

MAKE-UP ARTISTS & HAIR STYLISTS GUILD

# THE ARTISAN

*The Make-Up of*  
**GREY  
GARDENS**



SPRING 2009

# Spring 2009

*what's inside*



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# PRESIDENT

## FROM THE PRESIDENT

**May I sincerely say** right now that I truly value and thank each and every Officer and Board member who has contributed their time serving their Local over the last three years. We've faced difficult hurdles that have never before been experienced in our history, and there will definitely be more to come. It's just my personal opinion, but the challenges we face in the next few years will take some steady hands. Now we will step into a whole new realm—the "new media" which opens a whole new classification that will enable our members to find new sources of work. It's a brand-new entity unto itself. We need to know and honor our history, but we must change with the times, and it's vital that our own members bring fresh new ideas to the table and speak for the newer generations. The majority of our contracts have now been set for the next three years, so there will be no more major changes for a while. Upholding the Constitution, By-Laws and Working Rules while being socially and fiscally responsible to our own members and our surrounding community is what the Officers and Boards keep at the forefront. It requires participation, learning and being involved in the process. Presently, almost all Board members are actively working members, and they bring to the table a reflection of the members-at-large, some are department heads, some are day checkers. The average time commitment to a meeting is less than two hours per month. Virtually no one makes every meeting, but everyone tries to attend and honor their responsibility.

2009 is an election year. This is just to get your attention. The official announcement will be at the General Membership Meeting in August. Just start thinking about it. In the next few years, I can foresee some great changes in all areas of our entertainment business, and it will require 3D glasses to look ahead with side mirrors to watch where we've been. It's important to get fresh new ideas to mix in with the continuity of balanced representation.

When you first join, the couple of years in the union are daunting, to say the least. There is so much to learn and you don't know who to listen to. Whether they know the facts or not, everyone has an opinion and speaks as though they have the inside scoop. I've said it before, but if someone had even suggested to me 30 years ago that I might one day be the President of Local 706, I would have suggested psychiatric help. But as I got older I realized my need for involvement, to be part of the new generation who needed to fill the shoes of those who were retiring. In addition to the advantages of a strong union for defensive purposes, it is even more necessary to have an alert active union that enables members to take a constructive part in considering problems and determining policies.

Think about who your leaders are right now. Look at the first page of your telephone book. Are they people you would seek out for their advice? Do they represent you well? Do they have the ability to present facts clearly to you? Do you think you will be the one who can make dramatic changes to our union? Any way you look at it, you'll need to be involved in the process—get ready, get involved.

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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Since the first of the year, the IATSE and other unions and labor advocates across the country have been behind a major push to garner support for the Employee Free Choice Act. For those who don't know, this legislation if passed, will make it easier for employees to negotiate a union contract without the fear of retaliation or coercion from their employers. It will give non-union workers the opportunity to negotiate a union contract and not be afraid for their jobs by speaking up. Up until now, organizing campaigns have had an uphill battle because there have been no real penalties for companies who violate their workers' rights. If this passes, it will level the playing field and give employees the opportunity to work under a union contract, when the majority of those involved wish to form a union shop. From labor's side, this will be a great step forward in the fight for all workers to get a fair wage, with good working conditions and benefits. No matter which side of the fence you are on, if you would like to be better informed, please go to [www.freechoiceact.org](http://www.freechoiceact.org). Surf the Internet and study up on the subject, so you can make up your own mind and talk intelligently about the issue.

These last two seasons have not been ones that will be remembered as "banner years" for the film and TV industry here in Hollywood. With the writers' strike lasting 100 days in 2008 and SAG dragging their feet in getting a contract, our industry has not been reliable to say the least. Now, with SAG sending out ratification ballots for a possibility of a new contract, I hope and pray that we may be able to say soon that Hollywood is on the road to recovery.

No matter what happens with SAG, try to keep a positive attitude. I know that is easy to say but hard to do. Our Local, along with all the Hollywood locals, has been hard hit by a job slowdown that we have no control over. We are at the mercy of another union's agenda, whims and egos. Sort of

like a wildfire that's out of control.... You just have to let it run its course. If I have learned anything from my years as a make-up artist, it is that work will come to those who are persistent and patient, so try not to get discouraged.



“ It is important to be an advocate for yourself. ”

One positive note that I would like to acknowledge is the heartfelt generosity I have witnessed amongst our members during these slow times. Time and time again I hear stories about our members helping folks out who are shy on their hours, in need of money, or maybe in need of just a little TLC. It's amazing what a kind word and a few days of work will do for someone's mental well-being. Kudos to all of you who have given a helping hand to your friends and your peers. That's what unionism and "family" are all about!

Good business habits, along with an ethical approach to life are so important to you at work and at play. In my opinion, interaction with your peers and your production crew is the best schoolroom in life, and the positive knowledge you gather from these encounters can and will enhance your career. Whether you are working in theater, commercials, network television, motion pictures, episodic television or at Disneyland, become involved and never stop learning;

it is important to be an advocate for yourself, your craft and your union. As I'm sure you know, producers hire those who not only are talented, but who are responsible, organized and an asset to their craft and their productions.

Again, I pray that our industry will once again be on track, and all our members will be working this next season at what they love most ... "Make-up and Hair"!

Please enjoy this issue of *The Artisan*.

Tommy Cole

Christmas Miracle Story

When our brothers and sisters of make-up artists and hair stylists go above and beyond the call of duty to help a fellow co-worker, they need to be recognized and appreciated. Especially when these fellow co-workers may not know you that well. They still went out of their way and called around to other members in order to see if they can help me to get my days before the holidays and approaching end-of-the-year deadline.

This is my story: I am a journeyman hair stylist and in 2008, due to a serious family tragedy, I could not work and had only acquired 100 hours by November. It was at this time, two months before the end of the year, that I was finally able to return to work. My goal was to earn an additional 300 hours so that I could fulfill the hours' requirement toward my pension. As you can imagine, it was an extremely difficult task due to the holiday season being around the corner and the new year to follow; most filming of shows were either down or were in the last few weeks of shooting and they didn't need extra help.

This is where I don't have the right words to thank and express my gratitude toward all of my friends of hair stylists as well as make-up artists, who tried so hard to squeeze me into their work schedule and their call sheets so I could get closer and closer to my goal. Your care during this time will always be appreciated. However, with all that, I was still short 75 hours, and it was one week to Christmas. Everybody was praying for me, that maybe somehow, a miracle could happen that I could make the hours, but for the most part, we were discouraged. How could I make my 75 remaining hours in the last week before Christmas?

That same day, I came home to a message on my answering machine. It was from my good friend, hair stylist Roddy Stayton. His message asked if I was interested in working on a low-budget movie that he just signed up for. He wanted me to be his second, and even better, they were going to start right away, December 15, and were scheduled to work six days that week. Now you can just imagine how I felt, like winning the Lotto, my Christmas Miracle came true! I made all the 75 hours that I needed down to the very last second.

For these acts of kindness, all of these friends deserve to be recognized and praised for their kind heart and understanding in my time of difficulty and need: Kitty Gonzalez, Kelly Beatty, Harriette Landau, Annie Maniscalco, Louisa Anthony, Helen Evans, Daniel Curet, Garry Allen and Roddy Stayton.

I would like to finish this note by telling you: Believe in your dreams and all of your wishes will come true. Amen.

Sincerely, your co-worker  
Anonymous

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choice for  
hi-def  
complexion  
perfection...

the look  
is in the  
finish.



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EVENTS

CALENDAR of EVENTS

2009

- June 7** Board of Trustees Meeting
- June 15** Executive Board Meeting
- June 20-21** IMATS-Pasadena
- June 21** Father's Day
  
- July 3** Fourth of July Recognized:  
Office Closed
- July 4** Fourth of July (Saturday)
- July 6** President Declares  
Nominations in Order
- July 12** Board of Trustees Meeting
- July 13** Executive Board Meeting
- July 20** Theatrical Meeting:  
Local 706, 7 PM
- July 20-31** District 2 General Executive  
Meeting: Orlando, FL 66th  
Quadrennial Convention,  
Tommy, Sue
  
- August 2** Board of Trustees Meeting
- August 10** Executive Board Meeting  
All Nomination Forms  
Returned to Secretary/Treasurer  
at Office
- August 16** Gen. Mem. Meeting  
Nominations From the Floor
- August 17** SF Gen. Mem. Meeting
  
- September 7** Labor Day Holiday:  
Offices Closed
- September 13** Board of Trustees Meeting
- September 14** Executive Board Meeting
- September 28** Ballots Mailed to All Members  
for 2010-2012 Elections
- September 30** Close Out All Phone Number  
Changes for Phone Book
  
- October 4** Board of Trustees Meeting
- October 12** Executive Board Meeting
- October 16** National Boss Day
- October 19** Theatrical Meeting:  
Local 706, 7 PM
  
- November 1** Board of Trustees Meeting
- November 2** SF Gen. Mem. Meeting
- November 9** Executive Board Meeting
- November 15** Gen. Mem. Meeting  
Election Winners Announced
  
- November 26 & 27** Thanksgiving Holiday:  
Offices Closed

GUILD

GUILD NEWS

**Make-up and cheese and wine and Santa too!** My final craft meeting on December 14, 2008, was held at the Cinema Make-up School. Leonard Engelman, Director of Education at the school, demonstrated some products from his TaUt Skincare Line. Sitting in were journeymen Belinda Bryant and Brad Look. The Perfectly TaUt Facial Masque was applied to half of their faces. Once set and removed, the difference was visible immediately. It's like an instant face-lift. Both Belinda and Brad agreed that their skin felt smoother and tighter. The Masque is available pre-mixed in a tube or in a powder formula which is prepared by adding a mixture of 50-50 water and aloe vera gel. The Perfect Brow Control, demonstrated on Michele Garbin, allows to separate, control and groom the brows and will last all day. We received a bottle of the TaUt Liquid Facial Cleanser, a Ph-balanced formulation that is mild enough to use every day, yet strong enough to remove the heaviest of make-up applications. TaUt is available at industry make-up stores and online at [www.taautskincare.com](http://www.taautskincare.com).

Journeyman make-up artist Eryn Krueger-Mekash introduced us to Crystal Gryniuk, VP of Marketing and Public Relations from ColoreScience: Micronized Mineral Makeup. Eryn has had a long relationship with Crystal and ColoreScience, and I became aware of this product when working with Eryn on the pilot *Glee*. You have to imagine dozens of dancers, take after take, and make-up that was not being sweated off.

Crystal and her assistant, Shannon Clark, did a great presentation, which at times brought you back to chemistry class: Minerals 101, mica, dioxides, zinc oxides, pigments, etc., but all in a good way. ColoreScience offers a wide array of products: sunscreens, primers/foundations, bronzers, lip colors, eyeshadows. They have two concealer palettes: Classic Corrector Kit, (which we all received, along with other goodies), and the Global Corrector Kit (for dark skin tones), which are great for carrying in your set bag. ColorScience is available in medispas, physician's offices, luxury resorts, spas and salons, or online at [www.colorsience.com](http://www.colorsience.com). You may contact Crystal at [crystal@colorescience.com](mailto:crystal@colorescience.com). She will be glad to answer any questions you may have.

We also received the new Olay Professional Pro-X Starter Protocol before it even hits the market. This is a three-part daily professional anti-aging kit, including age-repair lotion with SPF 30, wrinkle-smoothing cream and eye-restoration complex.

And in the spirit of Christmas, Santa came to town! Clayton Stang, (a non-member and not a make-up artist, but always there as a staple to sitting in for demos at craft meetings or classes), was our Santa. We had a white elephant gift exchange followed by a great spread of food and drink, courtesy of the Cinema Make-up School. A special thanks to Ron Vine from Cinema Secrets for supplying the Santa suit (free of charge).

Thanks again to all who have attended and helped out at my craft meetings in the last two years. Please keep it up by supporting your new Craft President John Goodwin in 2009. I hope you all had a great holiday, and I wish everyone all the best for the new year.

BY ROXY D'ALONZO  
journeyman make-up artist

CRAFT  
TIDINGS  
of Joy

New Craft  
Pres. John  
Goodwin  
welcomes  
everyone to  
first meeting.



Brad Look  
& Jane Galli  
begin to make  
up models.

Jane's work is  
projected on  
big screen.



Jane Galli's frost  
bitten, bug bites  
and gunshot  
wound.

Bill Corso  
applies bug  
bites to his  
model.



BY CHERIE HUFFMAN  
journeyman hair stylist (retired)

A collection of some of the finest hair stylists in Hollywood took place on Sunday, January 18, 2009. As the golden sun beamed down on a Westlake Village restaurant it shone on 13 Golden Gals. It was a luncheon organized by our great hostess, Vivian McAteer. It was long overdue as it had been a couple of years since the last one, and believe me, this one was great! Most all of the gals were retired, with a couple of exceptions. One of the highlights was Virginia Darcy telling some of her wonderful movie stories. At 89 years (looking more like 60 years), she was as witty as ever. She came all the way from Carpinteria. Shirley Dolle, Terrie Minasian and I came up from San Diego.

Enjoying the luncheon and friendship were Vivian McAteer, who received the first Hollywood Make-up Artists and Hair Stylists Guild Award for Period Hair Styling on Cher in *Tea With Mussolini*, tons of features and three Emmy nominations for her wonderful work in television. Virginia Darcy was known as Grace Kelly's stylist, even with all her years as a department head and an Emmy nomination. Carol Pershing (active member) spent many years on the TV series *M\*A\*S\*H\** and is still working on both features and television. She's received one HMAUHS Award, two Emmys and three nominations. Dorothy Byrne, who has been retired for 14 years and has never looked back, spent 99% of her work on feature films. Linda Trainoff was one of our most valued co-workers, side-by-side with the rest of us on so many productions—commercials as well. Dorothy Fox spent many years with Pierce Brosnan on *Remington Steel* and a lot of time with Michael J. Fox on all three *Back to the Future* films. Jo McCarthy retired after 30 years as a department head. So many beautiful hair-dos on many features were created by her wonderful hands. Shirley Dolle won an Emmy and was nominated twice more. She loved doing *Blade Runner* and *Dirty Harry* among so many others. Virginia Hadfield was the first hair stylist apprentice at Universal Studios and attributes her love for period hair styling and a lot of her craft to her mentors, Virginia Darcy, Peggy Shannon and Lavonne Spears. Kathy Blondell is still working and has probably done more feature films than all of us put together! She could be called the Queen of Feature Films (IMDb lists approximately 80 features). Melanie Levitt was there as our token make-up artist—a friend to so many of us and we admire her beautiful work. And I (Cherie) worked with Lana Turner, Doris Day, Ann-Margret and also won an Emmy, and was nominated for another.

Altogether, it was a grand day in which we plan to repeat every other month. And let it be known that these hair stylists know the difference between a beautiful, classic up-do and the fact that a ponytail is not an up-do. All deserve Life Achievement Awards for their contributions to the industry. •

## REDISCOVERING OLD FRIENDS



Top from back to front: Carol Pershing, Melanie Levitt, Virginia Darcy, Virginia Hadfield, Shirley Dolle, Cherie Huffman and Terrie Minasian. Middle left to right: Vivian McAteer, Linda Trainoff and Kathy Blondell.



From front to back on left: Jo McCarthy, Dorothy Fox, Dorothy Byrne, (Vivian McAteer missing), Linda Trainoff and Kathy Blondell.

## LOCAL 706 *Salutes*

THE FOLLOWING LOCAL 706 MEMBERS WHO HAVE BEEN NOMINATED FOR DAYTIME EMMY AWARDS

### Outstanding Achievement in Makeup for a Drama Series

#### *Days of Our Lives*, NBC

Gail Hopkins, Head Make-Up Artist  
Deidre Decker-Wilson, Make-Up Artist  
Joleen Rizzo, Make-Up Artist  
Glen Alen Gutierrez, Make-Up Artist  
Nina Wells-Orme, Make-Up Artist

#### *The Bold and the Beautiful*, CBS

Christine Lai-Johnson, Key Make-Up Artist  
Melissa Sandora, Make-Up Artist  
Allyson Carey, Make-Up Artist  
Jackie Brubaker, Make-Up Artist

### Outstanding Achievement in Makeup

#### *The Bonnie Hunt Show*, Syndicated

Joann Kozloff, Head Make-Up Artist  
Aimee Circosta, Make-Up Artist

#### *The Price Is Right*, CBS

Carol Wood, Head Make-Up Artist

#### *The Tyra Banks Show*, Syndicated

Valente Frazier, Make-Up Artist

### Outstanding Achievement in Hairstyling for a Drama Series

#### *General Hospital*, ABC

Kimber Lee Anderson, Hair Stylist  
Jonann Onorio, Hair Stylist  
Curran Crockett, Hair Stylist

#### *Passions*, DirecTV

Bobby H. Grayson, Head Hair Stylist  
Diane Martinous, Hair Stylist  
Kristine Tack, Hair Stylist

#### *The Bold and the Beautiful*, CBS

Kathy Weltman, Hair Stylist  
Carlos Pelz, Hair Stylist  
Linda Dalbec-Rasmussen, Hair Stylist

### Outstanding Achievement in Hairstyling

#### *The Bonnie Hunt Show*, Syndicated

Anna Maria Orzano, Head Hair Stylist  
Melanie Verkins, Hair Stylist



THE ARTISAN

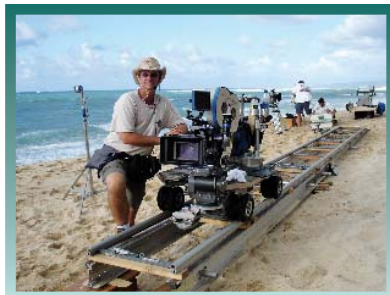
# LOST

## in Paradise

BY STEVE LA PORTE,  
JOURNEYMAN MAKE-UP ARTIST

**(Back Flash):** The setting full moon is in my view as the darkness fades. I'm being transported to the north shore of Oahu and the sun starts to rise and light the road ahead.

This is a late start today. Usually the trip to the set is in total darkness. Three hours later, I'm standing on a beautiful deserted beach with airplane wreckage all around me. It's hot and 14 cast members along with 30-something background players are sweating and burning in the sun. This is the set of *Lost*, a new series from ABC. I didn't work on the pilot which boasted to be the highest budget for a prime-time pilot about a group of plane-crash survivors on a mysterious island. We have 11 shows to do and I should be finished up by Christmas. That's just the right timing to go on to a feature after the holidays.



Five days working on *Lost* is like working six days anywhere else. With two other new series filming at the same time, my regular choices for help were depleted. The make-up trailer was small. The challenges were constant. My years of experience saved me. I was not only Department Head Make-up but also prosthetic specialist responsible for every make-up effect they would throw at me. Each show would only progress

by one day so beards, cuts, bruises and wounds became a continuity nightmare. Tracking every casualty on every cast member became an ever-consuming challenge. That was hard enough on the Island. Then the writers came up with this great idea called a flashback where we see our cast members in their past life in which they usually look younger, clean shaven and with less or more hair.

I've taken more than 22 gigabytes of continuity pictures to reference every bump, scrape and beard.

Over time most of our cast has developed certain character traits which have become identified with their characters. Locke (Terry O'Quinn) sports a scar under his right eye as a reminder of his ordeal while Sawyer (Josh Holloway) has an unlucky habit of getting into fights which leave him in a state of healing most of the time. Kate (Evangeline Lilly) is tanned and weathered while maintaining that "Network beauty" along with Sun (Yunjin Kim) and Juliet (Elizabeth Mitchell). Of course, all three women have had their share of scrapes and bruises. We also have a cast member, Ben (Michael Emerson), who probably holds the record for the



Aging John Terry

Beating Michael Emerson

Bearding Sam Anderson

Distressing Daniel Dae Kim

Changing Leslie Ishii

Charlie's arrow

John Gries aging

Stitching up Dominic Monaghan Accidents will happen

most brutalized guy on television. From season two through five, he's been hung up in a snare, shot through the shoulder with a crossbow and tortured and beaten by almost every Alpha-male in our little circle. And just when he's healed up from the last "ass whooping," along comes some other fist to open up another cut above his eye. I've almost run out of places to bruise.

The great thing about *Lost* is there really are no boundaries. As a character-driven show, we use every trick in the book to create but not distract from our Island inhabitants.

On any given storyline most observers don't even know how much make-up they're seeing or (missing). The subtle addition of character details, scars, dirt & healing wounds winds its way through every character. Quite often I have to create a casualty in advance with only a vague description of how it happened because the scene hasn't been written and is not due to shoot for several days or episodes. Such is the challenge of flashbacks or flash forwards which started in season three with Jack (Matthew Fox) suddenly wearing a beard.



Post fight of Matthew Fox



Terry O'Quinn after fall

I could not have done it alone. Make-up artist Mark Sanchez was in the trenches with me for the first two seasons. Emily Katz has since joined me for seasons 3–5. The hair department has been faithfully coordinated by Susan Schuler, season one, and Janis Clark, season two. Doreen Schultz joined us as Department Head Hair Stylist in seasons 3–5 with Tyler Ely at her side in season three and Rita Troy in seasons four & five. A huge acknowledgment belongs to our local Hawaiian make-up & hair artists who have helped us tirelessly through the jungles, beaches, rainstorms and long hours on stage.

Another thing I've stressed on our show is a certain degree of set etiquette. To help our readers, I'll list the top guidelines that I like to observe when working. I always wear a radio and monitor the AD channels. This keeps me ahead of the game. Quite often they will communicate directly to me in the trailer to avoid unnecessary door opening.

- Always be aware of the need to get your actors out of the trailer and to the set in the morning. It's OK to be social but keep it brief. You'll have all day to tell them that great story.
- Usually the morning make-up or hair session is the actor's safe place to be. It sets their mood and starts off their workday. Keep that in mind if you have visitors or want to share your personal problems which should be left at home anyway.
- Be ready to leave for set at a moment's notice. Don't waste time packing up all your stuff. Have a second standby case ready-and-waiting.
- Always let the ADs know when your actors are finished & have them notify you when the actors are departing for set. In addition, if an actor leaves the trailer unfinished, let it be known that you need them back.

- When you're on set, pay attention. Don't wander off to craft service out of hearing range or view of the set. If you need to step away, let someone know and if you have an actor's bag, pass it off to another fellow artist to cover for you. Let them know any issues regarding your actor—like, needs spritzing, lip balm, etc.
- Don't sit in the chairs at the monitors unless you have one with your name on it. That's for the director, producers, DP, etc. If you must see the monitor, do so discretely or try the sound cart. If you didn't do your job right before it got on camera, watching the monitor isn't going to fix it. And by all means, don't talk around Video Village. Take it elsewhere.
- Do your touchups early and only when needed. Don't annoy your actors or ADs by constantly running in for touchups. It makes them self-conscious and makes you look like you didn't get it right the first time. "Last touches" means just that. In addition, note the camera shot. Whether it's wide, close up or even on your actor, can save you some embarrassment.
- Cell phones OFF or on vibrate! Trust me. I've entertained the crew with the "Get-It-Out-of-My-Pocket & Turn-It-Off Dance" on several occasions. Enough said?

As part of my job I also find myself being a teacher as well. Often it's turning over a make-up to another artist or explaining a character effect as I apply it. I have to give confidence to the other artists as they carry out what I've passed on. One sure way to destroy this is to step in on a fellow artist and "fix" the make-up. This ruins the confidence between the actor and your associate. Unless you want to do everyone yourself and alienate your support group, I advise against this, what I call "Saving the Day" maneuver. It's just

bad form. The best way to pass on a make-up is to coach your artists from the sidelines before they attempt the make-up for the first time. Don't over-complicate things by making up some kind of secret-formula technique that only you can duplicate. I have several complicated casualty make-ups that I've had to share with my fellow artists. I establish the make-up, have them observe me during application and have them stand by with it for several days including touchups. If they need correcting, I pull them to one side and point out the details to address all out of eye and earshot of the actor. I then make a point to comment on the make-up in front of the actor all the while creating confidence toward my colleague. By multiplying yourself in this manner you can effectively be many places at once knowing that everyone is covered. In addition, if you ever have to call in sick, you can rest well knowing the job is getting done.

Working on *Lost* these past five years has taught me a lot about myself and my fellow artists. I know that it takes the right combination to keep a good team going and eight to nine months is a long time to be working in close quarters—the stress factors are numerous. As a department head it's my job to get the best out of every artist that I can. I learn and use their strengths to the advantage of the show. I avoid putting them in a bad situation. Sometimes I get all that I can and it's time for them to move on. That takes nothing away from them as an artist and we all need to do our best at what we do. Sometimes I feel like I'm in a giant chess game with production, the actors and my fellow artists just looking for the right moves to keep everyone smoothly in play. Sometimes it's an easy game and then there are the tough ones.

As for the upcoming and final season of *Lost*, I'm sure they'll be more beatings, beards, wigs, wounds, surgeries, aging & even lipstick, blush & eye shadow to keep us all busy. When it's all finished, I'll pack up my bags one last time and head home to the Mainland but a little piece of me will remain behind in Paradise. •

THE  
ARTISAN



# The Make-Up of Grey Gardens

by Vivian Baker,  
journeyman make-up artist

## What to do when the opportunity of a lifetime falls in your lap!! Pray and take it!!!

While I was working on a small independent film called *Loss of a Teardrop Diamond* in Louisiana, Bill Corso called and asked if I would be interested in taking on a challenge called *Grey Gardens*, shooting in Toronto, Canada. I knew he had been working and designing this project for some time. He had created Photoshop designs of the transformations of Drew Barrymore and Jessica Lange into Big and Little Edie Bouvier Beale. The Photoshop composites would become instrumental in the film's funding. Sadly, he would not be able to actually do the film but all the designs and sculptures

were already in the works, and he would be faithfully available for a pep talk throughout the filming.

Drew Barrymore and Jessica Lange had four ages to be achieved, the film spanned from 1935 to the 1970s. Drew would need to go from 18 years old to her early 60s, Jessica from her 40s to her 80s. Little and Big Edie were a cult favorite from the original documentary that came out in the '70s, also called *Grey Gardens*. Our job was to morph two iconic actresses into two iconic cult favorites.

The transformations would require extensive prosthetic make-ups to create the older years. Without the success of the beauty make-ups, we would not have the time period or the transition into the older looks to effectively tell the story and to keep the audience believing the transition. It was imperative that the beauty of the women be a thread through the span of time.

Canadian make-up artist Linda Dowds used a more opaque foundation, red lips and nails, a soft period brow, individual lashes and lifts for Jessica's youngest look, keeping her "true to the period." Her look for the 1950s was more translucent and natural, as she began to become more of a recluse. Drew's youngest look would be more natural with a distinctive eyebrow shape and red lips, then more of a powder finish, stronger eyebrows and eye shadow that would become her look for the older years. Linda and I were cognizant of the age, time period and the look of the real women when designing these make-ups. Every stroke was well planned.

Drew wore 13 facial appliances on her face alone for the older years of the film, the bulk of the filming was in the older make-up. Twelve of these appliances were Bondo Transfers, a system of thin adhesive appliances developed

by Christian Tinsley and applied in the same fashion as the tattoo transfers we have all come to love. I wanted to make the gelatin noses in the trailer so I could be particular about color and edges. Jenni Clark came on board the film to handle the prepping of the noses and appliances for both women.

Little Edie loses her hair from alopecia in the late 1950s, and we never see her beyond that time without a scarf and prosthetic make-up. The hair needed to be pulled back in a bald cap fashion so the scarves would hang correctly. I was only allowed three hours for the 13 facial appliances. More appliances were added when we saw her arms, then the full paint job, contact lens and teeth. I could not waste time in tedious bald cap prepping. I also found that if the hair was too stiff or too flexible, it would disturb the movement of

1935 - 1946



ages 17 - 29

1952 - 1956



ages 35 - 39

1956 - 1966



ages 46 - 49

1971 - 1977



ages 54 - 60

1935 - 1946



ages 40 - 53

1952 - 1956



ages 53 - 61

1956 - 1966



ages 61 - 73

1971 - 1977



ages 73 - 82



Drew Barrymore as Little Edie Bouvier in motion picture *Grey Gardens*.



Jessica Lange as Big Edie Bouvier in motion picture *Grey Gardens*.



From left to right: Jessica Lange as Big Edie ages 40-53; Drew Barrymore as Little Edie ages 46-49; Vivian Baker in action aging Barrymore.



The make-up crew clockwise: Nancy Warren, Linda Dowds, Sean Sansom, Jenni Clark, Jenny Arbour, Vivian Baker, Susan Hayword

her eyebrow and forehead. I would use Telesis 50/50 for the first inch and a half on her hairline, then used toupee clips to secure. Nancy Warren would begin to wrap the hair so it would lay flat. We then secured a wig cap over her head and cut off the band and I glued the thin stocking to her hairline and Nancy secured the rest of the cap to hold her hair. Then the appliances began: two blender pieces to create the balding head. The blender pieces graduated thicker toward the middle of the head. I think Bill did this originally to make sure the placement was correct but the extra thickness of the piece became essential to hold and create the balding shape. The eyebrow/forehead piece was the trickiest of all. It wrapped deep into her hair and the sides of her face and down to cover the brows and around the upper portion of her nose. Pleating was an issue, so Christian developed a fabric to release this piece. Everything about it was critical. Then the cheeks, upper eye-bags, lower eye-bags, gullet, upper lip and double chin. Then the gelatin nose was applied. Once all the pieces were applied, I sealed everything together with Blue Aqua sealer using a sponge.

Did I mention that Drew was allergic to alcohol? Fortunately, the painting with Skin Illustrator was on top of the appliances, therefore, not touching the delicate skin on her face. I would splatter about four different colors of Skin Illustrator, then finish off with the beauty make-up. I have never been so thankful for the perfect colors of Skin Illustrator. Even though the transfers were fast in application, there were still 13 of them and by the time I got to color, I only had a few minutes left. Her hands needed to be aged as well, and I used Green Marble Ager (a couple light

coats), then splattered Illustrator. She was never without polish. When we saw her arms we had some knotty pieces, we affectionately applied pieces called “cheese” that would go under her arm. We shot “French Hours” so there was no time for Drew to eat. She lost about 10 pounds the first week and a half. She was never late and never complained. I was so thankful for Drew.

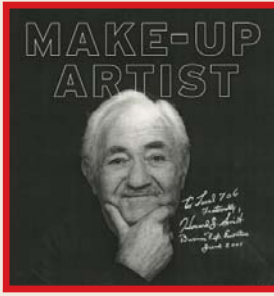
Sean Sansom and Linda Dowds did the aging make-up for Jessica Lange. Bill had a white wig made for Jessica, teeth, contact lens, and then a cloudy lens to add for the older years. She wore a forehead piece that covered her brows, two nasal labials that were transfer pieces, a silicone neck made by Ritchie Alonzo, and the nose. After the test we decided that we needed a bald cap, but again, there was no time for a cap, so Sean made a hairline piece from latex. It would go under the wig so edges were not critical; then eyebrows and a great paint job. Jessica’s pieces did not overlap and were designed to push her own skin and force it to wrinkle—a genius design. Jessica wore a fat suit that the costume designer made, but when we saw her arms, Sean added large “cheese” pieces and stipple aged her chest area.

Linda Dowds was also the Make-up Department Head. She has an amazing collection of research from her vast career. She has collected magazines and literature from all time periods and has color-copied and sleeved all the images into binders according to each decade. “My most favorite is period work and the research,” Linda says. She created a binder for *Grey Gardens* that encompassed each time period, and a binder was given to the director along with the make-up artist that would be doing the background. She also had

a list of all the colors of lipstick from Revlon and the year they came out, so she knew her colors well and pre-selected all the colors to be used for each year to be filmed. She had all the facial hair groomed and boarded onto foam core, so the artists could choose easily what would go best with the face before them. Linda gave specific instructions so her team of artists could create the background to be believable and keep the audience in the time period.

Jenny Arbour was Hair Department Head and Nancy Warren was her key, both from Canada. Jenny has a beautiful hand with styling that is so natural; Nancy is a wig maker, a much-needed combination of skills for a film of this nature. Drew wore her own hair in her youngest look, a wig in the next time period, and a special “cutting wig” for the alopecia scenes. What a challenge to establish a hairline as distinctive as Drew’s then have to re-create that hairline with a wig. Jessica wore wigs for all her years.

HBO was kind enough to give me a private screening of *Grey Gardens*. As I left the offices, I remembered back in my early years as a make-up artist. *The Elephant Man* was a film that had always been a benchmark for me. It was a movie that really could not have been told without the help of the make-up to allow you the experience the hideousness and beauty of Joseph Merrick. Visual becomes critical to the experience. As I left the theater I realized that I had been a part of such a film, a film where the ART and CRAFT and SCIENCE of a make-up artist was needed to tell the story. What an honor for Bill Corso to have called me. •



# Local 706 Diamond Jubilee

# & Award Presentation

EDITOR'S NOTE: CONTINUED FROM WINTER 2009

**The following are excerpts from the presentation, read by *Celebrity Actor* presenters at the 60th Anniversary Diamond Jubilee and First Diamond Award Presentation for Make-up and Hair Styling, Local 706 IATSE, on November 2, 1997, in the International Ballroom of the Beverly Hilton Hotel, Beverly Hills, Calif. It was written by Howard J. Smit and Byrd Holland and co-hosted by Local 706 President Janice Brandow and Business Representative Alan Fama.**

Anyway ... the actors who did stay around, did something wonderful. They invented stage make-up and hairdos. Yes! Actors and actresses invented make-up and hairdos!

It says so, right here!

And they were good at it! Then silent movies came along ... and you know what? They kept right on doing make-up and hair. Dark eye shadow for actresses and dark lipstick and eye shadow for everybody!

In the early 1920s, the silent movies had become very popular, but there were a lot of actors looking for work. So, between jobs, several actors who were good at applying make-up offered their services as make-up artists to their fellow actors and actresses. Yes, you heard it right, the first Hollywood make-up artists—and the actors have tried to keep this a secret—were actors!

Soon these actors were joined by two wig makers, Louis Santee from France and George Westmore from England. They used hair dressers from the beauty salons, and later, these hair dressers would rightfully be called hair stylists.

History was further made when these first actors, now make-up artists, were applying body make-up to some female extras. It was a job and somebody had to do it. One of these make-up artists got a little over-exuberant, after all, he was an actor too. This female extra gave out a hoot and a holler, and from that day on, women did the body make-up. Later, they would be classified as such, becoming members of Local 706.

It was now 1930, Hollywood was booming, and the make-up artists' and hair stylists' contributions to the motion picture industry

was well established, but they were not recognized as a part of organized labor. They had, however, formed their own separate groups: The Make-up Artists Association and Hairdressers Club.

The American Federation of Labor refused to recognize these separate groups—the A. F. of I. was for laboring men. However, a sympathetic A. F. of I. union, the scenic artists, recognized these artisans and brought them together into one group. Now, for the first time, the make-up artists and hair stylists became a part of organized labor.

Later, they were invited to join another union local, which they did—the Brotherhood of Painters. After all, they used brushes too. They were now called the Make-up Artists and Hair Stylists Local 731 of the International Brotherhood of Painters.

In 1937, Herb Sorrell, the painters' business representative, along with other A. F. of I. union locals, known as the Conference of Studio Unions, had repeatedly asked the studios for better working conditions and had been repeatedly stonewalled. So these studio unions went on strike—all except the locals of the IATSE, which included one of the first locals—the Camera Local.

The IATSE, better than anyone else, must have known that for cameras to

continue rolling, they would need professional make-up artists and hair stylists. So the IATSE offered the make-up and hair people a charter. The strike soon ended.

Once again, history was made, 60 years ago—the artisans of make-up and hair became Local 706 of the IATSE, make-up artists and hair stylists. It had all started 15 years before, in 1922, with a handful of actors and two wig makers. It's now

1947, the war is over. Musicals remained popular, and make-up artists and hair stylists did outstanding beauty make-up and hair styles—which, of course, continues today.

Monster make-up, as it was called then and today, was as popular as ever. New techniques and materials were constantly being tested and used. Even before the war, in the 1930s, Cecil Holland, for his *A Midsummer Night's Dream* fantasy animal make-up, and Jack Pierce, for his Frankenstein's monster make-up, were innovators in the development of special make-up and special make-up effects. To this day, we recognize them as pioneers.

Hair stylists Edith Hubner, who did Jean Harlow and Garbo, Nellie Manley, who did Marlene Dietrich, and Joan St. Ogar, MGM Department Head, are also considered pioneers for creating the hair styles that glamorized Hollywood.

In 1947, and in the following years, the studio locals were all joining IATSE Local 706 which had union jurisdiction all the way to the eastern seaboard states. Yes, things were really going well, except for one thing ... there were no johns. That's right, no johns—no restrooms on location for the crew, just the woods and wherever they could find a secluded spot when nature called.

Hey! This was 1950 and still no johns? They had complained—mind you—all the locals had complained. Finally, one local said, "enough is enough"—and did something about it. That local was 706.

In the history of organized labor, there had never been a potty strike, but they had one now! No potty—no make-up! No potty—no hairspray! And, thus, the Honeywagon was born.

For 16 wonderful and glamorous years, young and talented actresses were presented to the industry at a lavish social event, called the Deb Star Ball. For the first three years, it was held at the Ambassador Hotel. Then it was decided that the event would be moved to the Hollywood Palladium, where it remained for the next 13 years.

The studios cooperated fully in helping to select potential debutantes. The final 12 were selected by Local 706. The debutantes' make-up and hair styles were done by members of Local 706; and these young ladies were presented at their finest, as candidates for stardom.

Bob Hope was the sponsor for the first three Deb Star Balls. Then, in 1956, after moving to the Palladium, Clairol became the sponsor for the next 13 years—presenting the Deb Star on national television.

Many of the debutantes did achieve stardom in film and television. To name one, in fairness, we would have to name them all. But, if we may be forgiven, we will name just one. She was one of the first ... a studio contract player ... and when she entered the dance floor, everyone thought she would become a star. Later—on another dance floor—this time with Bill Holden, she proved everyone right. Her name is Kim Novak, and the movie was *Picnic*.

For Local 706 and all who attended ... the Deb Star Ball remains a fond memory in the history of Hollywood.

(In 1953, Howard Smit, then President of Local 706, gave the industry the Deb Star Ball. It was his brainchild, and the annual Deb Star Ball is part of the history of Local 706.)

Remembered here tonight are the handful of actors and two wig makers, and all of those who followed—who fought for this local ... giving their time, their hearts, and their energy. This local has grown and prospered and will continue to do so.

A wig maker came from England named George Westmore, who dedicated his life creating a family tradition of make-up artists and hair stylists. A tradition that is now in its fourth generation.

This powerful dedication flowed not only through the Westmores, but from Festus Phillips to his three sons and granddaughter. From Harry Pringle to his two sons. Mel Berns, Senior, to his son. From Joe Norin to his son and two grandsons. From Ray Romero to his son. From the three Forgette hair stylist sisters to three daughters and one granddaughter. To Agnus Flanigan and her granddaughter, and all the other family-taught hair stylists and make-up artists.

For this local, this is a dedication from its founding members, who thought enough of their profession to pass on their very best. This local and all its members remain dedicated to advancing their skills ... to meet the demands of the technology of today ... and this local, 60 years young, is ready as it moves into the 21st century. ●

**In 1953, Howard Smit, then President of Local 706, gave the industry the Deb Star Ball. It was his brainchild, and the annual Deb Star Ball is part of the history of Local 706.**

THEATER

THEATER NEWS

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

**“I’m a make-up artist (or hair stylist ...) and I work at —, and they are cutting my hours; where else can I work?”**

Hey—we’ve all been there. Very few of us have worked at one place, for one employer, for our entire career. It’s not like the “Old Days” where you went to apprentice at a major studio and worked there from cradle to grave. Things are better now—and harder; we all have to be “on our game,” have the skills and job knowledge to keep us competitive in the Industry, and be able to milk the experience from every job/show/venue that we work; you never know when that one little trick that you learned on one show is going to save your butt on another!

Our members working in the non-roster categories—Theme Park, Theater, Pink Contract, Regional, and Network Television—have the disadvantage of not being able to work on roster film or television projects, but they have the definite advantage of being able to work in other non-roster categories when they are “in between” their regular gigs. Non-roster department heads rely on this pool of available talent for part-time work on their shows: the Los Angeles Opera loves to pilfer theme park hair stylists and network TV make-up artists for its productions; the soaps often have ‘Big Days’ and bring in extra hair and make-up helm; most of our regional members are “jacks of all trades,” and are equally comfortable in a theatre as they are on a television series or film set.

When you are working on someone else’s show, remember: YOU are a guest. Show up on time. Be sure to bring the tools and equipment (and your ID) that you were asked to bring, listen to the instructions, and if you have a question—ask. Do the work that is asked of you, to the best of your abilities. Tidy up, complete your timecard and start paperwork, and when told to go home, say “Thank You”—and leave! “Know Your Audience.” Keep talking to a minimum. Don’t start a conversation with the principal actors. Avoid texting or cell phone usage. Don’t tell a joke unless you wouldn’t mind repeating it for a room full of labor relations

studio executives at a later date (*Trust me, it’s never as funny in an audience of lawyers as you thought it would be...*).

Remember, the show that you are currently working on will eventually go out of style. The variety shows were a mainstay of the TV/Tape contracts, and they’ve been gone for years. There are only four soaps shooting in L.A.; there used to be eight or more. Game shows are nearly extinct, as are the talk shows. Disneyland has doubled their workforce in the past three years, while ballet and opera companies are cutting back their staffs and crews. We have to be flexible, we have to think ‘outside the box,’ and we have to be open to new experiences—otherwise, we wither and die as artists.

Union members hire other union members first—in preference to non-union. If we are all going to survive the current economic storm, we are going to have to band together, close the ranks, stand shoulder to shoulder—and remember our fellow union members when it comes to hiring. We have skills, experience, and knowledge on our side; we sometimes just have to take that leap, and learn to utilize them in different venues—slightly outside of our comfort zone.

If you are interested in working in theater, read my column in the *Monthly Bulletin Board*. If you are interested in another classification, call me (or Sue or Tommy) at the Local 706 office and let us explain the parameters to you. Attend meetings!! Use your union telephone books!! You have every Local 706 member at your fingertips—and if someone calls you asking for a job, be kind—you may be calling them next week... ●

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Maddox Shae Fong

**New Arrivals**

Hair stylist **Shay Sanford-Fong** and **Kenny Fong** announce they are proud parents of a new baby. **Maddox Shae Fong** was born on March 20, 2009, weighing 7 lb 2 oz and is 19½ inches long.

Araya Semhar Tekeste



Hair and make-up artist **Cole Patterson** announces the birth of her daughter. **Araya Semhar Tekeste** was born December 22, 2008, weighing 8 lb 10 oz and is 21 inches long.

**In Memoriam****Barbara Kaye Minster (1940–2009)**

It is with great sadness that we must report the passing of our dear sister, journeyman hair stylist Barbara Minster. Barbara joined Local 706 in 1977 and had a wonderful career working on some of the most popular television series. Best known for her work on *Knot's Landing*, *White Shadows* and *Star Trek: Voyager* and *Deep Space 9*, Barbara continually showed the greatest sense of humor and compassion for others. She had a unique ability to work with temperamental actors and keep them secure by knowing she was always close by. Back when



**Barbara Kaye Minster with her 1994 Emmy Award for Dr. Quinn, Medicine Woman.**

most people would give an actor a small, easily packed mirror to check their make-up or hair, Barbara gave them the big, unwieldy Rembrandt mirror. Although everyone hated carrying the big mirrors, eventually, everyone had to follow her lead. One day on *Knot's Landing*, the ensemble of actors became so obsessed with their touchups, the cinematographer could only see a room full of make-up artists, hair stylists and Rembrandt mirrors. He could not see any actor's faces. Later that day, Barbara had 8"x10" headshot photos of each actor pasted on the back of each mirror. You still couldn't see the actor's real faces, but at least the DP could figure out who was standing on their marks. (The crew didn't stop laughing for days.) Barbara loved her union and served on the Executive Board for approximately 10 years, and the Board of Trustees prior to that. In 1993, she submitted an idea to the Executive Board to move the General Membership Meetings to Sundays, and that practice is still in place. Barbara won an Emmy for her work with the team of hair stylists on *Dr. Quinn, Medicine Woman* (1994) and was nominated twice more with the hair styling teams for *Deep Space 9* and *Voyager* in 1995 and 1996. She is survived by her loving husband of 47 years, Marty (retired teamster); her son Scott and daughter Natalie ("Nina"). Barbara Minster passed on January 15, 2009, after a courageous battle with lung cancer. Graveside services were held January 25 at Groman Mortuaries in Mission Hills, California. May she rest in peace.

**Fay Kelly, My Beautiful Flower**

My beautiful flower, wherever she went, whatever she did, she pollinated the environment with love and beauty—that who and what she was, love. You knew when you were working with Fay Kelly, you had the best that Local 706 had to offer. What she did poured over to you, the trailer was calm and peaceful, she came to do her best, she loved what she did, the flower always greeted you with this big smile, even when she had to pull out one of her beautiful fans to cool down.



**Linda Stevenson Khan, Wynona Price, Geneva Nash-Morgan and our lovely friend, Fay Kelly (all IA 706 journeymen), at the African-American Film Market Place/S.E. Manly Short Film Showcase. This was a panel discussion for 706 union make-up artists and hair stylists. Wynona was a panelist, Geneva was the moderator and Fay and Linda were guests that evening.**

What a joy. She knew what she needed and always had what it took to make her day right like a Girl Scout—"always prepared." She was the first one to work, sitting there with her oatmeal and turkey bacon. When she saw me in the morning she always said, "Morning Poppa," as only she could. I met the flower, Kelly, in the late 1980s or early '90s. I was in the business and she wanted in. I said to myself, "706, get ready! You have a classy lady-in-waiting." We finally got the opportunity in 1992. I was doing a film, *Deep Cover*, which is now a cult classic, a wonderful film directed by Bill Duke, starring Laurence Fishburne and Victoria Dillard. Having worked with Bill before I knew I had to pull together a crew that could get the job done. This was my flower Kelly's time. I needed no nonsense, just talent and tenacity—there was Fay Kelly, Erma Kent, Ms. Ann Wadlington and Mr. Ken—we rocked, everyone secure in who they were. We prayed for God to direct us and keep us strong, we had a big job to do. The rest is history—we had fun, we laughed, we cried, we froze, and we did one heck of a job, the Flower was in her element. I was Mr. Ken at that time, "Poppa" came later. After that job, she was with me as much as possible, learning, growing, preparing herself for that day she'd be running her own show. Those of you who were blessed enough to have worked with Fay Kelly know what I'm talking about, the Flower was no joke—took it all in and ran with it, totally professional, knew how to dress, the body of life. When I needed a date she was it, she made me look good whether it be work or socially. Thank you beautiful flower for coming into my life and spreading your love potion on me and those blessed enough to have shared the stage with you... —Poppa

With great sadness, we must report the passing of our beautiful, elegant and always professional sister, Fay Kelly, who passed away on April 20, 2009. At the time, "Kelly" was working on the television production *Lincoln Heights*. Her passing was completely unexpected and at this time, the coroner has not given any information as to the cause of death. Anyone who ever met Fay will always remember her gentle but direct, always kind, professional and uplifting presence. She brought everyone to a higher level of excellence, her deeply spiritual beliefs were practiced, her kindness and humor made the hard work easier. Fay joined Local 706 in 1996 and she was deeply proud of her union membership. Known for her talent on all levels of hair styling, she was greatly in demand—her beautiful period craftsmanship on *Lackawanna Blues* gained her an Emmy nomination in 2005 (with Charles Gregory Ross). Her work on *B\*A\*P\*S*, *Sleeper Cell*, *Con Air*, *Constellation*, *Bring It On: All or Nothing*, *Family Matters* and *Just for Kicks* showed her great diversity of craftsmanship. Kelly was so deeply loved by so many, and she will always be in our hearts, and will be so terribly missed. She is survived by her mother Mildred; three sisters and her cousin Gloria. —Kenneth Walker

**Jean Bledsoe (Rapollo)**

We have just learned of the passing of Jean Bledsoe Rapollo, one of our first Los Angeles-area theatrical hair stylists who worked for many years at the Ahmanson Theater. Jean became a member of Local 706 in the late 1980s when both she and her Local 33 member husband, Steve Rapollo (a prop maker), worked on *Phantom of the Opera* and *Show Boat*. Originally from Dallas, Texas, Jean was a dancer who toured internationally with *My Fair Lady* and *The King and I*. After retiring from dancing, her hair styling skills kept her working in the theater. Both Jean and Steve loved the theater, enjoyed traveling on cruise ships and were happily married for 45 years. Sadly, Jeanne became ill and passed away about six months ago, but we were not notified at the time. When Steve also passed away just recently, the family called to notify us of the passing of this wonderful couple. ●



**Jean Bledsoe Rapollo with her husband Steve Rapollo.**

## Beware the Wolfman Jack



*Make-up artist Byrd Holland is suddenly attacked by Wolfman Jack (Bob Smith) during a record album cover shoot in 1972 for RCA. Holland created the Wolfman's make-up out of mortician's wax, spirit gum, tissue paper and joke shop vampire teeth. (Photos by Ron Raffaelli)*