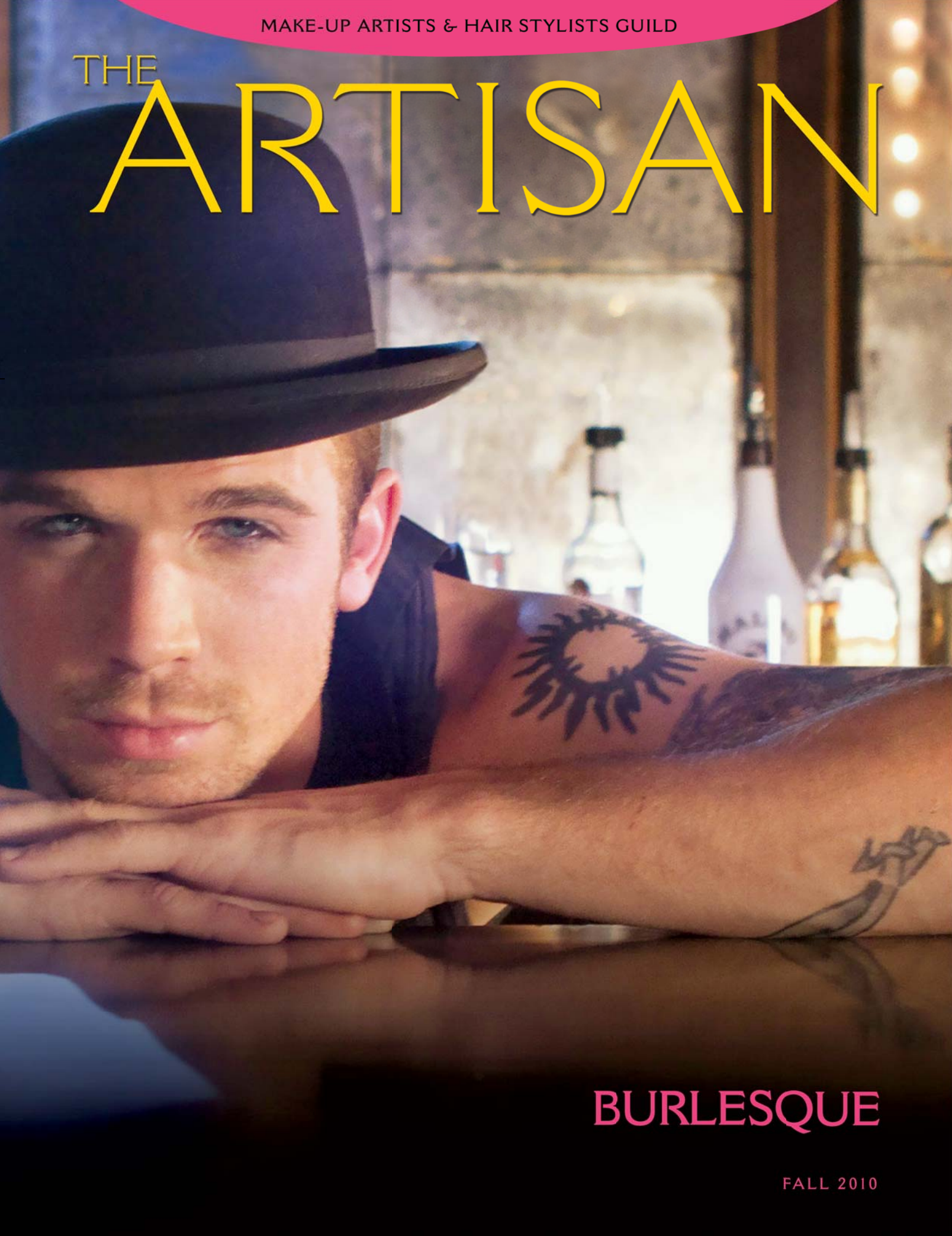


MAKE-UP ARTISTS & HAIR STYLISTS GUILD

# THE ARTISAN



**BURLESQUE**

FALL 2010

# Fall 2010

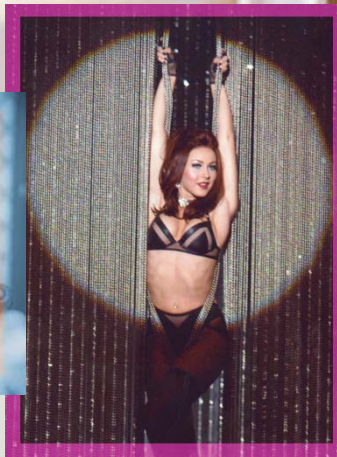
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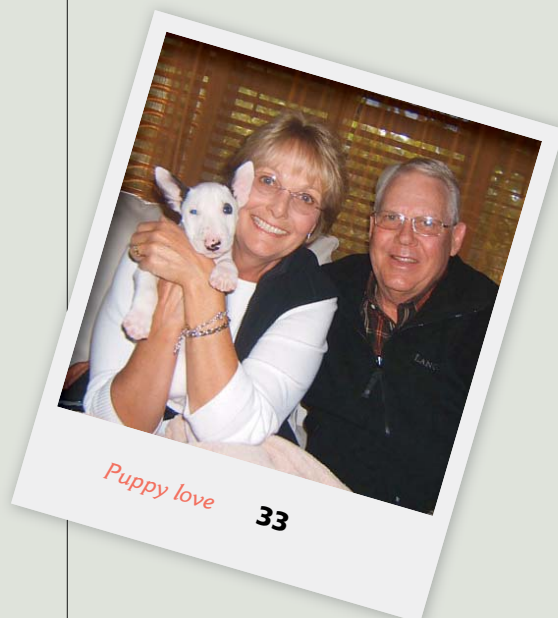


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Cover: © Sony Pictures

## PRESIDENT

### FROM THE PRESIDENT

Rarely does anyone ever question documentation such as “Confidentiality Agreements” or “Disclosure Agreements.” They are added to the pile of papers and most crew members sign without questioning the legality. I have to admit, many years ago when I was working on the TV series *Dallas*, they required us to sign documents stating we would never discuss the scripts or anything regarding the show with the press. If we talked to any press, we would be fired. I was scared to death, but I signed the papers out of fear for my job. At that time, it was the hottest show on the planet and the *National Enquirer* was always hot on our heels for a juicy story about the cast members. They would magically turn up at the same parties we attended or would surreptitiously get our phone numbers and try to bribe us in order to get a front-page story. We used to periodically search our make-up and hair rooms on Stage 18 at MGM (now the Sony lot) for hidden microphones. We searched the actors’ dressing rooms in the tunnel between our stages and *Knot’s Landing*. We could never figure out how private conversations at 5 a.m. on an empty soundstage would end up on the front page. As it turned out, many years later we found out the creator of the show was the person who actually fed stories to the *Enquirer* and made beau coup bucks doing it. We were all young, we maintained our honesty out of loyalty to the show and we believed our employers had the right to demand our silence and never questioned the documentation. In recent years, employers have included paperwork that threatened employees caught sharing photos, scripts, etc., could be sued for millions of dollars.

Now, older and wiser, here are the facts: *Employers have no right to request employees to sign these documents.* They are a mandatory subject of bargaining and the producer must come to the IATSE and request negotiations if they want to use such a form. The big studios do it anyway, and so do the small independent productions—they just slip it in the packet, people sign it and no one questions whether or not it’s legal. They keep getting away with it when no one questions their authority. If you receive this type of documentation, always call the Local and let us know immediately. If possible, email or fax the document in question and we can quietly find out if any permission has been granted to allow the production company to include these papers.

We’re artists, pure and simple. We have a tendency to just go through the paperwork because it’s a nuisance. But these “Confidentiality Agreements” can be a big, dark hole that you can fall in to. Save yourself some heartache and think ahead. The business is meaner and more cutthroat than it has ever been. An innocent photo in the wrong hands can be a job killer, a text between friends or acquaintances can be forwarded to someone you don’t even know. The repercussions can be devastating if you don’t know your rights.

We as members do not have the right to “waive” any part of our contracts. The contract is ratified as an entire body, not bits and pieces. These contracts have taken decades to construct and build, and for any one member to try and de-construct and take little chunks away only sets up a precedent that will bite us all in the future. Critical thinking in its broadest sense has been described as “purposeful reflective judgment concerning what to believe or what to do.” The oppressive nature of so many productions has taken a toll on so many members who are fearful of rocking the boat (also known as standing up for each other and ourselves). Even worse, in our own midst we have members who will oppress their teams when questions should be raised. Coercion within our own ranks “not to call the union” is probably one of the most damaging problems we have. Yet, those of you who do seek out a little guidance, find out how to be your own best advocate. We all understand that nobody wants the 500-lb gorilla in the room. But sometimes, the gorilla has to throw “stuff” back at the zookeepers.

SUSAN CABRAL-EBERT  
President



## THE ARTISAN

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

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Laura Caponera

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Tommy Cole



F O R Y O U R C O N S I D E R A T I O N

BEST MAKEUP

DEPARTMENT HEAD MAKE-UP DONALD MOWAT

DEPARTMENT HEAD HAIR JOHNNY VILLANUEVA



MARK WAHLBERG  
CHRISTIAN BALE  
AMY ADAMS  
MELISSA LEO

OUTSTANDING PERFORMANCE  
BY A CAST IN  
A MOTION PICTURE

BEST PICTURE OF THE YEAR

THE  
FIGHTER

Well, it seems that this year has flown by. Here it is, our last *Artisan* for 2010 and the holidays are just around the corner, and we are about halfway through our busy season. That being said, I best get down to business.

During the heyday of TV and film, which most folks my age would probably say were the late '60s through the early '90s, below-the-line union members like ourselves worried more about a good wage and not so much about benefits. We were all young, strong and invincible. What did we care about benefits such as health and pension? All that mattered was a high hourly wage and that wonderful "12-hour guarantee," if we were working television or features. Well, as all of you are well aware, the business has changed; our attitudes have changed and so have our priorities. What do union jobs mean for our members now? I can answer that in one word ... "BENEFITS." No matter what venues our members are working at, what is important to most people now is to be able to afford health-care, and, when working under the Industry Experience Roster, getting those hours to stay eligible, especially with the hours of eligibility going up to 400 next August.

With eligibility in mind, it is so important to keep organizing nonunion projects, whenever possible, for organizing means more jobs, and more jobs mean more benefit hours for our members. Staying proactive and continuing to be an advocate for labor could make the difference to having benefits going forward, or conversely, losing those benefits all together.

Through the years, there are two questions that come up periodically. They are: "Why do I have to be union, and what do I get out of it?" The answer to the first question is pretty obvious ... this is a union town, so being a union member broadens the areas where one may find work. The second answer takes a little longer to explain.

Union contracts that our members work under presently didn't just happen overnight; they took a considerable amount of years, along with a boatload of sweat and

sacrifice by labor and union activists to fight and negotiate for fair wages, working conditions and benefits. Presently, our members, whether they are working in theater, network television, commercials, movies, TV series or at Disneyland, all have benefits in common in these venues or categories. They are, one, some kind of 401k or other pension plan, and two, health coverage. Years ago, unless you were doing major theatrical movies or television series, working as a staff make-up artist or hair stylist at CBS, NBC, or some of the other local stations, or working at Disneyland full time, you were out of luck in the benefits area. The point I'm making is that, even though a lot of the projects our members work at presently are all over the map wage-wise, they at the very least, afford union members health, welfare and pension. In this day and age with the economy and job market being what it is, working under a collective bargaining contract, which includes health and pension benefits, are perks that I for one am very grateful for. I can only hope that after reading this last paragraph, you understand how lucky we all are to be part of this fine industry and to be a member of a union. It makes

sense to me... I hope you feel the same way.

Whether new or a seasoned artisan, the best advice I can give to survive in this ever-evolving industry is to, put simply, realize that you must adapt to the ever-changing marketplace out there. Instead of lamenting over the "good old days," adjust to whatever comes your way, smile and enjoy your life. After working side by side with a good many of you through the years, I am convinced that our members are the most resilient human beings on this fine earth and you can and will survive anything that is thrown your way.

To all of you and your families, I wish you a wonderful holiday season and new year!

Please enjoy this issue of *The Artisan*.

Tommy Cole



“What is important to most people now is to be able to afford healthcare.”

FOR YOUR CONSIDERATION

# TRUE GRIT

BEST PICTURE  
OF THE YEAR

BEST MAKEUP

DEPARTMENT HEAD MAKEUP ARTIST

**THOMAS NELLEN**

DEPARTMENT HEAD HAIRSTYLIST

**KAY GEORGIU**



A VIACOM COMPANY  
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FOR YOUR CONSIDERATION

# BEST MAKEUP

MAKEUP DESIGN  
**JUDY CHIN**  
**MARGIE DURAND**  
**MIKE MARINO**

HAIR DESIGN  
**PAUL LEBLANC**  
**GEORDIE SHEFFER**

**"A GORGEOUS TESTAMENT TO CINEMATIC STYLE."**  
THE NEW YORK TIMES

**"A VIRTUOSO WORK OF PURE CINEMA ARTISTRY."**  
msn

# BLACK SWAN



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WWW.FOXSEARCHLIGHT.COM/AWARDS

## LETTERS

LETTERS TO *THE ARTISAN*

### Keep the Faith

I was reading the latest issue of *The Artisan* and was saddened by a letter to the president.

I, like Jim Kail, am retired, and I am enjoying life, as I live in my motor home and have found that my destination is not a location, but a vacation. I just wanted all the members to



keep faith in their union as the industry goes up and down. However, your union always comes through and Hollywood always wins, and yes, there is life after retirement, and it is good. My home has wheels, however, it is great to move in the summer and winter and enjoy a full life, and thanks to our union and their representatives for all their hard work even though at times I considered throwing in the towel. However, I hung in there and had a full and very busy career and enjoyed all that time and those I was lucky enough to work with. All my brothers and sisters were wonderful.

So please keep the faith and trust your business manager and Executive Board, they work very hard for you. Hang in there—it is well worth the effort.

BEST REGARDS,  
CHARLES HOUSE, AKA CHUCK HOUSE

### Class Appreciation

I would like to extend a very big thank-you and appreciation to CSATFF, Brad Look, Barry Koper and Randy Sayer of our Local 706. Also to M.U.D. for providing the workspace.

The recent prosthetics class was a very informative and fun class. Hands-on experience was invaluable.

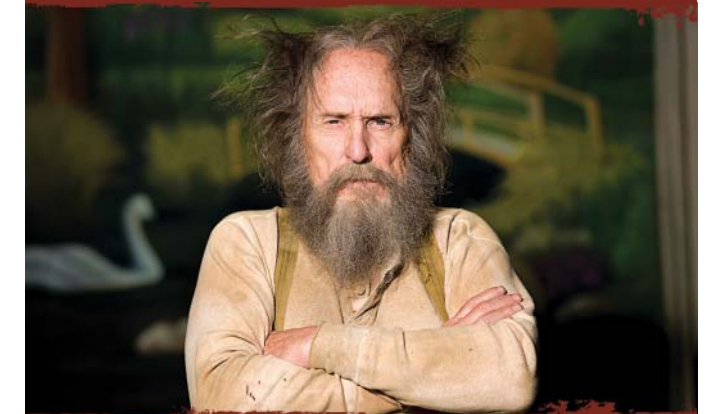
The openness and genuine help and interest the instructors Brad and Barry offered was much appreciated.

I look forward to future classes.

Thank you.

REGARDS,  
PAULA JANE HAMILTON  
MAKE-UP ARTIST, LOCAL 706

**"ROBERT DUVAL LOOKS GREAT AS A GRIZZLED OLD COOT. SURROUND HIM WITH SHARP OLD-TIMEY DETAILS OF THE DEPRESSION-ERA BOONDOCKS AND THE ROLE FITS HIM EVEN BETTER."**  
-David Germain, ASSOCIATED PRESS



BEST MAKE UP  
Ken Diaz Colleen Callaghan

# GET LOW

SONY PICTURES CLASSICS™  
© 2010 SONY PICTURES ENTERTAINMENT INC.

**"Distinguished by an excellent Paul Giamatti. Giamatti ages believably over time."**  
-Justin Chang, VARIETY



BEST MAKE UP  
Adrien Morot

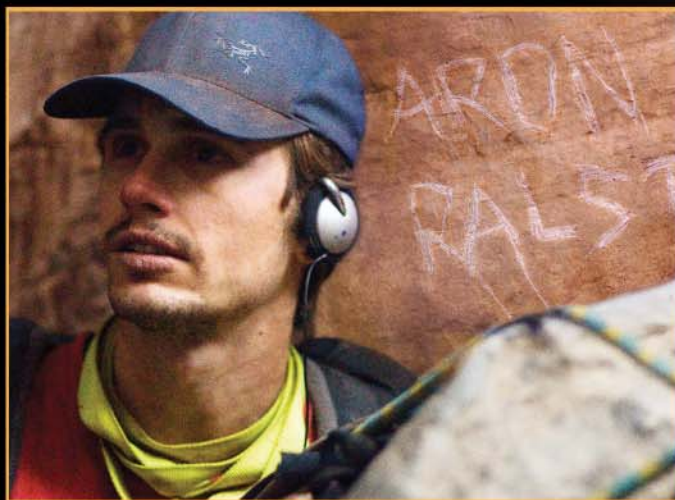
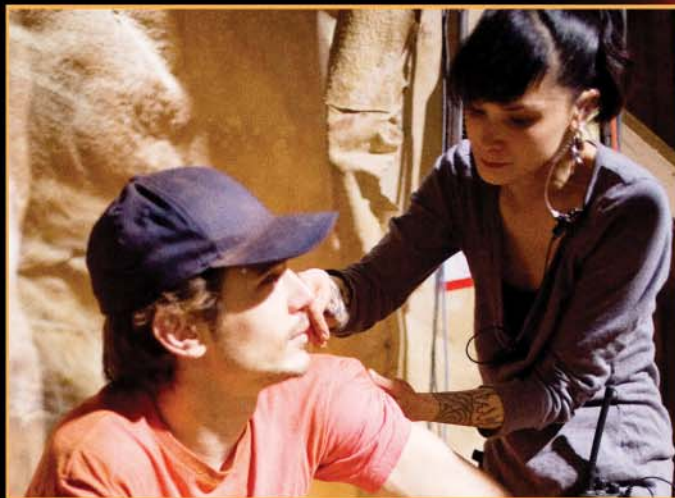
# Barney's Version

SONY PICTURES CLASSICS™  
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FOR YOUR CONSIDERATION

# BEST MAKEUP

GINA HOMAN MAKEUP  
STEPHANIE SCOTT MAKEUP  
JENNA KILGROW HAIR



Los Angeles Times

**"DAZZLING AND PERPETUALLY SURPRISING... IT PINS YOU DOWN, SHAKES YOU UP AND LEAVES YOU GLAD TO BE ALIVE."**

USA TODAY

**"AN EMOTIONALLY COMPELLING CELEBRATION OF THE HUMAN SPIRIT."**

# 127 HOURS

FOX SEARCHLIGHT PICTURES RATHER! EVEREST ENTERTAINMENT

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WWW.FOXSEARCHLIGHT.COM/AWARDS

## GUILD

### GUILD NEWS

## News You Actually CAN USE!

Television and moviemakers have no excuse for not jumping on the "green" movement bandwagon. A new website with resources on everything from recycling sets to cruelty-free mascara makes it simple to do so.

The Producers Guild of America (PGA) recently unveiled in Los Angeles—www.greenproductionguide.com—a database of environmentally friendly products and services from vendors across the United States.

The move is the latest push in Hollywood's efforts to clean up its green act, after being criticized several years ago for skyrocketing energy bills from lights and cameras, and tossing movie sets in the dumpster when shooting wraps up.

Greenproductionguide.com is backed by funding from Walt Disney, Fox, NBC Universal, Sony Pictures Entertainment and Warner Bros., and features more than 1,500 listings.

PGA President Emeritus Marshall Herskovitz thanked the studios for their support for the initiative, saying it has "the ability to affect tangible change and advance sustainable solutions."

The website allows users to select from a wide array of categories—from food and beverages, to wood and paint vendors—and to narrow results by states and cities.

It includes organizations that help producers donate set pieces to other productions, and has a "Best Practices" page, which suggests alternate ways of going about everyday production tasks, such as purchasing cruelty-free make-up, hair and personal-care products.

Lipstick and mascara aside, the Green Production Guide also provides a downloadable "Carbon Calculator" that measures the carbon emissions generated by filming TV shows and movies and gives tip on how to reduce them.

The new website is part of another campaign launched by PGA last year, PGAgreen.org, which aims at providing the film and media industry with resources to become more environmentally conscious.

Reporting by Carolina Madrid & editing by Jill Serjeant



## Local 706 Class



*More than 20 Local 706 make-up artists, hair stylists and models spent their weekend learning how to ventilate hair. Instructors Ursula Hawks and Bob Romero patiently guided each student with hands-on instruction. The students were provided kits so there were no problems with "what do I bring?" The usefulness of the class became quickly evident to all those who attended, especially if they'd ever had a moustache or wig that needed extra hair or repair. Seeing all those women with plastic-wrapped faces and moustache templates was definitely worth the price of admission.*

## HIGH DEFINITION COSMETICS



HD SUPER PALETTE  
\*new item!



WALK-AROUND™  
AIRBRUSH SYSTEM \*new item!



**CREATE A FLAWLESS HD FINISH**  
with Graftobian Hi-Def Creme Make-up and matching GlamAire Airbrush shades.

www.GraftobianMakeup.com

## From HOLLYWOOD to the HILL

The letter below is from our International President, Matthew Loeb, along with the heads of three other unions, SAG, AFTRA and the DGA. It will update you regarding United States Senate Bill 3804 ("Combating Online Infringement and Counterfeits Act") that will be beneficial to entertainment industry workers whose contractual health and pension benefits are being robbed by those who have no regard for copyrighted materials and goods.

If you would like to weigh in and let your voice be heard, you can address your U.S. senators:

Dianne Feinstein: [www.feinstein.senate.gov](http://www.feinstein.senate.gov)

Barbara Boxer: [www.boxer.senate.gov](http://www.boxer.senate.gov)

Both senators read their email! Hit the "contact us" tab and send a brief message to let them know how you are personally being affected, and encourage them to vote YES on Leahy's bill.



September 29, 2010

Chairman Patrick J. Leahy  
United States Senate  
433 Russell Senate Office Building  
Washington, D.C. 20510

Ranking Member Jeff Sessions  
United States Senate  
335 Russell Senate Office Building  
Washington, D.C. 20510

Re: S. 3804, *Combating Online Infringement and Counterfeits Act (COICA)*

Dear Chairman Leahy and Ranking Member Sessions:

We are writing this letter to you with a two-fold purpose. First, we want to thank you for the commitment and determination you have shown in crafting and introducing S. 3804, the *Combating Online Infringement and Counterfeits Act*. Second, we want to assure you that we stand firmly with you—knowing full well the barrage of misinformation and fear tactics that will be cast against this legislation by those who seek an Internet in which everything is free to be stolen and there are no protections for consumers or creators at all.

We represent 300,000 creators, film talent and craftspeople who create a multitude of diverse films, television programs and sound recordings that are sought after by consumers around the world. Our content is so sought after, in fact, that Internet profiteers are springing up all over the world—individuals and businesses solely dedicated to using the Internet to create money-making websites that steal from our members and put the American public at risk. Rogue sites look legitimate, but make no mistake—these sites are illegal and they are trafficking in illegally obtained content, with only one goal in mind—making money from films, television programs, and recordings that they had no role at all in creating or financing.

The opposition to this legislation will do all they can to confuse this reality. They will protect illegal profiteers by cloaking them in respectability. They will call for studies and hearings, and raise specious concerns, with the hope that Congress will do nothing. They will forgo protecting the American consumer from giving credit card and personal information to illegal entities in return for a lawless Internet. They will turn a blind eye to the looting of one of the strongest American industries by profiteers who contribute nothing to our economy or our culture. And they—most of whom do not create jobs themselves—will be willing to sacrifice the jobs of our members and the thousands of others who depend on the entertainment industry to make a living.

We respect the rights of business and interest groups to raise thoughtful questions for open discussion and debate, but we must speak up when such groups organize campaigns dedicated to paralyzing the legislative process with half-truths and absurd misrepresentations of civic rights. A fair and equitable balance of various interests and adequate protections against abuse is always the desired goal of public policy. We know you and the other co-sponsors of this legislation have, in the crafting of this legislation, done just that and will continue to do so. We look forward to working together with you toward the passage of S. 3804.

Sincerely,

Kim Roberts Hedgpeth  
National Executive Director  
American Federation of Television and Radio Artists

Jay D. Roth  
National Executive Director  
Directors Guild of America

Matthew D. Loeb  
International President  
The International Alliance of Theatrical Stage Employees

David P. White  
National Executive Director  
Screen Actors Guild

Cc: Senate Judiciary Committee  
Chairman and Ranking Member, House Judiciary Committee



FOR YOUR CONSIDERATION

**BEST MAKEUP**

VALLI O'REILLY

PAUL GOOCH

PATTY YORK

JOEL HARLOW

"...the most stunning effects lie in the film's ingenious makeup and costumes, as well as tricks that elongate or fatten the characters' bodies..."

ANN HORNADAY | THE WASHINGTON POST

Disney  
**ALICE  
IN  
WONDERLAND**

### Gold Card



Local 706 Vice President Michael F. Blake congratulated Mark Landon with his much deserved Gold Card at the August Executive Board meeting.

### Labor Day RALLY



With great assistance from the IATSE and other Southern California unions, Jerry Brown went on to win the 2010 gubernatorial race. Hundreds of union brothers and sisters joined together at the Labor Day Breakfast, Parade and Picnic to support the candidates.

**"A FUNNY, TOUCHING AND VITAL SALUTE TO WOMEN!  
SALLY HAWKINS IS IRRESISTIBLE!"**

-Peter Travers, ROLLING STONE



BEST MAKE UP - Lizzie Yianni Georgiou

## MADE IN DAGENHAM

SONY PICTURES CLASSICS™  
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### EVENTS

#### CALENDAR OF EVENTS

#### 2010

- November 1** San Francisco Membership Meeting
- November 7** Board of Trustees Meeting
- November 15** Executive Board Meeting
- November 21** **General Membership Meeting**
- November 25 & 26** Thanksgiving Holiday Offices Closed

- December 5** Board of Trustees Meeting
- December 13** Executive Board Meeting
- December 23** Offices Close at 2 p.m. Merry Christmas
- December 24** Christmas Holiday Offices Closed
- December 30** Offices Close at 2 p.m. Happy New Year
- December 31** New Year's Holiday Offices Closed

#### 2011

- January 1** New Year's Holiday Offices Closed
- January 9** Board of Trustees Meeting
- January 10** Executive Board Meeting
- February 6** Board of Trustees Meeting
- February 7** San Francisco Regional Member Meeting
- February 14** Executive Board Meeting
- February 21** Presidents' Day Holiday Offices Closed
- February 27** **General Membership Meeting**

F O R Y O U R C O N S I D E R A T I O N

## BEST MAKEUP

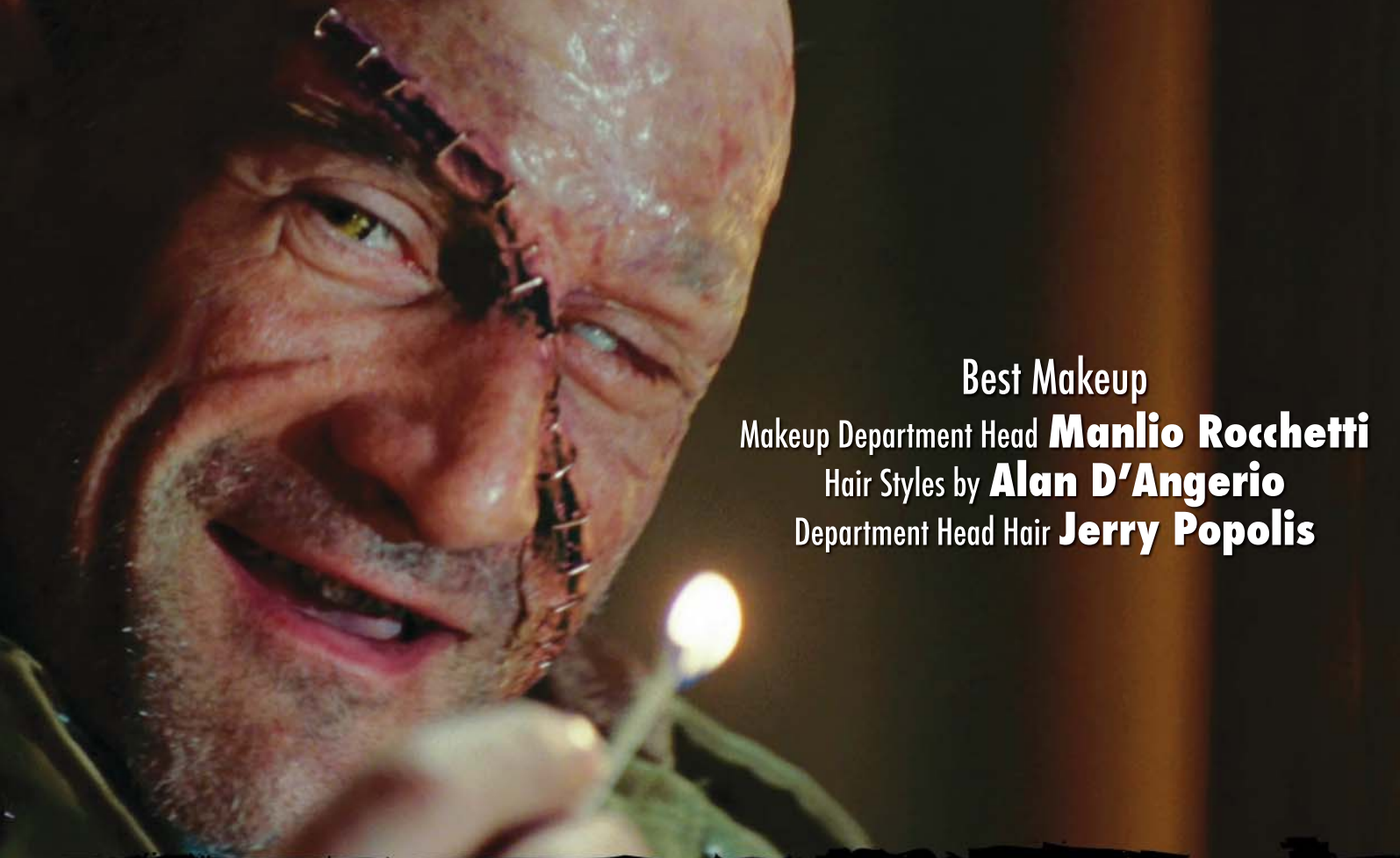
SPECIAL MAKEUP EFFECTS  
NICK DUDMAN

MAKEUP DESIGNER  
AMANDA KNIGHT

# Harry Potter

AND THE DEATHLY HALLOWS PART 1





**Best Makeup**

Makeup Department Head **Manlio Rocchetti**

Hair Styles by **Alan D'Angerio**

Department Head Hair **Jerry Popolis**

**"It's technically masterful, as only a film by visionary director Martin Scorsese can be, and an almost unbearable sense of tension simmers and occasionally erupts."**

Claudia Puig, USA TODAY

**"Exquisitely crafted."**

Lou Lumenick, NEW YORK POST

**Best Picture of the Year**

# SHUTTER ISLAND

paramountguilds.com



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# Runway Trends With M.A.C.



**YOU CAN ALWAYS COUNT ON M.A.C. TO PUT ON A GREAT SHOW.**

And this year, the "Trends 2010" was one of the best, showing the European runway looks for the season from pale-lush lips to vivid, enticing lip color and smoky-shaded eyes with nice-shaped brows. The work is always done to perfection by all the M.A.C. artists and the presentation was fun and stylish. •



# BURLESQUE

The Movie

Photos © 2010 - Sony Pictures



Martin Samuel and Cindy Williams touching up

## MAKE-UP by Cindy Williams, department head make-up

When I was first approached about *Burlesque*, I knew this would be a dream opportunity and challenge rarely seen in film make-up. Director Steven Antin asked me to department-head his new movie around highly fashioned, highly stylized make-up.

*Burlesque* contained 13 individual dance numbers with completely different looks of their own. Each of the dance numbers required detailed Web and library researches, filling binders with thousands of tear sheets, sometimes needing weeks to get the right image. Research ran the gamut of old classical movies to the latest European fashion runways. Intense testing and retesting for ideas to storyboards were accumulated for all 13 specific looks.

The make-up was derived from high-fashion to old classical movie looks using the brightest colors from MAC and Make-up Forever. Custom-made long and full lashes from Christina Smith, with layered eye textures and lashes were applied. Due to unusual red and blue lights and a heavy smoke-filled room, all make-up had to be skillfully adjusted to get the required finished look.

A close working relationship with the hair department, headed by Martin Samuel, was essential. Antin had a clear vision of what he wanted and worked closely with Martin and myself. Once breakdowns were laid out, it became clear a well-seasoned make-up department needed to be established.

All this required collaboration starting with Amy Schmiederer as my right hand and a talented group of make-

up artists sharing original ideas and experimenting including Peter De Oliveria, Sabine Roller Taylor, Kandace Westmore for body make-up and airbrush, Kevin Westmore who ran the background tent with more than 150 background almost every day, and Kentaro Yano, Rick Stratton and Christien Tinsley creating beautiful tattoos. Kristopher Buckle (Star Request make-up artist for Christina Aguilera), longtime personal make-up artist for Cher, Leonard Engelman, and Simone Almekias for Kristen Bell, all deserve special acknowledgement for their their fabulous artistry as well.

Dance numbers included the following: "Welcome to Burlesque," a 1940s Parisian/sailor look with a modern edge; "Good Girl," updated Vaudeville; "Broken Ballerina,"

broken dolls, large lashes, pinks; and "Finale," 28 dancers, 1970s Vegas showgirl vibe, glitter.

The *Burlesque* make-up department required six trailers, huge tents with 15+ stations covering body make-up, airbrush make-up, tattoos and a make-up room on stage with six stations.

Because of time pressure, it was imperative to be well organized on each 15-hour workday. We had to often alter original colors under pressure with sweating dancers and only seconds on set for touch-ups. With so many artists and challenging demands to give each character a multitude of looks, a shared experience allowed each artist to learn and develop his or her skills in expanding their knowledge in beauty make-up. In the end, we all learned from each other and improved as individual make-up artists.



Martin and Cindy working together

## HAIR by Martin Samuel, department head hair

My journey on *Burlesque* began a year before shooting when director Steven Antin approached me to be the department head hair stylist. I was very excited—I knew it was going to be a big musical extravaganza and a chance to do some great hair styling. As time went on, Christina Aguilera was cast, then Julianne Hough and Kristen Bell and then Cher. Wow! What a cast, as well as some of the best dancers in the United States. I knew this was going to be a big hair show and a chance to do some great work.

Steven met with Cindy Williams (department head make-up) and me. He wanted the look for the movie to be a cross between *Moulin Rouge!* and *Cabaret*, very stylized high-fashion glamour, keeping it young and now. He also wanted each male and female dancer in all of the 13 dance numbers, as well as the principal actors in story line, to have their own specific hair style and color to match their personalities. Antin wanted to know exactly what he was getting before every number, requiring massive amounts of reference, tear sheets from every magazine we could lay our

hands on, classic film star looks and high-fashion looks from past and present. We searched every-

thing including European high-end magazines and the Internet, and then had masses of look-sees before every number. It was intense but fun.

My first big challenge was the fact that Christina, Julianne and Kristen were all blondes and were on screen together a lot. So after much deliberating and testing with wigs and colors, we decided to make Julianne a flaming redhead loosely referenced on Ann-Margret, and Kristen, a dark brunette (reference Dita Von Teese), which was great as they have fun through the dance numbers, especially “Diamonds Are a Girl’s Best Friend” and play off each other—very *Gentleman Prefer Blondes*—that worked perfectly for their characters and they both loved it.

My second, Colleen LaBaff, and I started gathering a large stock of wigs, hair lace, synthetics and hard fronts, extensions, clip-ins, tape-ins, bangs and as many different types of

hair attachment products and hair colors we could find for the numerous dancers and cast. Many of the African-American dancers had their own weaves; we often had to change the direction of the weave for the styles we wanted to create and maintain throughout the five months of shooting. Jazz Kimble was great, she handled them all really well, Barbara Cantu and Natasha Allegro ran B&C trailers. We used every creative hair technique we knew and those we didn’t. One of my favorites was the demented-ballerina look in the “Good Girl” dance number. To get the exaggerated frizzed-doll look, we used a mix of their own hair and synthetic wigs; almost everything else we used was hair lace. Other great numbers were “Express,” a fast-moving, contemporary-video look with lots of crimped and funky hair and “Welcome to Burlesque” with Cher and the dancers, which took three days to shoot. Each time she performed, the entire crew applauded like crazy—it was like seeing a Vegas extravaganza. The 1920s fan dance and grand finale were both spectacular. Keeping the hair looking great through the dance numbers, so physical and vibrant, whipping their hair all over the place and keeping them dry from the amount of sweat, and keeping the girls comfortable during the long

days was challenging. We had every hair stylist up on that stage between numbers, all the wigs fit like gloves, glued and secured in every possible area to make sure that nothing moved.

Continuity was tremendously important during the five months of shooting, each background person was chosen for their individual look and hair style as the *Burlesque* lounge was full at all times. On a regular basis, we had at least 150 lounge patrons along with the regular background for backstage and other locations. Vickie Mynes ran BG and did a great job. She also brought in some great hair stylists throughout the production.

Recognition also needs to be given to the beautiful wig creations of Christina Aguilera’s longtime designer, Peter Savic, along with the fantastic talents of Frida Aradóttir as her personal hair stylist, developed and maintained her multitudinous looks and did a fantastic job. Last and certainly not least, the beautiful stylings of Cher’s lush, dark tresses by her longtime, highly creative and talented hair stylist Serena Radaelli, completed our team of tremendously gifted hair artists.

*Burlesque* ... it’s going to be a big success. •

Hilary Swank in first-stage make-up



Hilary in second- & third-stage make-up



Hilary with prosthetics in fourth-stage make-up



# Creating Conviction



Sam Rockwell in first-stage make-up



Sam in second-stage make-up



Sam in third-stage make-up

**BY VIVIAN BAKER & STEVEN ANDERSON**  
MAKE-UP ARTISTS

Hilary Swank called me and asked if I (Vivian) would do a “love project.” Thrilled to work with Hilary again after a wonderful experience on *Amelia*, I quickly agreed. The script was based on a true story about a woman who became a lawyer in order to free her brother, a man wrongly convicted of a heinous crime.

When breaking down the script, it was clear to me that many of the characters would need to age throughout the film. I was also concerned with how closely director Tony Goldwyn wanted the cast to resemble these real-life

characters. Tony felt that we did not need to hold true to what the real people actually look like, but aging and visual results of their individual life choices was going to be essential in telling this story over such a period of time.

Soon after, Hilary called and said she wanted to wear prosthetics. She felt she was too thin and wanted to add some weight on her face to look a bit older. The film was a low-budget independent and the producers were not too keen with the idea of soaking up their budget on prosthetics that they felt weren’t absolutely essential in telling the story. I had to find a way to give Hilary what she wanted and the producers as well.

It is at times like these that the relationships I have with the most talented make-up artists of Local 706 give me the strength to step out of my comfort zone and make promises that I pray I can keep. The producers granted a specific dollar amount to achieve everything for Hilary. The very talented and resourceful Kenny Myers allowed me to use his ‘barn’ and was readily available to help every step of the way. I obtained an old life cast of Hilary from Matthew Mungle that was used for *Million Dollar Baby*. I did a few sculpts to fill in her hollow cheeks, making the pieces out of gelatin (the choice of a low budget) and did a test on Hilary. The extra weight didn’t make Hilary look older. In fact, it did just the opposite. It made her look younger! I suggested we use these cheeks as our stage one.

Sculpting is admittedly not my strongest suit, so I called on another dear friend and colleague, Bill Corso. He agreed to sculpt the cheeks and reminded me that they would be very tricky to apply. I trembled a bit, but there was no turning back. I had already given Hilary my word.

By this point, I had Hilary’s stages in motion and I awoke full of excitement and anticipation of going to the barn each day for several months. Just being around the commitment and talent of Kenny and Karen Myers was a blessing that I will carry with me for the rest of my life.

Since Hilary was going to be a big make-up throughout most of the movie, I really needed a strong make-up artist to handle the rest of the cast. I wanted someone who could do beauty, character and prosthetics as well as possess communication and leadership skills required to help run a department. I know from experience that answering AD’s questions while simultaneously gluing appliances isn’t much to be desired. I wanted someone who I knew would work well with me and constantly strive to make the make-up better. Steven Anderson immediately came to mind. We both have similar styles and share the same passion for our art. We love the details and try to stretch our artistic wings whenever we can. Steve agreed to come to Michigan and work as key on *Conviction*.

We were truly blessed to have Bonnie Clevering, department head hair stylist, and Rita Parillo, key hair stylist, to round out our department. They both brought their ‘A’ game, which gave us a creative, talented department, with a lot of laughs along the way. Their fantastic work blended so well with ours, it brought total cohesion to the characters we created, and we thank them so much for that.

I decided that Hilary would have four stages of make-up in order to effectively illustrate the passage of time. Her changes needed to be very subtle as we constantly followed her character’s journey throughout the film. The other roles were able to have more drastic changes due to the length of time between appearances. I used full cheeks and individual hair to thicken her brows for her youngest look (20s), then removed the cheeks and did a simple, young



Clea DuVall in two stages of make-up



Juliette Lewis in two stages of make-up, both with broken teeth



Melissa Leo in two stages of make-up

(L-R) Hilary and Sam as he is freed, Sam in third-stage make-up showing tattoos



make-up for her second look (late 20s). Her third look (30s) was another character make-up that hardened her features, making her look tired and worn with the addition of a subtle double chin.

Since Hilary's fourth look required wrinkles, I anticipated using Green Marble ager. I was concerned about damaging her skin, as she has been the face of such prestigious cosmetic companies as Guerlain. Then one day on set, Steve was cutting, flashing off the tattoos that were made for the role of Kenny. He happened to mention that he was saving the flashing because he heard that someone was using it to seal appliances. It was like a bullet to my brain. I thought, "What if I used the flashing as an aging material?" I tested it on myself and then, literally, a few hours later, established it on Hilary (I do believe in God). I wrinkled her eyelids, under eye and her smile lines. This new technique created the subtle age we needed to push her into her character's 40s.

To stay within the budget, I built all the pieces myself. Production gave me a double room and the carpenters built me a table to allow me to run the pieces. Every night, I ran all the appliances in my room. I made all of the gelatin back in Los Angeles. It was truly a sight to behold. I think the maids were frightened.

When collaborating on the design of Kenny Waters, amazingly played by Sam Rockwell, we chose to take a more radical change in the arc of his make-up. Sam had three looks in the film. In the beginning, we wanted to show Kenny as young and vital. After he was convicted, we progressively added the harsh effects that surviving 18 years in prison had been on him. We really wanted to show how the torment of prison time could be etched on Sam's face.

Tony Goldwyn and I designed a series of tattoos that would connect together throughout the film in order to show the character's length of time in prison. Mike Mekash

at Tinsley Transfer and Steve did all of the finishing artwork. The final large tattoo on Sam's shoulder was an image that highlights Kenny's sense of the chaining of his spirit and the death of his freedom, which was nicely featured in the film. It was a large wraparound transfer, which was applied in one piece. Yes, one piece!

At the start, Kenny had warm, sun-tanned skin with a red and youthful beard. Steve made Sam as attractive in his 'bad boy-ness' as possible. As things fell apart throughout the story, the make-up started to change. Initially, we turned his skin tone more sallow and pallid along with dulling down the color of his facial hair. We slowly added gauntness to his features with subtle under painting.

To portray a few years in prison and the survival of an attempted suicide, I had Christien Tinsley create a few super-thin scars. They were so thin that Christien did not think they would show. I placed a scar vertically on Sam's eye to create a disturbance to the tissue there, added soft Green Marble Stretch aging around his eyes and increased the painted modeling overall.

Steve also created all of the facial hair for Sam's character. He changed Kenny's facial hair in this stage by adding a beard, which he ventilated. This changed the shape of Sam's jaw line, sharpening it, adding to his gauntness. Steve changed the color by deepening the hue, which further darkened his look and added a hint of white to start the graying of age. Steve also placed healing scars on his wrists, which were plastic-scar-material appliances that we created in the trailer.

In the final stage of the make-up for Kenny, we increased the etching of age effect around his eyes and mouth, deepened the scar on his eye and aged the scars on his wrists. Steve added under painting texture (i.e., liver spotting, broken capillaries, deepening of the eyes) to bring out the most character and structure he felt he could achieve without it being obviously painted. We also increased the

amount of the gray in his beard and brows, as well as the gray in his hair.

"I have to say that Sam's final-stage make-up was the most intricate for me with all the elements combined together. By the time we got to that stage, he had a bondo scar on his eye, stretch age stipple around his eyes, cheeks, and forehead, wrist scars, four tattoos, a beard and about 45 minutes to do it all in. Phew! But it was well worth it to see Sam bring that character to life," said Steven Anderson

The rest of the supporting cast that required special character and aging effects only appeared in two periods in the film. This allowed us to make more drastic changes than the subtle work on Sam and Hilary's characters, who are continuously seen aging throughout the movie. When designing the rest of the cast, I was never concerned about what I came up with because I knew Steve could handle any make-up that I threw at him. He did and executed them better than I could have ever imagined. There were six lead characters and a spattering of day players that needed special make-up to show the passage of time and the results of their specific life choices. Steve worked on Sam Rockwell, Juliette Lewis, Clea DuVall and, oh yes ... just about everyone else.

Art Sakamoto made the teeth for Juliette Lewis. We needed to have a chipped tooth when she was young, and then 18 years later, a more age-wrecked set of teeth with the same chip as it was never fixed and her character had become quite the alcoholic. Designing the rest was more straightforward. Her '80s look was an over-the-top 'colorful' beauty make-up. In her second look, 18 years later, we went for the heavy smoking, alcoholic look. We gave her Bondo eye bags, which Steve then incorporated into a Green Marble Stretch stipple. He aged her eyes, cheeks, mouth and neck. We also gave her acned skin and tobacco-stained fingers.

Melissa Leo's character also had to undergo a time jump of aging. She is an actress who is very in touch with how organic things feel to her. We decided that Green Marble ager would feel too constricting for her, so once again I used the tattoo-flashing technique. The flashing creates a very subtle change, but it gives a disturbance and textural shift.

Clea Duval, who plays Kenny's ex, Brenda, is first seen at a bar in a 1980s era beauty make-up, which we maintained through the trail. The next time she appears, it is 18 hard years later. The internal story line has her abusing drugs and alcohol and living with the guilt of betrayal. We decided to age her skin with mostly color, freckling, liver spotting, and a slight amount of stretch aging and gave her a real harsh 'make-up' look.

Karen Young, who plays the mother, Elizabeth Waters, needed to be younger, then aged. Steve used a few 'Lifts' on Karen in the beginning when she is in her 30s, and a Paint and Stretch stipple age on her at the end when she is in her 60s.

Beyond the cast receiving 'special make-up' on this film, we must mention more of the great cast we had: Minnie Driver, Peter Gallagher, Ari Graynor, the kids—Toby, Bailee, the boys, Colin and Owen, and so many more, who were all very talented and a joy to work with.

*Conviction* was challenging on many levels, happily for us. We had a wonderfully talented and accessible director in Tony Goldwyn, who I cannot begin to thank enough. I would also like to thank our producers, Andrew Sugerma and Andy Karsch, for creating the opportunity to make this film.

It is interesting how in the beginning, there were questions as to whether we needed to do all the specialty character and aging make-up. Even Tony Goldwyn told me that he had wondered why I would call him to ask questions about what he wanted. Then when he saw the work he was amazed as he had not realized exactly what I was doing, but he then knew it would be the make-up and hair department that would give him his timeline in the movie. How poetic to hear Tony talk of the revelation of what make-up and hair can do for a movie. It was then that I knew I had accomplished my purpose for this film. What a great joy it is to be recognized and the art which we do, and be so deeply appreciated.

BY **BONNIE CLEVERING**  
**DEPARTMENT HEAD**  
**HAIR STYLIST**

When approached with this movie, I knew that each of the characters would undergo massive transformations over the course of several decades. These metamorphoses would not only be affected by aging, but by time periods, life experiences,



Hilary (right) with the real Betty Anne Waters and the real Barry Scheck (played by Peter Gallagher)

and relationships as well. When creating the hair looks for Hilary Swank (Betty Anne Waters), Sam Rockwell (Kenny Waters), and Minnie Driver (Abra Rice), I had to think of ways in which their hair could help tell their stories.

Developing the different styles for each actor was a creative collaboration between me, director Tony Goldwyn, Hilary, and my colleague Rita Parillo (key hair). Having worked on several films that are based on true stories, this one in particular was a dream for me because it gave me an opportunity to design many looks that contributed to the evolution of the characters.

We began by examining photos of the actual people during those time periods, using them as a source of inspiration for the movie. Nevertheless, we did not feel obligated to copy them exactly, and were given room by Tony to incorporate our own creative expertise into their actual styles in order for it to translate best onto the screen.

Hilary had two distinct hair looks throughout the movie, the first taking place in the '80s when Betty Anne was in her 20s. Because of her youth, we decided that this look would be much fuller and have the most life. We gave the hair lace wig some curl to show her vibrancy and carefree spirit. This hair helped to express what she was going through before her brother's conviction.

The next look we gave Hilary was for Betty Anne's 30s and 40s, from the 1990s until 2002. During the majority of this phase, Betty Anne's brother was in prison and she was attending law school. In order to convey the stress and exhaustion she was experiencing during these years, we decided that Hilary needed straighter, more worn-down hair. By using a lot of product, we gave the wig a droopy, weighed-down feel, which portrayed tiredness

and the inundation of emotion that Hilary's character was going through.

While I attended to Hilary's hair during filming, I must credit Rita with the execution of the other characters' hair on set. She was able to help Sam Rockwell become the fun-loving, wild young man by doing a simple blow-dry style for his hair in the '80s. She then transformed him into the heart broken, devastated, worn Kenny by graying Sam's hair with a combination of airbrushing and reel palette paint, along with a slick back style that revealed his receding hairline. This process was achieved to show his aging and spiritual deterioration in prison.

Rita was also able to help Minnie Driver turn into the character of Abra, Betty Anne's best friend and classmate in law school. Abra has an outgoing, strong personality that had to come thru in her appearance, so we chose to use extensions and add a mix of honey and blonde highlights throughout Minnie's wonderful head of dark brown hair to add a fun, dramatic effect.

This variety of hair choices continued for us throughout this entire production on numerous characters and an amazing cast. Some of the characters wore two or three different wigs and/or hairpieces to help with changes through the years. Many of them had to age with the use of color and graying techniques. Rita and I had our hands full, and quite honestly, I wouldn't have it any other way. What's more, it is amazing to see the growth and evolution of the characters over several eras in just two hours on screen. The opportunity to be this creative under such a kind and talented director like Tony Goldwyn alongside my friend Rita Parillo (Local 798) just doesn't come along often enough. •



Hilary and Sam with the younger Bailee Madison and Kenny Toby Campbell



Hilary and Sam at the end of the film

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# GUILTY *or* NOT GUILTY?

## A Look at *The Conspirator*

BY JOHN R. BAYLESS  
DEPARTMENT HEAD  
MAKE-UP ARTIST

IN THE WAKE OF THE ASSASSINATION OF ABRAHAM LINCOLN, SEVEN MEN AND ONE WOMAN WERE ARRESTED AND CHARGED WITH CONSPIRING TO KILL THE PRESIDENT, VICE PRESIDENT ANDREW JOHNSON AND SECRETARY OF STATE WILLIAM H. SEWARD. THE ENSUING HUNT FOR THE CONSPIRATORS INCLUDED JOHN WILKES BOOTH AND THE OWNER OF THE BOARDING HOUSE WHERE THE CONSPIRATORS MET, MARY SURRETT. IN WHAT COULD BE CALLED A "RUSH TO JUSTICE," A MILITARY COMMISSION TRIED MARY SURRETT WITH THE OTHER CONSPIRATORS IN 1865 AND SHE BECAME THE FIRST WOMAN EXECUTED BY THE U.S. GOVERNMENT. BUT, WAS SHE GUILTY OF BEING A PART OF THE ASSASSINATION PLOT?



James McAvoy as Frederick Aiken

*The Conspirator*, shot in Savannah, Ga., directed by Robert Redford and produced by the American Film Company, is a lesson in history stitched together by suspense, drama and action.

We all learned in history class of John Wilkes Booth's assassination of Lincoln at Ford's Theatre and his subsequent death in the burning barn. But, was Booth the lone gunman? Booth, a favorite actor of the time and southern sympathizer was part of a conspiracy to bring down Lincoln's government. The subsequent rush to justice to calm the nation is a story we didn't hear in history class. We didn't study the military trial and the fact that one of the conspirators was a woman (Mary Surratt).

One of the best aspects of the work we do as make-up artists and



Toby Kebbell as John Wilkes Booth



Alexis Bleidel as Sarah Weston



McAvoy with Tom Wilkinson as Reverdy Johnson



Robin Wright as Mary Surratt

Photos by Claudette Barius, courtesy of The American Film Company

hair stylists is that we have the opportunity to relive history through our artistry. We have to become experts in the period and styles, the environments, temperaments, heredity, health and nationalities of the characters our actors are portraying. We have to live in the time our characters do in order to achieve our ultimate goal—the "look."

Prep began with research, research, and more research. A great deal has been written about the Lincoln assassination and John Wilkes Booth. Little has been written about the other conspirators involved in the scheme to overthrow Lincoln's regime. Fortunately, a pictorial record of daguerreotypes exists of the conspirators while in custody prior to their trial. Mathew Brady's library of photographs and Alexander Gardner's portfolio provided excellent photographs of Lincoln's cabinet and the 12 military members of the Board of military trial. The Smithsonian's photographic history section proved invaluable as a resource for period photographs.

Facial hair was the primary concern in the design of the make-ups. This particular period exhibits some of the most individualistic moustaches, beards and side-boards of any other time. Each character wore a distinctive style. Our concern (and Robert Redford's) was that the facial hair did not become characters unto themselves. Eventually,

the facial hairpieces were designed to complement the actor as the character, while remaining true to the real characters' individual style and not overcome the actor's face.

Sarah Weatherburn and Company from England manufactured the facial hair. I must say, the best pieces I've ever worked with. Sarah's pieces are well ventilated and beautifully blended while not being overly knotted. We were able to easily fit our actors even without having had the opportunity to be pre-measured. Hand-blending with Yak completed the process.

The make-up designs concentrated on skin textures and imperfections rather than cover-up. Our purpose was to try to exhibit a look of coarse reality. This was a time of post-Civil War. We wanted to reflect the harshness of that era.



Kevin Kline as Edwin Stanton



Happy cast members



Robert Redford on set

Color washes and stipples were applied and complemented with battle scars, burn scars. Dirt, grime and sweat were judiciously applied to give the feel and look of individuals from a nation trying to heal its war wounds.

Handling the make-up and facial hair applications were John R. Bayless, department head, along with Leo Corey Castellano, key make-up, and Theresa McCoy, make-up artist.

Period hair styles and wigs were crafted and applied by Betty Lou Skinner, department head hair stylist, Pat Glasser, key hair stylist, and Deborah Ball, hair stylist.

Mr. Redford assembled a first-rate cast of characters including James McAvoy as Frederick A. Aiken, defense attorney; Robin Wright, as the conspirator boarding house owner Mary Surratt along with Tom Wilkinson, Kevin Kline, Danny Huston, Justin Long, Evan Rachel Wood, Alexis Bledel, Colm Meaney, and Stephen Root. Each brought to the production a love of history and a researched knowledge of their individual character. It was a truly joy to develop each make-up with of the actor's personal input. And we all know how actors can "input"!

Working with Mr. Redford proved to an energizing experience. He brought to the production a passion for the history of this slice of our nation's story and a sensitivity and insight of its politics and potential relevance to today. You will have to decide of Mary Surratt's guilt or innocence. It is not decided for you. What conclusions or similarities can you deduce? I'm still trying to make my decision. Look for a general release of *The Conspirator* sometime in the spring of 2011. •

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## NEWS

### EXTENDED FAMILY NEWS

## Congratulations Newlyweds



Roster hair stylist **Jia Hong "Samantha" Wen** married Robert Contreras on July 17.



Ryan & Cassie Russek  
May 1, 2010



## A New Love

### Hello Everyone

Well, we are now the proud parents of **Little Beau**. He is 9 weeks old and weighs 8 lb 8 oz and is just as sweet as can be. We had a wonderful vacation in Oregon and picked up the little guy a week ago. After the first 15 minutes of travel, he did just fine. In those first minutes, he pooped, peed and upchucked. John had to pull over and help me clean up the messes. Other than being a little sleep deprived, we are having a great time. We have sectioned off an area for him and he is using his potty patch 95% of the time. One smart little cookie.

All is well with us and hope all is well with all of you.  
**John and Joey**

## In Memoriam



### La Rue Matheron-Barr (1917-2010)

The hair styling of journeyman hair stylist La Rue Matheron-Barr could modestly be described as iconic, magical and truly a part of Disney film history. She

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## NEWS

### EXTENDED FAMILY NEWS

first joined Local 706 in 1947 and in 1954, her first feature film was *Seven Brides for Seven Brothers*, working alongside legends Sydney Guilaroff and Bill Tuttle. She began working with make-up department head Bob Schiffer at Disney Studios in 1964 and the two collaborated on approximately 50 films in a 20-year span, and at least 10 of those films were with the same director, Robert Stevenson. Every child or adult who watched Disney films in the 1960s and 1970s experienced unforgettable characters created by the immense talents of La Rue, characters that will never be forgotten. The softly swept updo of nanny Mary Poppins, the frothy blonde bubble on Hayley Mills in *That Darn Cat*, the goofiness of *Herbie Rides Again*, *Bedknobs and Broomsticks*, *The Love Bug*, *The Apple Dumpling Gang* and *Pete's Dragon*. Whether Disney was filming a period piece or contemporary story, La Rue Matheron was the first choice of the studio, the directors and a long list of actors. Walt Disney did not like anyone passing the buck. Disney himself gave specific design instructions to La Rue for Julie Andrews wigs in *Mary Poppins*. The director (Robert Stevenson) had other designs for *Poppins*, but La Rue told him that Disney himself had given specific instructions. The director demanded that his instructions be followed and when Walt came to the set, he saw the way the wig was done. Disney confronted La Rue and stated that was not what he wanted. Caught in the middle (and not wanting to get the director in trouble) La Rue just said, "Yes, Mr. Disney, I'll fix it." Stevenson came and thanked his hair stylist for not telling on him. He could have been fired. He was very grateful.

Helen Hayes' loyalty to Matheron was so strong that she would not do a film unless her hair stylist was allowed to do the film. They remained close friends until Hayes passing. If La Rue was on a hiatus between films, she would often go over to Universal and work with her close friend Florence Avery, who ran the hair styling department at the studio. Through all the more than 50 films, La Rue also stayed in close contact with Debbie Reynolds (who gave her a gift of a gold watch after wrapping *The Apple Dumpling Gang*), Suzanne Pleshette, Jo Anne Worley and Annette Funicello. She remained friends with Annette from the time she was a Mouseketeer until she married, and was even at the wedding. One of her craziest and most loyal clients

was comedienne Phyllis Diller who loved the way La Rue would give her the freedom to have that wacky, exploding hairdo she was known for. Most stylists tried to smooth it down, but Matheron styled it the way Phyllis wanted it.

She loved her work and was never, never late—always arriving at least a half hour early. (Bob Schiffer became panic stricken and feared the worst the one time it happened.) Her daughter Kathy and granddaughter have followed in her footsteps and became hair stylists as well. After the passing of her husband Arthur, she retired in 1979 and moved to Hemet. She remarried but after a few years, she was once again widowed. Her son Tom passed away in 1999. She moved to Littlerock, Calif., and lived with her daughter and had a wonderful time telling her adventures and hilarious tales of the film industry to her children, six grandchildren and six great-grandchildren. It was a wonderful life and she was greatly loved by so many. Sadly, La Rue was taken from us by the effects of Alzheimer's disease on September 25. Services were private, but her daughter and granddaughter came to the Local 706 office and we had a wonderful afternoon sharing stories of her incredibly talented mother. They also brought the photos that accompany this article and some will go on display in the office, alongside her long-time partner, Bob Schiffer.

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EXTENDED FAMILY NEWS

**Marie Francesconi  
(1918–2010)**

Journeyman make-up artist Marie Francesconi became a member of our union in 1977, after spending many years at KCOP, Channel 13. Marie was the make-up artist for *Hobo Kelly*, one of the best loved children's programs of the 1960s here in Los Angeles. She was part of the original make-up and hair crew on the first season of *Magnum P.I.* in Hawaii and was a familiar face on the Universal lot, the Burbank Studios, Lorimar and Aaron Spelling productions, always there to lend a helping hand with almost every production during that period. Marie was truly one of the sweetest, kindest make-up artists who was always considered the "mom" of every crew she worked with she took care of everyone. She was a classically trained make-up artist who studied with Michael Westmore at Valley College and her wide range of talents and reliability kept her working constantly on *Harper Valley P.T.A.*, *Knight Rider*, *Knot's Landing*, *Manimal*, *Dynasty*, *Murder, She Wrote* and *Puttin' on the Hits* and dozens of other television productions. She retired in 1989 and moved to Bakersfield. After her loving husband Albert passed away, Marie became a resident of the Motion Picture Country Home in Woodland Hills. Marie passed away on August 17, and is survived by her loving son Gary Francesconi. Services were private. •

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## Mexico City



*This photo of theatrical hair stylist Roberto Rangel was taken in front of the Mexico City Opera House. Roberto was invited to work on a popular telenovela and brought along his Artisan to display proudly! It gave us the idea for our new page... "Where in the World is The Artisan?" Take a photo of you and your crew displaying the magazine in some exotic location or landmark and send it to us! It can be anywhere in the United States or the rest of the world—it's limitless! (The farther away, the more fun!) Photos should be sent via email to [susan@ialocal706.org](mailto:susan@ialocal706.org) in JPG format.*

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