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MAKE-UP ARTISTS & HAIR STYLISTS GUILD

# THE ARTISAN



SPRING 2011

# Spring 2011

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Baby Akina Sky Wedding

Cover: In solidarity at a labor rally in Los Angeles



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**Even though there are times when you want to scream**

if you hear one more story about how members do horrible things to each other, there are days when we should smile and realize that the majority of our people truly are giving, nice, intelligent humans who open their hearts and help each other when a need arises. Those are the people we love to be around, to work with and befriend. Those are the people who perpetuate what is good about this business, who share whatever little they have and make the day better for someone else.

At the beginning of the year, there was a rash of thefts that left some of our members in dire straits. Cars were broken into and even stolen with all equipment inside, storage lockers and make-up and hair trailers were the targets of thieves. These thefts always involved loss of their equipment and some lost absolutely everything, which in turn meant they had no ability to work. But each time, our sisters and brothers came through quickly and generously and donated whatever they could to help the distressed members get back on their feet. Not only did the members help each other, but our longtime friends who supply us with everything from cotton balls to lipstick and hairspray, stepped forward and offered a helping hand. It showed the positive side to social networking, and one of the instances where Facebook "friends" reached out and came to the rescue. Many of the people who donated had never met the member who needed help. In turn, those people who were helped got a chance to meet people they might never have known. It was pretty amazing to watch our members spread the word among themselves and the warmth of their giving.

Our make-up artists and hair stylists give and give of their time and talents to charity fashion shows, animal rescues, walk for miles and miles for every type of cancer, AIDS, Alzheimer's, MS, MD, autism, diabetes, underprivileged kids on sports teams, scouting, PTA, disasters in other countries. We volunteer our services to the Motion Picture Television Fund, march to support our brothers and sisters whose livelihoods are being threatened, do makeovers to help improve the lives of the abused who are starting their lives over again, and volunteer on holidays to feed the homeless.

For a lot of various reasons, many members have recently lost their Roster status. A few actually heeded the warnings that were written in our 706 bulletin and acted wisely. Again, they networked, let it be known among friends, and people responded. Even though everyone knows how difficult it is to get your insurance hours, the Roster status is a treasured commodity and no one wants to see anyone lose what took so many years to achieve. Even if they were only able to give one day of work, people responded to help save a career.

But many choose to ignore the fact that there truly are brothers and sisters in need. They will give until they bleed for every cause under the sun, but hoard jobs and trade them back and forth in little cliques. It's understandable to want to hire your friends, people whose work you know and are comfortable with. But once in a while, it's a good idea to reflect upon the reason we are in a union—to achieve by mutual endeavor the improvement of the social and economic conditions of our fellow union members. During the summer months when the majority of union productions are on hiatus, we always seem to have a surge of nonunion films that get organized into union productions. The majority of the time the predominance of crew is already union members, but often our own people will hire someone trying to get into the union, rather than help someone who needs to restore their Roster status. No one likes the fact that union members often have to work on nonunion productions in order to just feed their families. But if you do work on something you hope will get "flipped" union, please consider the fact that you have the ability to help a brother or sister get their career back into place. You owe it to each other, and you may make a new best friend.

SUSAN CABRAL-EBERT  
*President*



## THE ARTISAN

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

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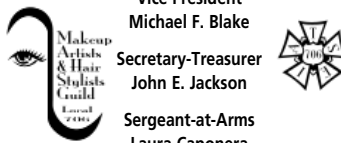
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In March, I had the opportunity to participate in a huge rally in Los Angeles supporting working folks in California, Wisconsin, and all over the country in their united fight against the erosion of the rights of labor to collectively bargain for union benefits and working conditions. All I can say is that it was quite a turnout! There were close to 20,000 union members and families who showed up to confirm their solidarity and union pride as they all marched from Staples Center to Pershing Square. It was quite impressive. Joining us during the event were Local 706 members Randy Sayer, Lydia Milars, Belinda Bryant, John Rizzo, Pauletta Lewis-Irwin, Arturo Rojas (with wife Natalia & family), Deborah Huss-Humphries (with husband West & son Jake), Norma Lee (with husband Richard), and Soo Jin Yoon (with daughter Hana). Thanks to those named above and other 706 members along the route who came to give their support.

As long as I am talking unionism, this would be a good time to get down to some basic truths... Unions are in a fight for their political lives. If labor unions, or we collectively as the "IA," allow anti-labor dissidents or politicians to undermine the basic tenets of our hard-fought benefits and fair working conditions, we might as well call it a day, and go live on a farm and raise cattle. As Local 706 members working under collective bargaining contracts, we must be proactive and fight to keep from losing ground in the labor arena. To do this we must not only support our Local labor advocates, but we must support politicians who are labor-friendly, whether here in Los Angeles, Sacramento or Washington, D.C. No matter where you work, if you are working under a union contract, you enjoy benefits that have only come from hard-fought battles. Management didn't just voluntarily give you reasonable wages, OT, turnaround, and all the advantages that you enjoy on union productions; they were fought and bargained for. What you are enjoying today came from pain and sacrifices made by thousands of men and women who weren't afraid to take risks in order to maintain a fair and comfortable standard of living for all working people. No matter what your political leanings, you must fight to protect and preserve what we have gained through the years; if you don't, our future artisans will have a very rough road ahead. Their and your future well-being is in your hands.



“ We must support politicians who are labor-friendly. ”

Now on a lighter note... As the International is seriously trying to go green, so are we at Local 706. As many of you know, we are now emailing our Bulletin Board to those of our members who wish to receive it electronically. As we go forward, there will come a time in the not-too-distant future where the majority of you will receive most everything from our office via email or through our website and you will be contacting us the same way. Being environmentally proactive, we are not only saving money for our Local (your money), we are asking you to be smart consumers. Via email you may receive not only clear, portable correspondence, but you will be able to receive time-sensitive information that may need immediate attention instead of getting it the conventional way—"snail mail." You are living in a great time. Just think—your world is now, just an Internet away. With the push of the buttons "send" and "receive," you have it all at your fingertips.

I received an email earlier this year that hit me as being relevant to how so many of us live and react to life's pressures... The story went something like this: "One day, a gentleman hopped in a cab and while on route, his driver slammed on his brakes, skidded, and barely missed another car that had abruptly changed lanes. The driver of the other car whipped his head around and yelled something unprintable at them. His taxi driver just smiled and waved at the guy. When queried by the passenger why he reacted so nicely, he explained what he called, 'The Law of the Garbage Truck.' He said that many people are like garbage trucks. They run around full of frustration, anger and disappointment... 'garbage.' As their garbage piles up, they need a place to dump it and sometimes you are the recipient. Don't take it personally... Just smile, wave, wish them well, and move on. Don't take their garbage and spread it to other people. The bottom line is that successful people do not let garbage trucks take over their lives. So, love the people who treat you right, and pray for those who don't." Pretty simple... "Life is 10 percent what you make of it and 90 percent how you take it!" (Author unknown)

I hope you have a garbage-free day that carries on for the entire year.

Please enjoy this issue of *The Artisan*.

Tommy Cole

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

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*Poudre Compacts* provide an ultra-light finish in two elegant ensembles. *Bella Compacts* include 10 classic natural beiges, plus *Colorless* and fashion-styled *Banana*. *Mojave Compacts* are designed for olive to brown complexions in 8 warm and golden brown hues. Perfect for all skin types and ideal for all media.



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### Camera Ready Poudre Compact Palettes

*MediaPro Poudre Compact Palettes* are indispensable for bridal, fashion, film or HD broadcast. Finely milled components are light-weight, matte and sheer. *Bella Palette* (left) includes delicate fair to olive shades, plus *Colorless* and *Banana*. The *Mojave Palette* (not pictured) contains beautifully crafted olive and brown shades that defy comparison.



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I created IMATS for professional make-up artists. My fellow 706 members were and always will be the show's core audience. As IMATS grows, I am committed to my original mission: to bring artists from around the world together to celebrate the art of make-up through information, education, access and the incredible inspiration of thousands of make-up artists gathering under one roof.

*Michael Key*  
Michael Key,  
Show Director



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**IMATS**  
INTERNATIONAL MAKEUP ARTISTS TRADE SHOW

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GUILD NEWS

## Una Note Di Speranza



A most magical event for a great cause helping the City of Hope included Local 706 members playing a huge role, doing what we do at our absolute best!

Debuting his Haute Couture Collection in a fashion show recently was Italian designer Renato Balestra and his team of family members. They were impressed with us and said, "You have exceeded our expectations—the professionalism, the organization, the precision—and the talent of the 706 make-up artists was better than in Italy."

To be a member of our Local is a privilege and to be a fellow brother/sister of such fine talent is a honor! Once again, I am proud to stand among Local 706 members. I thank each and every one of you from my heart.

Our dream team consisted of the following: Jeff Angell, Tym Shutchai Buacharern, Rocky Faulkner, Maggie Fung, Isabel Harkins, Geneva Nash Morgan, Vonda Morris, Polly Powers, Thea Samuels and Mark Starr.

I would also like to give a shout out to C.V.A. Cases for Visual Arts for donating 20 make-up stations for the day, Friends Beauty Supply for donating our expendables, Julie Hewett and Girlactik for the generous, beautiful goodie bags for the make-up artists.

Thank you, Carme Tenuta.



1. Polly Powers 2. Vonda Morris 3. Mark Starr 4. Maggie Fung 5. Jeff Angell  
6. Geneva Nash Morgan 7. Tym Shutchai Buacharern 8. Thea Samuels 9. Rocky Faulkner.  
Above: Italian designer Renato Balestra (blue jacket) and the make-up crew.

BY MATTHEW HOLMAN & CORINA DURAN  
*Journeyman, I.A.T.S.E. Local 706*

## The Biggest Loser Strike Fund Makeover

When it was decided to organize *The Biggest Loser*, the production team halted production and we were not able to work on the show. We walked the picket line and began talking with our crew. We even talked our families into walking with us! There were a lot of people who had children or no other source of income. After a week, it was beginning to affect the crew, so we decided to participate in a fund-raising effort to aid the crew who needed some help getting through this experience.

*The Biggest Loser* crew is a tight-knit group, so we set up an auction on eBay for a makeover at Matthew Ray Salon with Alison Sweeney's beauty team—Corina Duran and Matthew Holman. Kelly Wilcox, the winner of the makeover, flew in from Oklahoma. Her husband bid and won the makeover for her and also the lunch with Alison Sweeney and while in Hollywood, they went to a taping of *The Ellen DeGeneres Show*.

Matthew did a highlight using Goldwell Silklift Lightener, Top Chick Highlift, a haircut and beautiful blowout using KMS California products. Corina created an amazing daytime look for her, shared make-up tips and initiated her to individual lashes! Goldwell supplied all of Matthew's hair color needs and KMS California provided a gift basket to Kelly of all the products that Matthew used to create her style.



Matthew Holman and Corina Duran with eBay winner of the makeover, Kelly Wilcox (middle).

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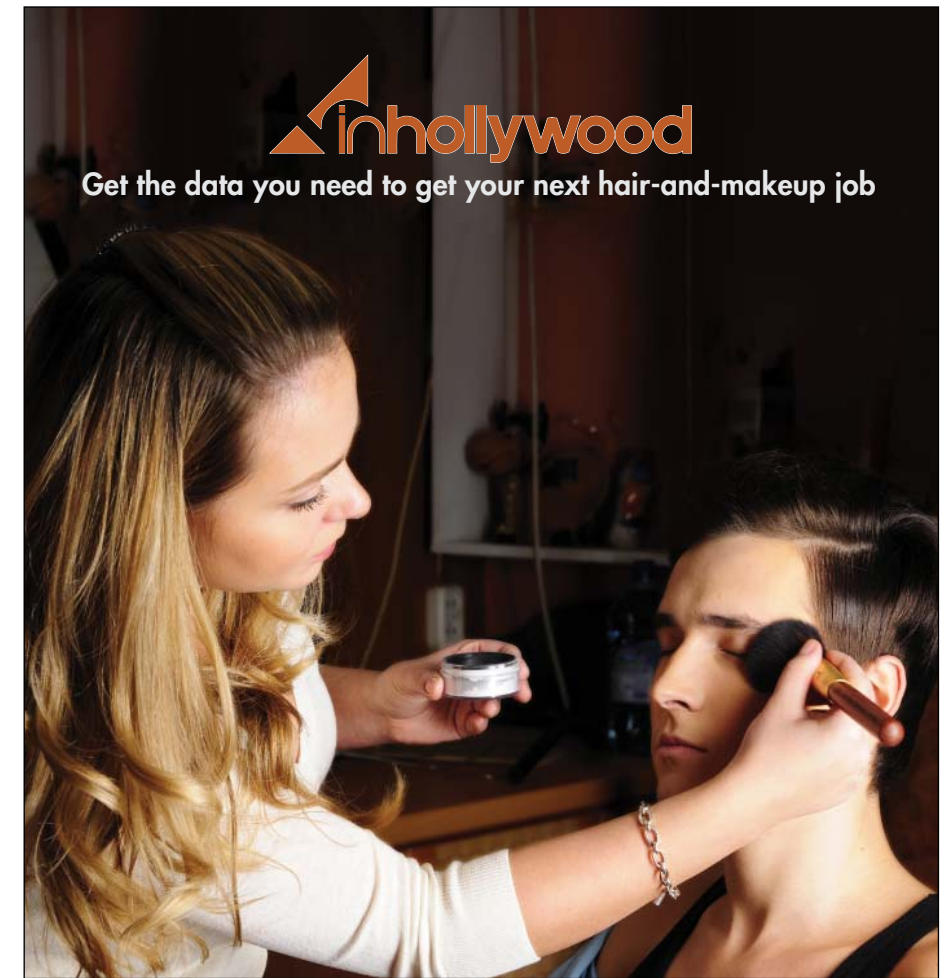
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# 2011

- May 22** General Membership Meeting  
2-4 p.m. Local 80
- May 30** Memorial Day  
Offices Closed
- June 5** Board of Trustees Meeting
- June 13** Executive Board Meeting
- June 25-26** IMATS Show
- July 4** Independence Day  
Offices Closed
- July 10** Board of Trustees Meeting
- July 11** Executive Board Meeting
- July 18** Theatrical Meeting 7:30 p.m.
- August 1** SF General Membership Meeting
- August 7** Board of Trustees Meeting
- August 15** Executive Board Meeting
- August 21** General Membership Meeting  
2-4 p.m. Local 80
- August 28** Primetime Emmy Awards Show
- September 5** Labor Day Offices Closed
- September 11** Board of Trustees Meeting
- September 12** Executive Board Meeting
- October 2** Board of Trustees Meeting
- October 10** Executive Board Meeting
- October 31** National Holiday for Make-up Artists  
Happy Halloween
- November 6** Board of Trustees Meeting
- November 7** SF General Membership Meeting
- November 14** Executive Board Meeting
- November 20** General Membership Meeting
- November 24-25** Thanksgiving  
Offices Closed
- December 4** Board of Trustees Meeting
- December 12** Executive Board Meeting
- December 23** Office Closes at 2:30 for Holiday
- December 26** Christmas Holiday Observed Monday
- December 30** Office Closes at 2:30 for Holiday



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**ABC has recently announced** the cancellation of two of its daytime dramas: *All My Children* and *One Life to Live*. This is a huge loss to the industry. First, after this year, there will be no “soaps” in production on the East Coast. Second, only the four West Coast productions now survive: *General Hospital* (ABC), *Days of Our Lives* (NBC), *The Bold and the Beautiful*, and *The Young and the Restless* (both CBS).

**The KTLA contract** has been fully ratified by the membership; the FOX agreements (KTTV/KCOP and Fox Digital) are in the process of being readied for ratification as we speak; CBS is still in negotiations. We have the Ballet San Jose, San Diego Opera, and Broadway San Diego contracts to negotiate this summer.

**Having just hosted the premiere** of Disney’s *Pirates of the Caribbean 4: On Stranger Tides*, Disneyland Resort has rolled out its new parade “Mickey’s Soundsational!” featuring drummers, dancers, and dozens of our favorite Disney characters. This parade will replace “Celebrate!



Concept art for Disneyland’s new “Mickey’s Soundsational!” parade set to open soon.

A Street Party” from 2009... The Aladdin show at the Hyperion Theatre, ElecTRONica, Fantasmic!, Princess Fantasy Faire, Jedi Training Center and Pixar Pals shows will continue to entertain throughout the year.

**Cirque du Soleil’s new** production, *IRIS—A Journey Through the World of Cinema*, is set to begin previews at the Kodak Theatre in Hollywood on July 21; the gala opening of the show will be September 25. At the time that this goes to print, no one has been named to work/department-head this production—yet.

**I often say that success** in this industry relies on two things: 50% skill, 50% personality. We need expertise, tool and product knowledge, experience, proficiency, etc., to deal with the many tasks that can be thrown at us in a given day. To this end, President Sue Cabral-Ebert has announced the Local 706 education classes for 2011. There is definitely ‘something for everyone’ to sharpen old skills, learn new techniques,

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

or network with peers. These classes are open to every Local 706 member in good standing (do not confuse these classes with the Contract Services Education, open only to Roster members). There are classes for make-up artists, hair stylists, and what I call the “non-denominational” classes—open to members of both crafts (“Know Your

“ We all pledged to hire union members first, this is so important when work is in short supply. ”

Contracts,” “Department Head Skills & Set Etiquette,” “Color Theory,” etc.). Two sets of classes are aimed primarily at those members looking to elevate or work in our Theater classifications. We also have great make-up craft and hair craft meetings planned throughout the year. As to our individual personalities, I feel that we all can work harder to be the type of member that others will want to hire more often.

Remember: we all pledged to hire union members first—in preference to nonunion members; this is so important when work is in short supply. If you are currently working, you are blessed; if you are out of work, consider coming to a meeting or taking a class. You may just be “out of sight, out of mind.” We want to see you!

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# IATSE TURNS OUT IN HUNDREDS AT L.A. RALLY

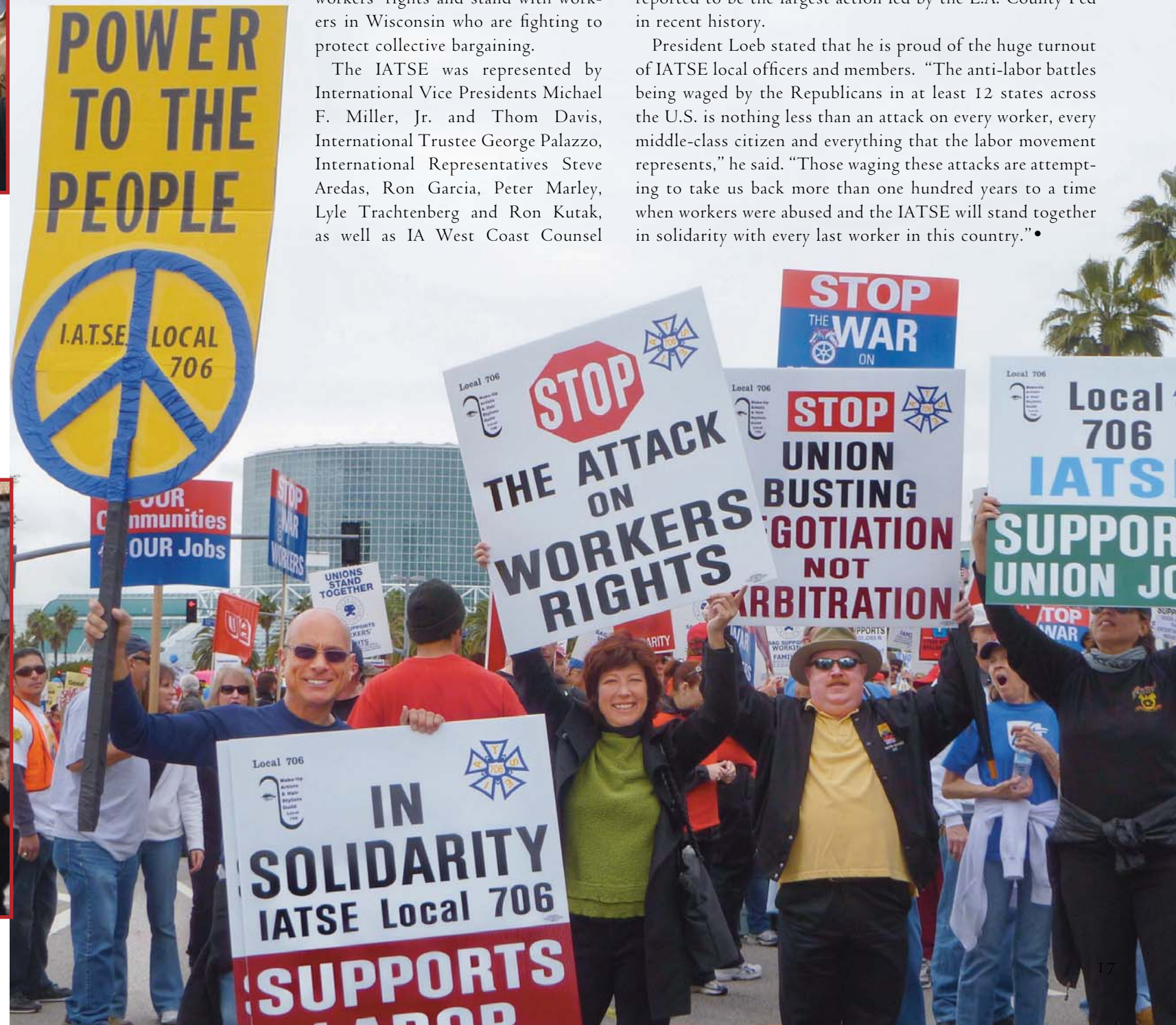
(Reprinted from the IATSE Official Bulletin)

Saturday, March 26—The Los Angeles County Federation of Labor held a rally and march through the streets of downtown Los Angeles with a reported 20,000 people who came out to demonstrate their support for workers' rights and stand with workers in Wisconsin who are fighting to protect collective bargaining.

The IATSE was represented by International Vice Presidents Michael F. Miller, Jr. and Thom Davis, International Trustee George Palazzo, International Representatives Steve Aredas, Ron Garcia, Peter Marley, Lyle Trachtenberg and Ron Kutak, as well as IA West Coast Counsel

Jim Varga, and staff from the IA West Coast office. Los Angeles-area Locals turned out their officers and members in the hundreds to join the march and stand shoulder-to-shoulder with other unions and working families in what is reported to be the largest action led by the L.A. County Fed in recent history.

President Loeb stated that he is proud of the huge turnout of IATSE local officers and members. "The anti-labor battles being waged by the Republicans in at least 12 states across the U.S. is nothing less than an attack on every worker, every middle-class citizen and everything that the labor movement represents," he said. "Those waging these attacks are attempting to take us back more than one hundred years to a time when workers were abused and the IATSE will stand together in solidarity with every last worker in this country."•



Photos of our Local 706 members who participated.



The cast of The Office

# Days at **The Office**

BY **KIM M. FERRY**  
**JOURNEYMAN**  
**HAIR STYLIST**

I laugh every day at work. How many people can say that? When you work with a cast of comedians, it is inevitable. My position began as department head hair on the second season of *The Office* in 2005. Thankfully, I was able to surround myself with very talented people. The first to join my team was Debbie Pierce. She is honestly the nicest person I know. Debbie and I worked in a very small trailer with two other make-up artists doing the entire cast (about 20) including any guest stars. We were very pleased to find that the cast was friendly and excited to have the opportunity to continue into another season. That made coming to work very easy. We didn't know at first how many episodes we had, but we were in it together and we would have fun trying to make the best episodes possible no matter how long we had. Our creativity was tested right away. We inherited looks that had been established in the pilot, but I wanted to alter them in subtle ways. Discussions were scheduled with each of the actors about their specific styles, and we made some slight changes in every hair style. As a collaborative effort, we tried hard to not lose the authenticity of the original look but we all wanted to make some cosmetic changes that would please actors and producers in the end. They trusted me so Debbie and I were able to facilitate their visions and also help their hair look more flattering in high-definition film, which is how our show is shot every week. Those cameras see everything! We often laugh about the early days being the 'little show that could' and cranking out 20-30 actors every day between the two of us.

Eventually, as more episodes and more cast members were added, we had to expand our hair department to add two more hair stylists. Currently, Shari Perry and Marie Larkin round out our team of four, and I feel truly lucky to have them. In our hair department, we truly are a team. We have split up our cast and we each look after specific actors while always being able to touch up and maintain any actors who do not sit in our chairs. We balance guest stars as well and fit them into any open chairs. We communicate and stay in sync keeping the days running smoothly. I could never do this show without these kind, skilled professionals. They are good friends and great hair stylists.

**The three most important tools I rely on for this show:** 1. True Religion hair dryer: very stylish



A meeting at the office



Choices, choices, choices

with two unique prints and it has great heat settings. It's really powerful without being too loud. It doesn't dry hair out after a whole season like other ones can. 2. Chi irons: I swear by my flat iron and the variety of curling irons size covers every style and shape I may need. They get hot instantly and with such a large cast, time is crucial. We have a lot of people to get through the hair chairs every morning. I don't have time to wait on an iron heating up. 3. Toppik: with high-definition filming, even an actor with full hair can have a white scalp that gets picked up on camera. By using the slightest spray from an atomizer, the problem was solved. It has no shine and stays in place well all day.

In our seventh season, we prepare to end our ties with our beloved leader 'Michael Scott,' played so charmingly and compassionately by Mr. Steve Carell. It is true how the saying goes: "The speed of the leader is the speed of the gang." He has always been a gentleman on set and off. He helps every woman out of travel vans on location and always appreciates what we, as a crew, do to help make the show every week. We laugh as we shoot all the crazy and inventive gags the writers have created for him.

This season is full of many high page-count scripts, exciting guest stars, Webisodes (that include music videos and a scary horror film), and wigs, wigs, wigs! In our third episode, "Andy's Play," Andy (played by the sensational Ed Helms) invites the entire office to his community theater production of *Sweeney Todd* in hopes that Erin will attend. Michael Scott tries to put his jealousy aside and enjoy the performance and Jim and Pam struggle with their choice having a baby sitter for the first time for a night out. The episode was a delight for me because I love creating and styling wigs! I was given the task late Friday night to design nine wigs that would be filmed on Monday morning! Two for "Mrs. Lovett," two for "Johanna," built three wig choices for "Sweeney Todd," even though they only wanted to use one in the end. I was given three different

visual suggestions in our tone meeting, and I had to give writer, director and producers options to choose from before filming began. They wanted to "line them up and look" before choosing "the one." Other wigs included a long messy wig, teased, colored, cut and dirt filled for the "Beggar Lady," a short, badly cut hair style for "Tobias" and a white pony tail weft that I cut from a Santa wig I had in my wig stock (in my garage) colored to match the grey-white blend the actor playing "Judge Turpin." All pieces were ready to go Sunday afternoon and I was really pleased with the end result. I hired three additional hair stylists to help apply and maintain the wigs and other character looks daily for our *Sweeney Todd* cast. They all did an amazing job. This episode was our biggest and it was a huge team effort. It was great to have many returning guest stars in that episode as well.

But no time to rest, we jumped right into our Halloween episode titled "Costume Contest." Everyone in the office gets a costume for the contest. Pam and Jim as "Olive Oyl and Popeye," Kelly as a "sexy clown," Michael Scott as "MacGruber," Oscar has full Afro wig, Gabe became "Lady Gaga with a blonde bow on top." And Meredith is a blonde-wigged "Snookie." Poor Meredith is always having accidents on our show. She even had her hair catch on fire! Yes, many wigs were flame-treated and styled for that stunt. I always have a few extra stunt double wigs just for Kate Flannery's character. I've found that Hollywood Toy and Costume is a great resource wigs late at night when you are told at the last minute, you need a wig due to schedule changes or rewrites. They are open late and have all the wigs I could need for Halloween. I was only given a few days to buy, design, cut, color, style and present them. But that is the way episodic television can be. I was also given the note that they should look like the characters did them. It can be a fine line on our show between our Scranton characters looking too perfect. Too good is not good. For Halloween they should not look as though a

Hollywood hair stylist helped them out but as if an ordinary person walked into a local costume shop and did their best at home. I do smile when I see people on Halloween dressed up as characters from our show! I find myself wanting to walk up to them and fix their hair styles at the party. But don't worry, I usually ask first.

After that episode was a show called "Christening." We had the opportunity to dress up our cast for a church ceremony. Each hair style was bumped up a bit and left to the creative flow of each hair stylists and their actors suggestions. It was fun to be a little more fancy than normal 'office' hair. We all got to go outside the usual established styles.

We continue to stay true to the fact that these characters are real people. They work in a small town in northeastern Pennsylvania. We would love to go to Scranton some day but have never filmed an episode there. I find myself pulling visuals of people and places from my hometown in Gurnee, Ill., and giving the feel of a 'small town vibe' to all the guest stars, day players and background. My team and I constantly keep in our heads "Midwesterner look" as our styling guide. When we welcome any new actors on our show, we explain to them about our high-definition cameras, fluorescent lights and our desire to make them look as good as we can while still being faithful to the documentary style the show is known for.

Our only chance to get glamorous or adventurous is in the gags. "Threat Level Midnight" was our 17th episode of the season, or our 143rd of the show. It was billed as a "mind-blowing and deeply personal film debut with action, romance, comedy and music!" We did everything in that episode! It was supposed to span 11 years and many of our actors had different hair lengths over the years so it became a big challenge to match everyone for each individual 'film' moment. There were music videos, sexy lounge acts, walks in the pouring rain, usual office attire, and I got to do my favorite deed ... build and apply several wigs on Steve. He is always so fun to put a wig on because he will just look

in the mirror, shake his head and laugh. Then he always thanks me sincerely, returns to set, and gives it his all every single take. He had several wigs in "Michael's Last Dundies" in which he and Will Ferrell co-hosted the event. Their characters made a short film before the awards ceremony began. In it Michael plays many of his office mates. I can honestly say in more than six years doing his hair, we never heard him complain once about wearing crazy wigs, having fake gum put into his hair, wearing Jamaican beads that I snapped in, or the many rain and wet hair gags that he participated in. I am forever grateful for the way he treated me and my hair team.

I think the hardest episodes for us were not the labor-intensive throughout the season but the last few we filmed. There were a lot of emotional moments as our cast and crew bid farewell to Steve. It is the end of an era. I found it hard to be sad because I knew he would have more time with his wonderful family. It is what he wants and has certainly earned. Being a mom, I can relate. But to lose the positive energy and good friend we see daily, well, that became a reality on his last day. There was not a dry eye on the stage.

An important part of what we do is to be a comforting force. I am grateful that I work with team that knows how to make an actor feel comfortable and truly listens to their opinions, then implements them. We strive to create a safe place where actors can sit, relax and feel calm. That became essential when we shot Michael's romantic proposal to Holly (Amy Ryan) and Steve's farewell. Hugs, Kleenex boxes and jokes can certainly help. We are very fortunate to go to work every day on *The Office*. Even though there are many changes ahead, I embrace them and know we will continue to do the best job we can and make fans of the show smile at home. •

Having a split personality



# HOT IN TV LAND



*Hotties from left: Jane Leeves, Valerie Bertinelli, Wendie Malick and Betty White (in front)*



**BY DEBORAH HUSS HUMPHRIES  
JOURNEYMAN & GUEST CAST  
MAKE-UP ARTIST**

**HOT IN CLEVELAND, SHOT IN FRONT OF A LIVE STUDIO AUDIENCE, IS TV LAND'S FIRST ORIGINAL MULTI-CAMERA SITCOM, STARRING THE MOST BEAUTIFUL, WITTY AND ICONIC WOMEN WE ALL GREW UP WITH—BETTY WHITE, VALERIE BERTINELLI, JANE LEEVES, WENDIE MALICK AND GUEST STARS SPANNING THREE GENERATIONS. NOW SHOOTING OUR THIRD SEASON AT THE CBS RADFORD STUDIOS, THIS ALL-STAR CAST LIGHTS UP THE STAGE WITH ITS WITTY BANTER AND CRAZY HIJINKS. THE SHOW IS PRE-SHOT ON THURSDAY, AND THEN LIVE ON FRIDAY.**

It all started when a group of girlfriends ("Melanie Moretti," a successful author played by Valerie Bertinelli, "Joy Scroggs," a famous eyebrow waxer to the stars played by Jane Leeves, "Victoria Chase," a soap opera actress played by Wendie Malick) were traveling together on a flight to Paris. By a strange twist of fate, their plane ends up in Cleveland. Realizing much potential and opportunity, they decide to stay and rent a house that comes with a caretaker named "Elka Ostrovsky" (Betty White). When these four ladies get together, it opens up a book of chapters with many intertwining paths. Our show casts some unbelievable guest talent. Mary Tyler Moore, Carl Reiner, Susan Lucci, Sherri Shepherd, John Lovitz, just to name a few. The show was created by executive producer Suzanne Martin, who also runs the show and comes up with a lot of crazy bits that the make-up and hair teams bring to life.

Although the make-up and hair departments deal mostly with beauty application, we have plenty of special days where we get to work our craft. Betty White's bright red wig, moustaches, beards, bullet holes, bruises, black eyes, goiter, all come into play when our writers get together. We like to keep our beauty make-ups classic. Concentrating on healthy skin and hair is job one. We usually prep the skin using Clarisonic systems for the face and under eyes. We prime the skin with Smashbox or Jan Marini primer, and moisturize with La Mer and Murad products. The foundation, contour, and highlight products we use are Make Up Forever, Dior, and Amazing Concealer applied with our Beauty Blender sponge. Girlactic and Tarte are the cream blushes we generally use. For eye-

*Clockwise above, from left: Betty White & Valerie Bertinelli, Susan Lucci (left) & Wendie Malick, Wendie as a reporter, Valerie & Bonnie Franklin, Betty & Mary Tyler Moore.*

brows, Senna, and L'Oreal mascara. Lipstick from MAC, lip gloss from Lorac, lip and eye pencils by Armani, lashes from Ardell and bronzers from St. Tropez. Depending on how our fantastic costume designer Lori Eskowitz-Carter dresses the cast and guests, we will apply bronzers to legs, arms and décolletage. The hair department stays with the classic-look theme with pieces, irons and quality products.

Working on this show is so enjoyable! It's great when you work with people who are professional and talented. I always look forward each Friday night after the show, to getting my script for the next week's episode so I can see who will be the next celebrity guests and how many special applications will be needed. The production itself runs great with super AD team Dennis Capps, Robyn Willey-Pratt and Cory Garcia. The whole crew is proficient, and all departments work together to create a smooth operation. In addition to myself, the make-up department consists of Lori Benson and Lisa Ashley sharing department head credits. The hair department is Kim Urgel and Cydney Cornell sharing department head credits as well. All department heads share in the beautification of the four main principles (Betty, Valerie, Jane & Wendie). Oh yes, these four ladies are not just *Hot in Cleveland*, their hotness now spans across the continents by the brilliant marketing team, social networking and blogging. Please watch our show Wednesday night on TV Land and look for our show for Emmy consideration. •

# THE WALKING DEAD: CREATING A ZOMBIE

BY GARRETT IMMEL,  
JAKE GARBER  
& GREG NICOTERO  
MAKE-UP ARTISTS



**WEREWOLVES, VAMPIRES, ALIENS AND MUMMIES! EACH OF THESE FANTASTIC CHARACTERS LURK DEEP IN OUR SUBCONSCIOUS, BUT NONE HAVE THE SAME GUT-WRENCHING RESPONSE AS THE WORD ZOMBIE!!!!!!! MORE RECENTLY, THE LAST 50 YEARS HAVE REDEFINED THE WORD ZOMBIE FROM A "MESMERIZED" MINION UNDER THE CONTROL OF A GREATER POWER TO A ROTTING CORPSE WHO CRAVES NOTHING BUT HUMAN FLESH TO DEVOUR.**

Partnering with creator/writer/director Frank Darabont, make-up artists Greg Nicotero, Garrett Immel and Jake Garber were able to take years of experience refining zombie prosthetic make-ups and apply what they had learned on everything from *Day of the Dead*, *Evil Dead 2* and *Army of Darkness* to *Grindhouse: Planet Terror* and *Land of the Dead*. *The Walking Dead* is a culmination of a society obsessed with the undead and the creation of the "ultimate" zombie!

In the world of special make-up effects, the challenge of creating "fresh," original-looking characters is part of our everyday life ... taking an actor's face and simulating the withering skin, sallow cheeks, and deep-set dead eyes. Add some wispy hair, slumped shoulders and exposed muscle and bone, and you round out the look of our "Walker." Jake Garber explains, "Most of our hero zombies were chosen based on their physicality (long necks, thin and slight

features) and their ability to perform." Step one is casting. Utilizing specific faces as our canvas, it is also important to have great performers to bring the make-up to life. "We also had a variety of pieces and materials to work with. If you do only transfers or foam or paint, it can get quite tedious and things start to look the same, but being able to switch your materials and techniques makes the work much more enjoyable," Garber adds. He continues, "I think that is invaluable due to the numbers of people we were working on."

Once a life cast is done, custom prosthetics accentuating the brow and cheekbones are sculpted in clay while de-emphasizing the nose and adding just the right amount of decay. When the sculptures are complete, molds are created and prosthetic pieces manufactured using a combination of foam latex, silicone and 3D transfers.

Garrett Immel describes the process. "We've used transfer appliances extensively in the past and on *The Walking Dead* we really pushed that technology to new boundaries. The appliances were larger, thicker and more anatomically specific than anything we'd attempted before. We had to devise new application methods to give the artist a greater degree of precision with large pieces, as well as new casting techniques for their manufacture."

Dentures are designed to cover not just the actor's teeth but lips as well, allowing the prosthetic to simulate the absence of lips and exposed teeth and skull. Once the prosthetics are applied, colored and dressed with aged blood, the dentures are put in. The final touches consist of custom-made "discolored" dead-looking contact lenses and matted and stringy hair. •

1. Emma Bell and Charles Casey from episode four  
2. A nasty evil scar and blood red-eyes  
3. Make-up artist Greg Nicotero (center) touches up a gruesome face from episode one as director Frank Darabont looks on.  
4. A grotesque zombie from episode three  
5. A transformed zombie man  
6. Before and after shots of a transformed zombie woman

# ONE TREE Hell

BY TYM SHUTCHAI  
BUACHARERN &  
ROCKY FAULKNER

IN THE EIGHT YEARS OF THE TV SERIES *ONE TREE HILL*, THE SHOW HAS BEEN KNOWN AS A BEAUTY SHOW. WHEN PEOPLE ASK ME WHAT IS IT LIKE TO WORK ON *ONE TREE HILL*, MY ANSWER HAS ALWAYS BEEN VERY SIMPLE. "IT'S AN EASY SHOW TO WORK ON, ALL WE DO IS MAKE PRETTY PEOPLE PRETTIER." CUT TO RECEIVING A STUDIO DRAFT OF EPISODE 8.6 (NOT AFRAID), STRIKING FEAR INTO OUR HEARTS, AS THIS IS NOT SOMETHING PRODUCTION USUALLY HANDS OUT UNLESS THEY ARE UP TO SOMETHING BIG. ONCE WE READ THE DRAFT, WE FOUND OUT WHY. IT WAS GOING TO BE A SPECIAL HALLOWEEN EPISODE CHOCK-FULL OF THE WALKING DEAD AND NOT THE AMC DEAD BUT THE WB DEAD.

The sequence takes place in a dream where five of our main cast members and six bridesmaids are turned into zombies. This surely had to be a network joke right? *One Tree Hill* has never taken on a prosthetic challenge as this, and regardless, we don't make the pretty ugly and especially not dead. This was no time to lose our heads, time was limited to design and prep the episode and our *deadline* was fast approaching.

One of our biggest challenges was actually the shooting location, as it is filmed in Wilmington, N.C. There are no supply houses or f/x labs in town, so we had to turn one of the empty offices into a makeshift studio so we could do all of the life casts, teeth molds and prep. The contact lens measurements were done by local optometrists and sent out to Professional Vision Care.

For the main cast members our task at hand was to make them as striking as possible, yet still keeping them as recognizable show characters. Our two main (cast) zombies were constructed as one-piece encapsulated silicone appliances with Bondo eye blenders. For Robert Buckley's character, top and bottom dentures were used to cover his lips for a gruesome torn-away effect. Yet, come day of filming and a golden-rod rewrite, our lead zombie was now talking. We had to take out the top denture allowing him to speak freely since his zombie dialogue had to be coherent, no mumbling or gurgling allowed.



We caught up with our next main zombie in mid-transformation incorporating the good, old *Altered States* bubbling skin effect. Our actress was fitted with a two-piece silicone appliance. The bottom layer consisted of two inflatable silicone bladders and the top appliance was sculpted as her natural face until the bladders were inflated creating the desired distorted effect.

Due to shortage on time, budget stock prosthetics had to be used on our final three cast members as well as the slew of zombie bridesmaids. They ended up being a mixture of foam and Bondo pieces that had to be effective and fast to apply.

In the end, everything fell into place. Production was happy, our cast completely "zombified," and we were dead tired and already onto prepping our next episode.

Last but not least—and never forgotten—a special thank-you must be given to the great artists back in Los Angeles that helped us pull everything together on such a short notice. Justin Raleigh at Quantum Creations did all of our silicone appliances, Thomas Surprenant supplied our stock foam appliances, Tinsley Transfers did the Bondo transfers and Cristina Patterson did the amazing hand-painted lenses. Bringing the dead back to life? No big deal! •



A Halloween gallery of scary zombies from *One Tree Hill*.

THE 100TH ANNIVERSARY OF THE

# Triangle Shirtwaist Fire

*"In the black of the winter of 1909,  
When we froze and bled on the picket line,  
We showed the world that women could fight,  
And we rose and won with women's might."*

-1910 UNION SONG

by Randy Sayer

This year marked the 100th anniversary of a galvanizing event in union history...

After the turn of the last century, women were marching across the nation. They wanted the right to vote, a living wage, protection from "sweatshop" conditions, and they wanted an end to workplace abuses and exploitation of women and children by merchants. Women so believed in these demands that they went on an unprecedented strike, and marched in the streets—especially in the streets of New York City, where the abuse of the garment workers by greedy business owners was notorious. Women who refused to return to work were attacked and beaten by police on the picket line or hauled off to jail. These women were outcasts; few wanted to hear about their deplorable and unsafe working conditions, their paltry wages, or their dream to be able to "vote" for change; they only wanted them to be silent... The women were ordered back to work, often to jobs that paid as little as 10 cents per hour.

The Triangle Shirtwaist Factory occupied the eighth, ninth, and tenth (top three) floors of the Asch Building in Greenwich Village, a "modern skyscraper." Approximately 500 women were at work on a Saturday afternoon, March 25, 1911, nearing the end of another long, grueling six-day workweek, making "shirtwaists"—a term for a woman's blouse of the period. Most of the women were recent immigrants of Jewish, German, or Italian descent, aged 16 to 23 years, and most lived in the tenements on the lower East Side. On this day, a fire broke out on the eighth floor; the building's telephone operator called the fire department and alerted the owners

who were at work on the tenth floor. The owners (and their families) were able to escape to the roof and were rescued by ladders passed to them from the neighboring buildings. There was no fire alarm. The 500 women working on the ninth floor were never notified—until the flames came up through the floorboards from the level below. The entire floor became an instant inferno. The women discovered that the exit doors had been locked (the managers ordered this so that the women would have to come and go by the freight elevators—so their pocketbooks could be checked for scraps of stolen fabric...). The lone elevator operator made nine heroic

trips to the burning floor and rescued dozens of workers by overloading his lift. The fire eventually burned through the cables and the elevator dropped into the basement. One female supervisor helped jam the frightened women onto the elevator, telling each "Don't worry; I'll take the next one"; she did not survive. The fire escape crumbled and fell to the street below—useless under the weight of so many victims trying to escape.

The fire department arrived, but they were unable to reach the victims of the fire. Ladders could only reach as high as the sixth floor. Bystanders on the street saw what appeared to be huge bundles of fabric being thrown from the building. They assumed that the owners were trying to save their assets and fabric stock. Horror overtook the crowd when they realized that the "bundles" were actually dozens of women jumping to their deaths. Rather than being burned alive, the women said a quick prayer and jumped; their skirts and dresses encir-



Typical sweatshop conditions of the late 1800s.



Counter clockwise, from above top: Police place the victims in makeshift coffins; when a general strike was called in 1909, 30,000 garment workers joined the protest; the top three floors of the Asch Building on fire.

cling their upper bodies. One witness who survived the fire described how a male coworker was helping the women up onto the window sill "as calmly as if he was helping them step up onto a streetcar." One man was seen kissing and embracing his fiancé before they leapt together. Victim after victim could be seen outlined in the orange and red windows before stepping off into the billowing smoke. Witnesses below fainted from the sight.

In all, 146 women and men perished in the fire or jumped to their deaths. Dozens of bodies were found piled against the locked doors; dozens more were found huddled in the cloak room. The police department—many of whom had only months earlier ordered these women back to work—were now deployed to sort out the women's charred belongings and stand guard over the bodies piled in the streets. In the days and weeks that followed, the grieving identified the dead; one mother was identified by her daughter who had braided her hair that morning; another mother identified her daughter by the darn in her stocking. The entire city reeled in numbed grief at the atrocity that could have been averted with a few simple precautions. The International Ladies' Garment Workers' Union proposed an official day of mourning. Union members attended every funeral, every service for their fallen sisters. The grief-stricken city gathered in churches, synagogues, and finally, in the streets. Protesting voices arose, angry at the lack of concern and the greed that had made this possible; outraged cries called for action to improve the unsafe conditions in the city's sweatshops. The role that strong unions could have in helping to prevent such tragedies became clear: organized workers would be more conscious of their rights and better able to obtain safe working conditions by working together ... unionism was forged.

The Triangle Shirtwaist Factory fire remains the deadliest industrial disaster ever in New York, and the fourth highest loss of life from an industrial accident in U.S. history. The tragedy led to sweeping changes in workplace laws, improved factory safety standards, increased workplace inspections, and minimum wage and child labor legislation. It helped spur the growth of the International Ladies' Garment Workers' Union and the American Society of Safety Engineers was founded.



A "shirtwaist" was the name given to a popular style of women's blouses.



Tombstone of a fire victim.

The International Ladies' Garment Workers' Union reached its peak in 1969 with a membership of 450,000. This union has now merged with other unions (hotel and restaurant employees, and others) to become UNITE HERE, but the membership is now half of its once vast number. Corporate greed and downsizing has led to the decimation of the American fashion industry; where once 85% of American garments carried the ILGWU label, now less than 5% of "American" manufactured clothing is made in the USA or carries a union label of any kind. American corporations have simply moved their sweatshops to foreign countries. Between 2006 and 2009, 414 garment workers in Bangladesh alone died in workplace fires. In an eerie coincidence, a fire on December 14, 2010, at the That's It Sports Wear Factory in Ashulia (a suburb of Bangladesh's capital), killed 29 workers. Many jumped, trying to avoid the flames; more than 100 were injured. The fire started on the ninth floor of the 11-story building where the company employs thousands of workers. Witnesses reported that at least two emergency exit doors and a stairway gate were locked to prevent workers from taking unauthorized breaks...

The fight continues. •

*"Those who cannot remember the past are condemned to repeat it."*

—George Santayana

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EXTENDED FAMILY NEWS



**The Perfect Gift!**

**Akina Sky Wedding**, baby girl, was born to make-up artist **Zachary Harris**. She was welcomed into the world on February 3, 2011. She weighed 7 lb, 14 oz.



**Pride & Joy**

**Thomas Michael Mills** was born to **Amy** and **Chris Mills** on January 4, 2011. We just love showing him off. He weighed 9 lb, 2 oz and was 22 inches long.



**Angelic**

**Presley Page Check** was born to make-up trainee **Casey** and **Jeremy Check** on January 23, 2011. She is happy and healthy. She weighed 6 lb, 3 oz and was 21 inches long.

**In Memoriam**

**Bob Kelly (1923–2011)**

Bob Kelly, a make-up artist, wigmaker and founder of the long-running Bob Kelly Wig Creations Shop in New York City, died on April 18 in Nyack, New York. He was 87.

Kelly was born Oct. 2, 1923, in Brooklyn and served as a U.S. Army private during World War II. He was decorated for his service with an AP Theater Service Ribbon and two Bronze Service Stars. Like his grandfather, an Irish national who came to the United States to work as a wigmaker, Kelly began his career as a wigmaker, apprenticing with wigmaker Ira Senz and moving on to make-up artistry in his 20s. He worked first for the Metropolitan Opera House, then for CBS in the early 1950s, doing make-up for *The Phil Silvers Show*, *Your Show of Shows*, *Captain Kangaroo* and others. In 1964, Kelly did hair and make-up for the Beatles' first U.S. performance on *The Ed Sullivan Show*.



*Bob Kelly with daughter Barbara. (Photo: Sara Herbert-Galloway)*

He opened Bob Kelly Wig Creations in 1950 in midtown Manhattan. The shop ran until 2008, when he and shop supervisor/toupee maker Bill Urban retired. In 1970, Kelly created the theatrical supply business Bob Kelly Cosmetics, a separate company that ran from the shop until disbanding in 2003. Kelly supplied make-up and hair goods to Broadway including *South Pacific*, *West Side Story*, *Fiddler on the Roof*, *Beauty and the Beast* and *Shrek the Musical*. He also provided wigs for *Saturday Night Live* for 30 years, and the groundbreaking film *The Exorcist*.

Kelly is survived by daughters Barbara Kelly and Tracy Abitanti, sons Sean and Brendan Kelly, and three grandchildren. A private service was held April 21 at the Hanneman Funeral Home in Nyack, New York. A full military burial was held on April 22 at the Rockland County Veterans Cemetery in Spring Valley, New York.

A public memorial is in the works, said Barbara. Details will be announced shortly.

—Heather Wisner

**Lisa Berns (1956–2011)**

With a huge heart and giving soul, trainee make-up artist Lisa Berns leaves a wonderful legacy of eclectic, artistic, loving friends who first grew to know each other when they worked at the cosmetic counters at Nordstrom in May 1985. Encouraged by her other make-up artist friends to get into film and television, she joined Local 706 in 1998 as an associate member after working at Fox Digital. She was incredibly dedicated to her artistry and loved to learn new techniques and skills that constantly expanded her knowledge and craftsmanship. Her love of the make-up craft and thirst for knowledge kept her actively expanding and growing with every year. She became a trainee in 2001 and throughout her career, she continued working at KTTV, Fox Digital and Fox News. But she also worked regularly on television productions *The Lot*, *Arliss*, *The Bernie Mac Show*, *American Dreams*, *The Best Damned Sports Show*,

*Scrubs* and did numerous commercials. Always eager to volunteer her time to various causes, she dedicated herself to rescuing abused dogs, the Shadowland Foundation, the West Adams Historical Association, and the Motion Picture Television Fund (MPTF). Last year, Lisa coordinated the make-up department for "A Fine Romance" which is the largest annual fundraiser for MPTF. The Fund sent an email wishing condolences and expressing their fond memories of working with Lisa, her giving of time and talent, and help recruiting other volunteers.

Her infectious laugh and impish sense of humor touched everybody on some level—she was fun and adventurous. She corralled her friends (and even an 80-year-old neighbor) to join "Full Moon Hikes" adventures in the Malibu mountains, led by a ranger with a flashlight. They protested all the way because it was a work night, only to find that at the top of the ridge the world was magically quiet and lit only by the moon and the stars.

Lisa's personal spiritual quest led her to India where she studied at an ashram. She went door-to-door with The Artists Coalition for Justice to register more than 2,000 people in central Los Angeles to vote, attended a rally at the L.A. Coliseum conducted by Farrakhan when he called for a truce between the gangs, and worked in a fundraiser for local elections. "Lisa B" was always busy, but always took time for friends and family. Even when things were less than blissful, she found humor, had ice cream socials and tea in her garden called "Paris." She loved her union and was at every meeting and every class she could attend. Sadly, Tia Lisa was just recently diagnosed with ovarian cancer but it was already stage four. Although her dear friends thought she would have a few months to fight the disease, she passed away on March 19 after surgery. Lisa Berns is survived by her father Norman Berns who lives in Orange County, and her sister Leslie in Washington, D.C. Her uncle is Colin Powell, former U.S. Secretary of State.

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## The Making of a Munster



*Make-up artist Karl Silvera adding the finishing touches to Herman Munster, played by Fred Gwynne.  
(Courtesy of the Make-up Artists and Hair Stylists Guild Archives)*

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