Local 706 in 1939. Finally, a position in the hair styling department finally opened up at MGM so she joined the studio.

Katharine Hepburn and Spencer Tracy (*Pat and Mike*), Elizabeth Taylor (*National Velvet*), Judy Garland (*The Harvey Girls*), Ingrid Bergman and Charles Boyer (*Gaslight*) were just a few of the stars she styled during her nearly 50-year career. But none were more famous or loyal than Lucille Ball. Kusely took care of Lucy's locks from the time they first met on a movie set in 1942 until Ball's passing in 1989.

Irma married John Kusely in 1945 and two years later, retired from her career at MGM to start a family. Her son Michael was born in 1947 and Jim in 1949. Lucy, in the meantime, also retired as a contract player from MGM and spent a few years making films. When Desilu Productions began *I Love Lucy* in 1951, Irma had returned to work part-time doing Eve Arden on *Our Miss Brooks*. Lucy convinced her old friend to leave that show and come over to *I Love Lucy*. The two loved working together and Irma stayed at Lucy's side for nearly 40 years.

Much was made about Lucy's red hair which was the color given to her when she worked at MGM studios in the 1940s by the famed hair stylist Sydney Guilaroff. She called Lucy's signature red-orange color "apricot," and was responsible for designing the "artichoke cut" which was introduced in "Lucy Hunts Uranium," the hair style the star wore for the rest of her life. Most people never realized that Lucy had a stable of wigs that she began wearing back during the *The Lucy-Desi Comedy Hour*. The hair for the wigs was purchased from nuns in Europe, the curls were boiled in and the hair was dyed with Tintex fabric dye. Ball had a wardrobe of wigs at \$1,500 each (in 1957). Kusely is also credited with perfecting what became known as the "non-surgical face-lift," a procedure Lucy (and other stars of "a certain age") used for the better part of

four decades. Lucy said that the whole process was uncomfortable at first, but she admitted she did look better on camera.

During the few years when Lucille Ball was not working, Irma stayed busy on TV series *The Dick Van Dyke Show* and numerous feature films (*Yours, Mine and Ours*) and television movies. She was active with Local 706 and served two terms on the Board of Trustees in the 1970s.

Although she first retired in 1977, when Lucille Ball came back to star in *Life With Lucy*, Irma once again came back to work with her old friend in 1986. Even after Lucille Ball's passing, Irma was a favorite guest at Lucy conventions from 1996 to 2001 and appeared at fan events in Jamestown, N.Y. She did on-camera interviews for the Academy of Television Arts and Sciences and is mentioned in a book by Michael Gordon called *Hair Heroes*.

Irma Kusely passed away in her sleep at the age of 95 on July 29. Unfortunately, Local 706 was not notified until October of the passing our our sister and icon. In lieu of flowers, the family suggests donations be sent to St. Jude's Children's Research Hospital, 501 St. Jude Place, Memphis, TN 38105.

#### Susan Carol Schwary (1948–2009)

Susan Carol Schwary was a native Californian who attended Citrus College majoring in art and business. When she switched majors to cosmetology, her career blossomed and she won competitions in hair styling and haircutting. She entered into the film and television industry in the late 1970s, but got the break she needed to get into the union when *The Milagro Beanfield War* was organized in 1986. Within a year of entering the union, she became a journeyman with a great talent for both futuristic and period hair styling. She had great dexterity with wigs and even has one on display at the Smithsonian Museum in Washington, D.C. Although her family was always her top priority, she built a solid career in films and television. Her versatility kept her working constantly, from *Star Trek: The Next Generation* (1991–1992) to *JAG*, *Buffy the Vampire Slayer*, *Cops and Robbers*, *Deuces Wild* and *Deadwood*. Feature films *Havana*, *Little Miss Sunshine*, *Pirates of the Caribbean* and *Poor Things* showed her adaptability and flexibility between contemporary and period hair styling, and the ability to create memorable characters.

Tirelessly devoted to her union, she was elected to the Local 706 Executive Board in 1998 and served for three terms. She was a delegate to the IATSE Convention in 2001 and on the Negotiating Committee in 2003 and 2006. Her extensive research regarding cosmetology laws and history for those negotiations was presented in an attempt to persuade producers to equalize the wage scales between make-up artists and hair stylists. Not only was she always in the forefront to establish parity in wages between the two departments, but also integral in establishing the new title "department head" for hair stylists in order to gain recognition and respect for the autonomy of each craft.

She received two Emmy nominations (*Deadwood* 2004, *Buffy the Vampire Slayer* 1998) and Hollywood Makeup Artists and Hairstylists Guild Awards. Her passion for remodeling, building and decorating houses, was again, greatly successful. Susan

Carol Schwary passed away due to complications from cancer on September 10. She is survived by her two sons, Neil and Brian, her mother and a brother.

#### Bob Westmoreland (1935–2009)

Journeyman make-up artist Robert (Bob) Westmoreland became a member of Local 706 in 1968 with an extensive background in theater make-up and fine arts, as well as experience in live television.

Best known for his work on *Close Encounters of the Third Kind* and *Hill Street Blues*, Bob's other feature film credits included *The Long Goodbye*, *Twilight Zone: The Movie*, *Alice Doesn't Live Here Any More*, *The Island*, and *1941*. His television credits included the TV miniseries *How the West Was Won*, *Attica*, *Satan's Triangle* and many others.

Bob was well known for his abilities to create memorable characters straight out of the kit. When he and Jerry Soucie did *Hill Street Blues*, they were known for their helpful, easy-going attitude and the seamless ability for any of the actors to sit in any empty chair to get their make-up done. The cast moved in out of the trailer smoothly, and there truly was a "family" feeling to the show.

Bob's versatility was probably best showcased in the 1974 comedy, rhythm & blues production *Star Train*. The *L.A. Herald Examiner* wrote a feature article on the production and he was quoted, "I suppose you could say it's a make-up man's dream which becomes something of a nightmare when you get in the middle of it." During the 15-day shooting schedule, he created convincing impersonations of 22 highly recognizable stars: Jean Harlow, Humphrey Bogart, W.C. Fields, Clark Gable, Jeanette MacDonald and Nelson Eddy, Dracula, Marlon Brando to name a few. Sadly, other than the newspaper article, there is no other recognition of his work, and he received no on-screen credit.

Bob retired in 1987 for medical reasons. His doctor told him that with rest and a less stressful lifestyle, he would extend his life, which proved to be quite true. More than 20 years later, he died of cardiac arrest at his home in Kauai on October 7. He is survived by his wife Suzy, stepdaughter Cori Glazer, a script supervisor and stepson Steve.

#### Vivienne Walker Zavitz (1914–1909)

I wanted to write a little something about Vivienne in this issue, not like an obituary but rather my experience in dealing with this wonderful woman. I was thinking on how to go about it and came to the decision to write about her the way I saw her rather than a eulogy. So bear with me.

Like everybody in this business, I met Vivienne while I was renting wigs for a show I was working on. I was forewarned that Vivienne didn't just rent to anybody, you sort of had to make a good "first impression." Needless to say, I was really nervous even though I was already working with wigs and had been making them for a number of years. I felt really green and inexperienced next to such greatness. After explaining to her over the phone what I needed, all I got was in her raspy big voice saying, "Just come on over darling and take a look." I expected to meet this chain-smoking big



Vivienne Walker (left), LynnDel Kail & Del Armstrong

woman, but instead, this little white-haired older lady with perfect make-up greeted me in her shop. I guess I must have passed muster by returning the wigs unharmed and thus my initiation was complete.

Some years later after learning about her intention to retire and sell her shop, my husband Georg and I asked Vivienne if she would sell her business to us. Her response basically was "get in line." No, not quite, but she did make it clear that she had to make sure we are worthy of continuing what she started. Thus, a two-year process began where I went to see her twice a week to get to know her stock and observe the day with her and Joe. I got a lot of insight during those days and learned that Vivienne had a need to feed everybody and everything near her. Walking up to her house was almost like a scene out of *The Birds*. Electrical cables sagged half way to the house from the birds hanging out. You have never seen fatter birds of any kind. Squirrels ran up to you rather than away, and then there were her beloved cats—she took them all in no matter what. Every creature was just waiting for the next meal around her house. Vivienne was a great cook and we enjoyed many lunches cooked on that ancient-looking stove she had since the '50s. Food was always served on warmed plates, because it is just "NOT right to serve food on cold plates," according to her. Once she asked what I would like for lunch. I didn't care and she suggested turkey. Fine with me I said and expected a turkey sandwich. What I got was a full blown turkey meal, we are talking Thanksgiving in August. A huge turkey with all the trimmings. This little woman could barely lift that thing out of the oven. We laughed so hard!

We did enjoy the laughs and stories about her early studio days, and I wish I could have heard more. I wish I could have seen her more the last couple of years after we took over the business, and I wish that life does not always interfere with taking time to visit friends, because when they are gone it's too late. Oh, sweet, sweet Vivienne, I already miss you and shall do so always. We all shall miss your raspy laugh, your good heart and of course, your inexhaustible need to feed us. You touched everyone in a positive way and you changed my family's life forever. I thank you for that and you will always live on in our hearts.

With love from your grateful friend,  
Natascha Ladek

**Editor's note:** A very special celebration of the life of Vivienne Walker was held on November 15, 2009, at the conclusion of the General Membership Meeting at Local 80. Family and invited guests gathered with the membership to remember her.



## An Oscar Category at Last!

September 30, 2009

Tommy Cole  
Business Representative  
Makeup Artists and Hairstylists Guild  
Local 706 IATSE  
828 N. Hollywood Way  
Burbank, CA 91505

Dear Tommy,

Thank you for your kind letter regarding my retirement.

I have thought long and hard about my decision, and with great regret, I see that I must take an Honorable Withdrawal.

As you know, I feel very close to Local #706, even though coming into the union as a TV Associate and a female in the 1970s was a tremendous challenge. In later years, I became Recording Secretary, an Executive Board member, and helped out on the Health & Welfare Committee. I also volunteered a few times for the Motion Picture Hospital, judged a few exams for Contract Services, and sat on Emmy panels for the Academy of Television Arts and Sciences. In my 31 years of membership, the union has garnered my utmost respect, and you and Sue deserve so much of that.

The one thing I am most proud of, however, was the 2½ years I spent doing gratis publicity and public relations in order to secure an Oscar category for our makeup artists and hairstylists. I approached Howard Smit one day and asked if it was really true that we didn't have an Oscar category. He said we did not, and I told him that I had been a publicist for Paramount Records in Manhattan with five years' experience in entertainment, and I would get him his category. Ah youth!

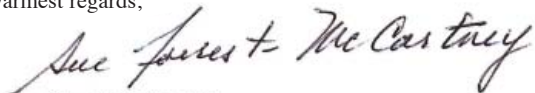
The next 2½ years, I worked diligently writing press releases, taking photos, setting up interviews with radio and TV stations, and sending out 125 press kits to *The New York Times*, *L.A. Times*, *The Associated Press*, *United Press International* and *Time* magazine to mention a few. Our heroes, Rick Baker, Tommy Burman, Stan Winston, Mike Westmore and Dick Smith, to name a few, all participated, giving their time for interviews, always mentioning the fact that we had an Oscar category. I accompanied them whenever possible as I was still raising my infant son and trying to secure my 180 days toward my journeyman status.

One makeup man told me I would never accomplish my goal because he had written to the Academy 15 years prior and they turned down his request for a category, and therefore, I would never get it. I just replied, "Watch me." Another wanted to picket the Academy of Motion Picture Arts and Sciences with union members dressed as monsters. It was my opinion that only constant upscale pressure through the media would move the Academy and that's where I concentrated. Since I was also the Chairwoman of the Makeup Committee for the Academy of Science Fiction, Fantasy and Horror at the time, I worked with Dr. Reed, the president, to set up a day at the Wilton Theatre to screen a classic horror film, then have a question-and-answer session with the horror fans and our top prosthetic artists. Admission to the special event was one letter to the Motion Picture Academy requesting an Oscar category for makeup and hair. It was a hit. We had over 700 letters!

After waiting seemingly forever without a word from the Academy, and putting in over two years' worth of work, I had almost given up hope when Sue Kalanowski threw her arms around me in the hallway at NBC and said, "You did it!" I said, "I did what?" Sue said that she had heard that Howard was calling people to tell them we had gotten the Oscar category and didn't I know? I had not heard. I called Howard and he confirmed it. I was so happy I jumped and cheered in the halls of NBC. Howard was happy too, and I guess John Inzerella was too, although we had no contact during this publicity campaign. The main thing was that the Academy of Motion Picture Arts and Sciences respects us more than ever now. The work we do and the awards our brothers and sisters justly receive is recognized all over the world.

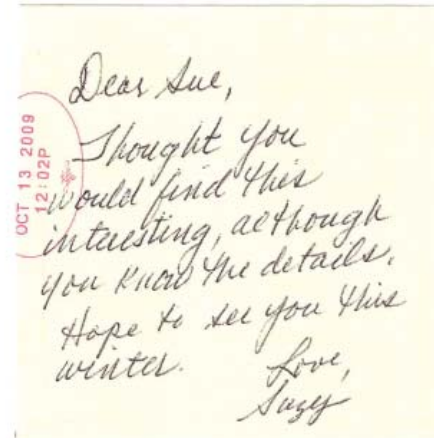
So thank you all for over 31 years of thrills, smiles, and sleepless nights. Maybe someday I'll be invited to the Oscars. It's been a great ride. Have a Good Show!

Warmest regards,



Sue Forrest-McCartney  
Journeyman,  
Local #706 IATSE

CC: Sue Cabral-Ebert



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*The referring union member must accompany non-union member applicants (friends and family), or the member must provide a letter of introduction for presentation during the initial school interview.*

*All applicants must be over the age of 18.*