

MAKE-UP ARTISTS & HAIR STYLISTS GUILD

THE ARTISAN

SPRING 2018

STAR TREK:
DISCOVERY





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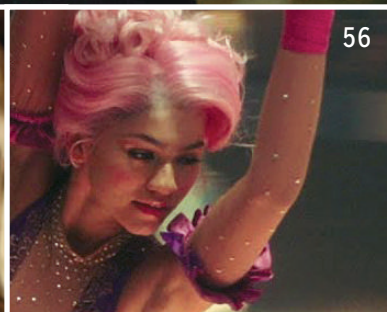
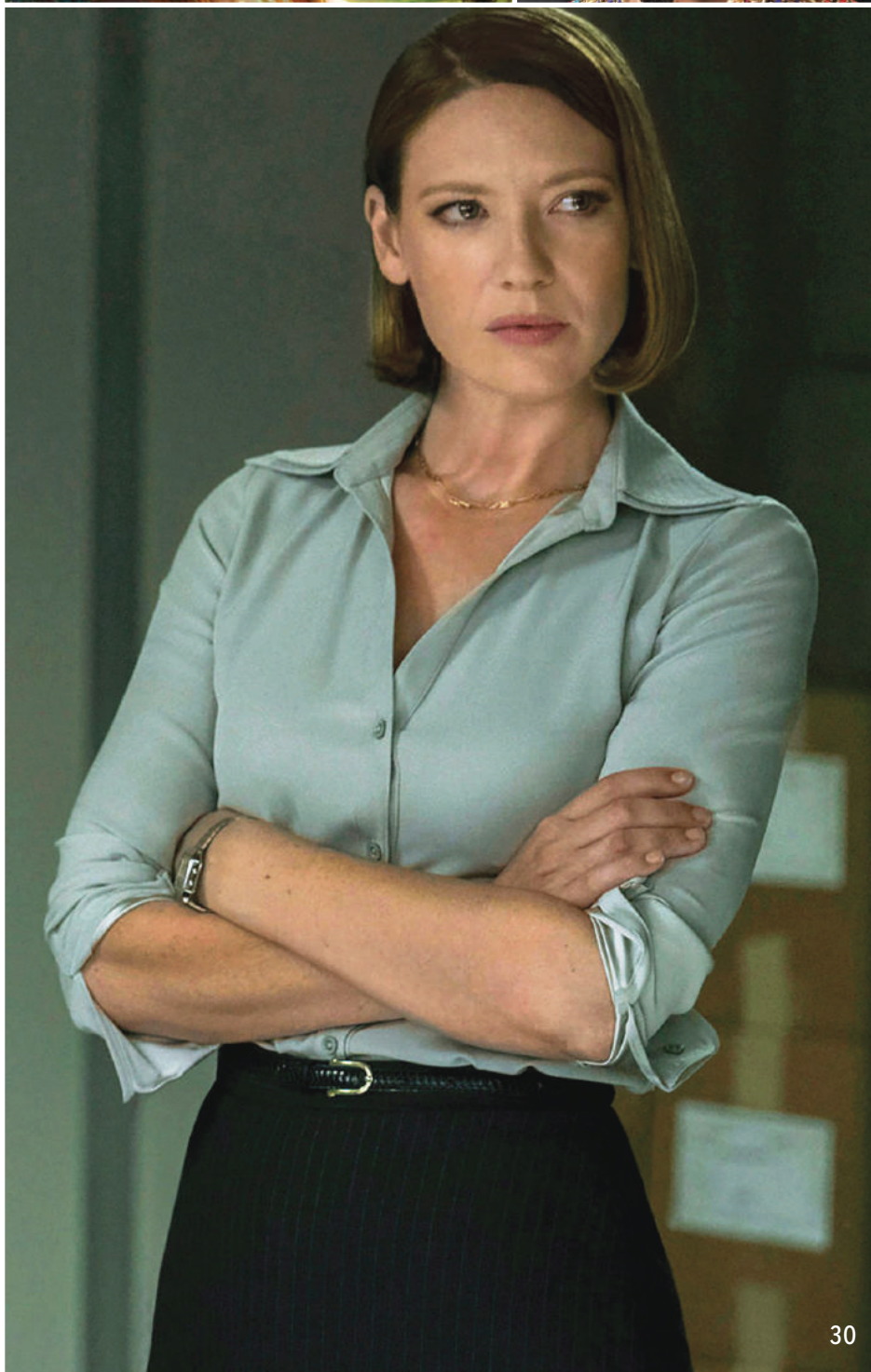
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VOLUME 14 NUMBER 2

THE ARTISAN

SPRING 2018
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Cover: From left: Michelle Yeoh as Captain Philippa Georgiou and Sonequa Martin-Green as First Officer Michael Burnham in *Star Trek: Discovery*. Photo: Dalia Naber. ©CBS Interactive. All Rights Reserved.

A few years ago, we experienced both excitement and satisfaction with our participation in the achievement of our California Film and Television Tax Incentive. Proudly, our perseverance worked, and the success of the program has been felt by so many—whether it's more continual employment, restoration of health and pension benefits, or even remodeling a kitchen. More and more members have been able to work here in California—from Humboldt County (*A Wrinkle in Time*) to the border of Mexico (*Mayans*) and San Diego (*Pitch*) and every soundstage in Los Angeles filled to capacity, and the Bay Area has had more production than it's had in a long, long time (*13 Reasons Why*, *Bumblebee*, *Silicon Valley*, *Bird Box*). The film and television industry has



“It's time to get our engines revved up again. We're going to need your assistance...”

contributed more than \$5.1 billion in direct spending to California, including \$9 billion in qualified wages, \$1.6 billion spent with California businesses and more than 25,800 Californians employed as behind-the-scenes crew, plus thousands more as actors. Many of you took a minute to record a “thank-you” to the legislators and Gov. Brown, and others went to Paramount and Warner Bros. to have your portraits (hopefully, with your families). Northern Californians will have the same opportunity very soon to have your photos taken for Sacramento as well.

Due to the fact that film and television need a lot of preproduction time, we decided to go ahead and try to get a new incentive bill passed before AB 1839 “sunset.” Without knowing whether or not they will have the opportunity to take advantage of a tax incentive, producers will often not make the commitment that's needed to secure locations, or know that their production will have an advantage to staying in California for several seasons. Last week, we were again in Sacramento

and spoke before the Arts and Entertainment Committee in support of the new Assembly Bill (AB 1734 – Calderon) and the Senate Finance and Governance Hearing (SB 951 – Mitchell). Our new bills are called the California Film and Television Job Retention Act, and the new extension would begin in June 2020 and go through June 2025.

AB 1734 also makes improvements (effective June 1, 2020) that strengthen the production tax incentive program, including creation of a pilot program for training Californians from underserved communities for careers—not temporary jobs—in the skilled craft occupations in motion picture and television productions. This is an important part of getting numerous legislators to vote affirmatively for the incentive. Although Local 706 is similar to the United Nations, not all crafts are as diverse. We have done it naturally, with the multiculturalism of our Local reflecting the hard work of those who have dedicated their careers to the make-up and hair artistry in the entertainment field.

Both AB 1734 and SB 951 also award tax credits according to a job's ratio (as before), and ensure that similar productions compete against each other by establishing “buckets” for feature films, TV series and independent productions. Both bills again retain a special category and additional credit for TV series that have filmed outside of California to encourage them to relocate back to our Golden State (welcome, *Timeless*, *Twin Peaks* and *Sneaky Pete*).

It's time to get our engines revved up again. We're going to need your assistance and commitment to get this done again, to keep our work flowing here in California. Many legislators are onboard, but there are some who are not, or those who want to alter the bill into something else that fits their own agendas. We are once again going to need your solidarity and enthusiasm. The California IATSE Council, along with other industry unions, are organizing strategies to once again achieve our goal of keeping our indigenous industry and generations of Californians working in their home state. Please stay tuned ... and make sure to read how *A Wrinkle in Time* make-up artist Joanetta Stowers represented Local 706 in Sacramento.

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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"DON'T HOLD BACK. BE BOLD. IT ENCOURAGES OTHERS TO DO THE SAME."

—FRANÇOIS NARS,
Founder & Creative Director

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

In 1921, what started as the “Motion Picture Relief Fund” (MPRF), with a simple coin box where entertainment industry workers would deposit spare change for fellow workers in need, evolved into the “Motion Picture Television Fund” (MPTF) in 1971. Just as MPTF’s founders envisioned, this philanthropic service organization is now a lifeline for thousands of below- and above-the-line industry members and families, and remains at the core of its mission “To Give Back.”

A few months ago, I wrote an article for our bulletin about substance abuse and mental health issues and how MPTF can help. In that this subject has become such an important topic globally, I am inserting an abbreviated version of the same article below, along with listing some other important MPTF benefits and support information available to our entertainment industry:

“Occasionally, we are going to have friends and colleagues who might be in need of professional help with some kind of substance abuse or mental health issue, but don’t know where to turn, or who to go to. We all do our best to manage stress in the workplace, and most of us are successful, but sometimes the anxiety that comes into play at work or home can test some to a breaking point. What starts out as a prescribed dose of pain medications, sedatives or other stronger substances or so-called recreational drugs, can unintentionally turn into dependence or an addiction. Fortunately, MPTF has resources available to all eligible members, which offer confidential assistance in accessing mental health and chemical dependency benefits. The MPTF Social Services Department can help industry members who are ready and willing to seek treatment to find the appropriate avenue and level of care. Social workers provide nonjudgmental reassurance, guidance and emotional support to all industry members and their families who are struggling with addiction or mental health problems. If you or someone in the industry that you care about needs help, or if you are unsure about eligibility, please call MPTF’s confidential Social Services intake line at (323) 634-3888 or email them at info@mptf.com.”

As the **MPTF SOCIAL SERVICES DEPARTMENT** is helping with the opioid crisis, it also keeps busy in providing counseling and financial assistance to those who are out of work, underemployed, or disabled; guidance in caring for aging parents; home safety assessments and specialized support for industry members and their families who are impacted by life-limiting illness. When a major medical diagnosis involving an advance illness occurs, **MPTF’s “PALLIATIVE CARE”** is there at your side to help provide and

guide you through the most challenging of health issues and obstacles; expertly walking you thru any stage of illness. This quality of life care and guidance for clinical and spiritual help is a mainstay of MPTF. They’re always ready to help at (818) 876-1739.

Each year, “**HEALTH INSURANCE**” is a number one concern for not only our Local 706 members, but all crew, below and above the line. If you and/or your family are not covered by MPIPHP Health or any other healthcare insurance and you are in need of coverage, MPTF can counsel and plan out what your needs are and help you pick the right plan for you and your family. They can be reached at (888) 558-4247.

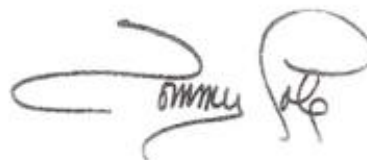
“**THE SABAN CENTER FOR HEALTH AND WELLNESS**” is an integral centerpiece of the Wasserman Campus, located in Woodland Hills, CA. This haven for good health features the Jodie Foster Aquatic Pavilion, a high-tech fitness gym with trainers to assist, with educational seminars and classes. This center is also a great place where artisans and crew members can meet and socialize in a relaxed setting to form new friendships or rekindle old memories amongst like-thinking folks who share common experiences from our entertainment community.

Lastly, MPTF’s new campaign, “**WE ALL PLAY OUR PART**,” is the engine that helps keep this important organization viable and sustaining for not only our own Local 706 members and families, but the entire eligible entertainment industry. This program encourages industry members to get involved and contribute for the life and longevity of MPTF through monthly and yearly financial support, volunteering

and attending annual family fun events, such as the joint MPTF/IATSE-sponsored “Day at the Races” and “Heartbeat of Hollywood Golf Classic” and the “Heartbeat of Hollywood Lite” miniature golf event for industry employees and families.

This article is just a sampling of the myriad of MPTF support systems that are right at your fingertips. To learn more on this fine organization, go to MPTF.org.

Please enjoy this quarterly issue of *The Artisan*.
Sincerely and Fraternally,




“ **MPTF... is now
a lifeline for thousands
of below - and
above - the - line
industry members
and families...** ”

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

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FOR A SINGLE-CAMERA SERIES

“ON EVERY LEVEL,
‘THE CROWN’
IS DESERVING
OF PRAISE.”

VULTURE

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MAKE-UP ARTISTS & HAIR STYLISTS GUILD AWARD
BEST PERIOD AND/OR CHARACTER HAIR STYLING, TELEVISION SERIES
IVANA PRIMORAC

THE
CROWN

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OUTSTANDING MAKEUP AND HAIRSTYLING



HBO® FYC

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On March 13, 2018, Disney screened *A Wrinkle in Time* in Sacramento for legislators and their staff. This was an opportunity to be sure that the face of our IA members was front and center in the program. The California IATSE Council (CIC) brought to Sacramento two incredibly talented and accomplished members of the *Wrinkle* crew—Joannetta Stowers, key make-up artist (Local 706), and Willie Burton, Oscar-winning sound mixer (Local 695). We could not have had better spokespeople for our effort to extend the production incentive. They advanced our cause through the stories they told the elected officials. It is the stories that will remain with those elected officials over the next months—far more than all the facts and figures they will hear.

In addition to Willie and Joannetta speaking in the pre-screening program, we decided to use the opportunity to have them meet with some key members of the legislature. Thanks to Angie Wei and Sara Flocks at the California Labor Federation, Joannetta and Willie

did far more than a few sit-down meetings. They met elected officials everywhere they walked, even getting onto the Assembly floor (they were not in session). Angie and Sara were incredible advocates for the CIC. Assemblyman Chris Holden introduced them at the screening with very gracious remarks about them and the incentive. They met and spoke with the following legislators in the state capitol and at the screening.

Meetings: Ronda Paschal (Governor's office), ASM Autumn Burke, Majority Leader Ian Calderon, ASM Kansen Chu, Bridget Kolakosky (Sen. Holly Mitchell's office), George Wiley (Speaker Rendon's office).

Discussions/Meet and Greet: Speaker Anthony Rendon, ASM Philip Chen, Sen. Josh Newman, Sen. Ben Allen, Sen. Mike McGuire, Sen. Ed Hernandez, ASM Tom Daly, Sen. Ben Hueso, Sen. Anthony Portantino, Sen. Bill Dodd, Sen. Steven Bradford, ASM Laura Friedman, ASM Wendy Carrillo, ASM Chris Holden, Sen. Hannah Beth Jackson.

CONGRATULATIONS TO OUR DAYTIME EMMY WINNERS!

OUTSTANDING MAKEUP FOR A DRAMA SERIES

The Bold and the Beautiful CBS

Head Makeup Artist: Christine Lai Johnson

Makeup Artists: Leilani Baker, Vanessa Dionne, Chris Escobosa, Toby Lamm, Jennifer Wittman

OUTSTANDING HAIRSTYLING FOR A DRAMA SERIES

The Young and the Restless CBS

Hairstylists: Vanessa Bragdon, Gwen Huyen Tran, Adriana Lucio, Regina Rodriguez



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OUTSTANDING MAKEUP AND HAIRSTYLING



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Gerald “Coke” Riley Honored by Museum



by **Debbie Pierce**
JOURNEYMAN HAIR STYLIST

Houma, Louisiana's native son returned home to be honored by the town, and to be inducted into the Finding Our Roots African American Museum for all his accomplishments and contributions to the beauty industry.

During Black History Month, February 2018, Gerald “Coke” Riley and his wife Dr. Gail Riley went to Houma, where he signed Coke bottles because it was a symbol of how he got his name. He also brought his famous CoCo irons to be displayed in the museum.

Growing up in Houma was not easy for “Coke,” a name given him by his family when he was a baby because he was fed through a Coca-Cola bottle. He got the nickname Coke and it has followed him throughout his adult life.

Being a young black man in the south, Coke developed strong work ethics at an early age. He recalls working alongside his father Sylvester, who was a carpenter, pulling nails from wood planks at the age of 5. He also worked as a caddy at an all-white golf course. But the one job that would change his destiny was sweeping floors and shining shoes for 25 cents in a “whites only” barbershop. He watched and studied the barbers as they cut hair, especially the women and saw potential in this trade as a profession.

When his family moved to California, he worked odd jobs at the Hollywood hotspot “The Loser's Club,” which was frequently visited by celebrities like Eddie Fisher and Elizabeth Taylor, he watched them from afar, not realizing at the time that one day he would be working with other celebrities in the film and television industry.

In the early years, lacking direction and an unsure future, Coke hustled and gambled to survive. Finally, he enrolled in cosmetology school at Allen Beauty College where his gifts, talents and creativity explored numerous possibilities

for future endeavors. He wanted to hone his skills so that he could take what he had learned to service the men and women in his community and that he did. Not only was he a hair stylist extraordinaire but a skillful businessman. He opened his first salon in Compton, California, where he set the bar high for the stylists he employed. He later would open a second salon in Inglewood where he expanded his vision and began marketing and branding his artistry. Coke incorporated and set out to inform and inspire future generations through education, motivation and innovation. He spearheaded sponsorships, produced exhibitions and trade shows. He also lent his expertise to others pursuing a career in cosmetology as a lecturer at El Camino and Trade Tech Colleges and various schools throughout the Los Angeles area.

As a creative and innovative hair stylist, Coke designed and engineered professional tools and developed an industry standard for heat styling irons. His famous CoCo irons consisted of a specially designed enclosed barrel to distribute heat evenly throughout the shaft. The design was manufactured to be used on all types of hair textures.

Constantly seeking to go to the next level in his field, he knew the importance of education, with this in mind, he joined the California Cosmetology Legislative and Educative Committee (CCLEC) where he attended various educational workshops, participated as a Board member and became the first public relations director of the CCLEC for the state of California.

Not one to rest on his laurels, Coke set out to realize his childhood dream of working in the film and television industry. He's been fortunate enough to work in the industry giving the same creative vigor he used pursuing his career in cosmetology. Coke, also known as “Jerry Coke” in the business, has been a member of our Local since 1991 and has put his stamp on such shows as *Roc*, *Cedric the Entertainer*, *Steve Harvey*, *Moesha*, *Showgirls* and *Baywatch*, just to name a few.

His feature credits include *Amistad*, *Missing Pieces* with James Coburn, *Forget Paris* with Billy Crystal and Debra Winger, *Purgatory* with Sam Shepard and Eric Roberts in which he received a nomination for Best Period Hair Styling – Television Miniseries or MOW at the First Annual Make-Up Artists & Hair Stylists Guild Awards.

Coke has now traded in his curling iron and scissor for his golf clubs and gardening tools. He and his wife are living their best life and enjoying the ride. Coke summed it all up when he said, “Dreams are not found; they are made.” Coke has inspired and encouraged others to follow and pursue their dreams and he has chartered a course for success, hard work and perseverance, which has brought him through and his faith in God, which has kept him on the journey and the journey is successful when it inspires others to follow.

Guild Brief Helps Secure Big Win in Federal Case Banning Basing Pay Rates on Salary History

Our Guild is dedicated to fighting sex-based pay practices in the workplace. As an example of that, in May 2017, the Guild was one of only three unions nationwide which filed a friend-of-the-court brief in a very important federal court case on whether it is consistent with federal law to rely on salary history in setting pay rates. In its brief, the Guild argued that use of salary/pay rate history to establish pay rates perpetuates pay rate distinctions even among workers with similar skills and experience in the industry, and that these distinctions can be the result of past sex discrimination. The Guild's brief pointed out that entertainment industry artists are heavily impacted by the use of salary history to cap "overscale" pay rates and that this means that workers with similar skills and experience in the industry are often paid differently—differences which can be the result of past pay discrimination against women and people of color, as well as members of the LGBT community. The Guild argued that rather than basing pay rates on salary/pay rate history, federal law requires pay rate decisions to be based on legitimate job-related criteria, like experience, training, skill/ability or prior job performance.

On April 9, 2018, the U.S. Ninth Circuit Court of Appeals agreed, finding that the use of salary history to set pay rates violates the federal Equal Pay Act. In making this finding, the Court specifically stated that this was not a ban on employees bringing up salary history in individual salary negotiations.

It is possible that this case will be taken before the United States Supreme Court, but unless overturned by the Supreme Court, this ruling, which applies in nine Western states and two Pacific Island territories, is a big step forward in the effort to eliminate persistent pay gaps between men and women in the workplace. The Guild will work proactively with talent agents and others in the industry to help make sure that they know the law and they do their part in assuring compliance with it.

CALENDAR OF EVENTS

2018

- | | |
|----------------------|--|
| June 3 | Board of Trustees Meeting |
| June 8 - 10 | District 2 Meeting in Las Vegas, NV |
| June 11 | Executive Board Meeting |
| | |
| July 4 | Independence Day observed, Offices Closed |
| July 8 | Board of Trustees Meeting |
| July 16 | Executive Board Meeting |
| July TBA | General Executive Board Meeting |
| | |
| August 5 | Board of Trustees Meeting |
| August 6 - 10 | General Executive Board Meeting in New York, NY |
| August 13 | Executive Board Meeting |
| August 19 | General Membership Meeting at Local 80 from 2 to 4 PM |
| | |
| September 3 | Labor Day observed, Offices Closed |
| September 9 | Board of Trustees Meeting |
| September 10 | Executive Board Meeting |
| September 17 | Primetime Emmys & Governors Ball |

FOR YOUR EMMY® CONSIDERATION

YOUNG SHELDON

“...*Young Sheldon* has
PERFECT PITCH.”
—NEW YORK POST



“...UNCOMMONLY WELL-ACTED AND CLEVERLY CONCEIVED...
with the casting coup of the year: Iain Armitage’s performance as a nine-year-old
Sheldon Cooper is exceptional.”

—YAHOO TV

“Refreshingly, *Young Sheldon* has enough
HEART, CREATIVE INDEPENDENCE, AND INTEGRITY
to stand alone.”

—THE DAILY BEAST

“The emotional complexity of this *Big Bang Theory* prequel will
STUN HATERS AND FANS ALIKE.”

—INDIEWIRE

The Coalition of Resort Labor Unions

MAKING INROADS WITH DISNEY

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



Above from left: Rebekah Pedersen speaks about 'Working for the Mouse' to a packed house at our CRLU Town Hall Meeting on February 28; Deserea Parrish and Jennifer Valencia receive their petitions from Salazar; Parrish and Valencia are all smiles.

For the first time in forever ... our coalition's hard work, perseverance and good old-fashioned 'union activism' is paying off!

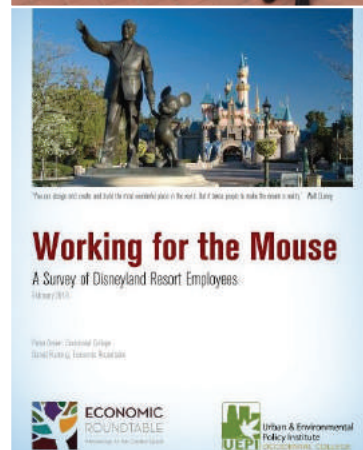
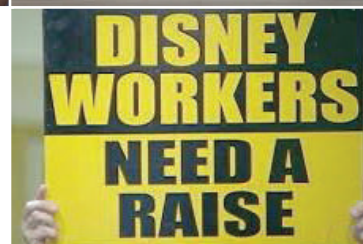
Disneyland Resort in Anaheim employs about 100 of our Theme Park members. These talented artists style the hair for our favorite characters, the singers, dancers and performers in the myriad of shows, parades and entertainment events throughout both parks, and create the magic on several rides and attractions. Princesses, pirates, pixies, mermaids and Marvel superheroes have their make-up and hair styling performed around the clock to exacting Disney standards; shifts begin at 4 a.m. on a typical day and continue until 1 a.m. or later during the busy summer months. Next summer, with the opening of *Star Wars: Galaxy's Edge*, it is expected that our workload (and department) will increase by 20 percent.

Representation of this unit was a prime concern when I was hired back in January 2007, and continues today: we hold monthly 'Steward/Management' meetings with representatives from scheduling, labor relations

and two tiers of managers. I am 'on property' two or three times each month—more than any other venue, and I have weekly (if not daily) conversations with our shop stewards. We have re-negotiated the contract twice during the past decade, and are due to resume negotiations next year. The current agreement provides good benefits—especially for full-time employees, but our negotiations have not solved one key problem: extremely low wages, an issue common to most Disneyland employees.

One important advance has been the formation of the Coalition of Resort Labor Unions (CRLU). As I reported last year, the CRLU consists of 11 of the union locals that represent the majority (17,000) of the estimated 30,000 employees at the Resort. A first in Disneyland's 60-plus-years' history, we have become a strong partnership, meeting weekly to discuss 'all things Disney.' I am very proud to say that I was an integral part of the very first meeting of this extraordinary partnership. I am also the group's secretary.

Initially, we joined forces to fight the com-



Below from left: Supporters picket the Disney Shareholders Meeting in Houston; Randy Sayer (circled) at event; Glyndana Shevlin/UniteHere Local 11 and 20,000+ signed petitions—speaks volumes at the May Day Press Conference at Anaheim City Hall.



Behind Ray Romano's new do

By RAQUEL LANERI

RAY Romano is getting lots of love for his portrayal of washed-up schlock-movie producer Rick Moreweather in the new Epix series "Get Shorty." But even more astounding than his performance? His hair.

Romano "was the one who was really, really, into it," says "Get Shorty" hair department head Nani Velez of the comedian's wild, spiked 'do. "He was e-mailing (the show) creator for several weeks before the camera test about his hair!"

Initially, Romano had proposed that his character have a man bun, but after further consideration, he settled on a style inspired by powerhouse producer Brian Grazer's signature spikes.

"Basically, Ray's (playing) a B-list producer who makes these movies that go straight to video overseas, and he's trying really hard (to be Grazer)," says Velez. "He puts his hands through it and thinks he's really cool, but he misses the mark a little bit."

Velez says it isn't easy to get Romano's relaxed locks to look so crazed. "He is a casual guy, so I had to take him out of his element and pump him up and add lots of texture."

She starts by running a volumizing mousse – such as Bumble and Bumble thickening full form mousse –



Brian Grazer's locks inspired the look of Ray Romano's character (above) in "Get Shorty."

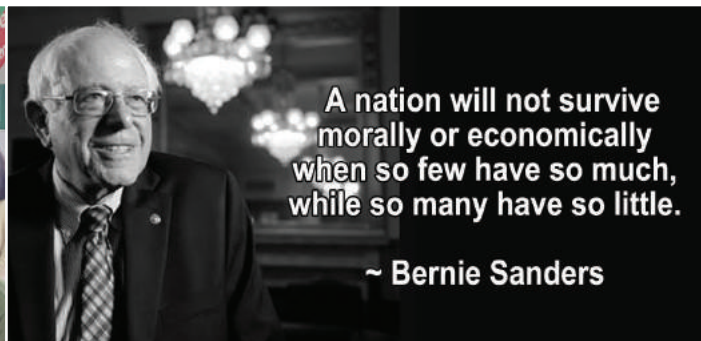
through Romano's hair, which she keeps very short, and then blow-drying it to get those gravity-defying results. She also sculpts his tresses with Layrite pomade to "get those textured points and spikiness." To seal the look, she uses Tri Aerogel hair spray, which keeps the spikes in place for those all-day shoots. "You really have to use a lot of shampoo to get it out," she says of the product.

The whole process – if she doesn't have to give Romano a haircut first – only takes 10 minutes. And the actor has been delighted with the results.

"He said, 'Oh, my God, I love it,'" says Velez of Romano's first glimpse at his new hairdo. "The look really brought a lot for the character. It really would complete his transformation into the character – it was so awesome and funny to see."

"BLOODY TERRIFIC"
TV GUIDE

GET SHORTY
OUTSTANDING COMEDY SERIES **epix**
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pany's proposed new attendance policy. We found that by joining forces, working together, leafleting our members, holding 'town hall' style meetings and rallies—and utilizing our strengths, we achieve our goals! To this day, the attendance policy remains 'as is'—and we have begun to focus our attention on other matters...

In January, while Disney was in the process of buying the bulk of 21st Century Fox (price tag: \$52.4 billion-with-a-B) and as the 14 percent Trump Corporate Tax windfall began to trickle in, on the heels of a \$2.3 billion-with-a-B record profit for the last quarter of 2017, CEO Bob Iger announced that Walt Disney Corp. would be paying "a \$1,000 bonus to all 125,000 Disney employees"—only this proved to not be quite true. Disney informed the unions negotiating the contract for 38,000 Walt Disney World employees—and two of our coalition's locals—that their members would not be receiving their bonuses "pending the outcome of negotiations." Seems these unions would first have to accept the unacceptable 40-cent contract offer on the table if they wanted to receive the promised bonuses; instead, several of these unions filed National Labor Relations Board charges against the company.

Last year, our CRLU conducted the largest survey of Resort employees ever attempted: 50 questions answered by 5,000-plus union members, including all the gender, ethnic and socioeconomic diversity of these employees, yielding hard data (and 250,000 answers!) about their financial lives. The survey was conducted by Occidental College and the Economic Roundtable; they identified disturbing food, housing and transportation 'insecurities' of our members. 'Working for the Mouse—A Survey of Disneyland Resort Employees' was released on February 28. This alone was a milestone for labor.

The New York Times published an article

detailing the study, with photos and an in-depth interview with one of our own members—Rebekah Pedersen. Articles also appeared in the *Los Angeles Times*, *The Orange County Register* and *OC Weekly*—which profiled another of our members, Deserea Parrish. The survey found that 73 percent (and 90 percent of those with children) can't afford the basic expenses to live each month. Many Disney employees must limit themselves to one meal each day. Many give up their food to feed their children. Eleven percent have been homeless within the past two years. All this, while the company is experiencing record profits and growth. In March alone, more than 70 magazine, newspaper and news articles were published, and some 80 television news agencies across the nation reported on the findings.

"I love my job, and I take great pride in working at Disney. I'm a licensed professional whose position requires years of experience—yet my wages are so low, I often have to choose between food and a roof over my head. I recently lived in my car for 3½ months, and I'm currently homeless again. I'm also a Type 1 diabetic ... so my healthcare situation has been overwhelming."

—Local 706 member Rebekah Pedersen,
The New York Times

The issue of homelessness among Disney employees comes as officials in Orange County and the city of Anaheim are under fire for inhumane treatment of hundreds of people living in an encampment just a couple of miles from Disneyland, along the Santa Ana River. Seven hundred-plus homeless individuals were 'relocated' to motels for 30 days—then barred from returning to their camp. No permanent

solution for the homeless was found; they just moved them out of sight...

On February 28, the coalition hosted a 'Town Hall Meeting' at the Sheraton Park Hotel in Anaheim. All Disneyland employees were invited to hear the results of the survey from one of its authors—Dr. Peter Dreier, and to ask questions. We hoped for 500 attendees. We saw somewhere between 800-1,000 people pack the venue! Rebekah Pedersen was one of the two main speakers, and the event was covered by more than a dozen news, radio and TV agencies. As a response to the survey results, one of our coalition unions—UniteHere!—announced that it would be sponsoring an 'Anaheim Resort Living Wage' measure to ensure that any employer receiving Anaheim tax subsidies would be required to pay a 'living wage' (\$15/hour), beginning January 1, 2019—rather than just the state's minimum wage. This announcement was met with a huge ovation from the audience.

The coalition has supported the Anaheim measure fully. Our member-volunteers spent the last three weekends of April walking the precincts in Anaheim, gathering signatures and speaking to the voters, and as of May 1, we had the 22,000 signed petitions—far in excess of the number necessary to place this measure on the November ballot!

On March 8, two dozen of our coalition flew to Houston to attend the Disney Shareholders Meeting. We were joined by several dozen of our peers from the Florida unions and from locals in Houston. We protested outside, held up banners and handed out leaflets as hundreds came to hear CEO Bob Iger talk about Disney's record profits and plans for the future. An hour later, the stockholders came flooding out ... it seems that Iger shut down the meeting early—without taking questions from the shareholders, but not before

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advising the attendees that those of us protesting outside “needed to remember that Disney offers lots of opportunities to move up” within the organization, and “for those wanting ‘more,’ they just need to work a little harder.” Shareholders voted down Iger’s request for a \$133 million increase in wages and stocks for himself; a decision that was later overturned by the Disney Board of Directors, who have now offered Iger \$423 million to stay on as CEO for an additional four years.

U.S. Sen. Bernie Sanders is not a fan of CEO Bob Iger. The two traded jabs and barbs during the 2016 presidential race. However, Bernie Sanders has responded several times to the Facebook posts concerning our CRLU survey and report—blasting Bob Iger over the company’s refusal to recognize the values of its employees, bargain fairly or pay a living wage:

“It turns out that the \$1,000 bonus Disney promised to give its workers as a result of Trump’s tax cut is a sham. Disney is telling its workers that if they don’t accept a contract increasing their pay by just 50 cents an hour, they will not get their \$1,000 bonus. No wonder this contract was rejected by some 90 percent of its union workers. Meanwhile, Disney just approved a compensation package worth up to \$423 million for its CEO. \$423 million for Disney’s CEO; 50 cents an hour for its low-wage workers. That is the definition of corporate greed.”

—Sen. Bernie Sanders, March 20

“If Disney can afford to lavish its CEO with over \$100 million, it can and it must pay all of its workers a living wage.”

—Sen. Bernie Sanders, April 22

On May 1, a delegation of eight representatives from our coalition flew to Orlando to sit at the negotiations between the ‘Service Trades Council’ (representing six unions and 38,000 Walt Disney World employees) and the company. This meeting was historic, unprecedented and made quite an impact! The next day was spent ‘brainstorming and strategizing’ with two of the largest Orlando locals. Two dozen union leaders from both coasts combining their resources for the benefit of our memberships ... and the story is still being written! Two documentaries are currently being produced (by NBC and VICE News TV), and Sanders has accepted our coalition’s invitation to speak at a rally to support the ‘Anaheim Resort Living Wage’ measure! Stay tuned and watch our CRLU Facebook page for posts on the day, date, time and place. In the meantime, please continue to support your Local, its Officers and our Executive Board and Board of Trustees that have supported my work with the coalition ... we are your representatives. YOU are the union!

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— **Barrie Gower**

Game of Thrones

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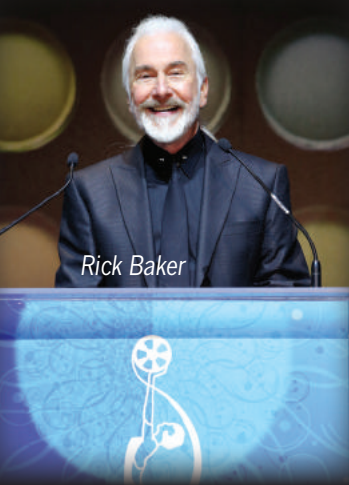
MAKE-UP ARTISTS & HAIR STYLISTS GUILD 2018 AWARDS

The 2018 Make-Up Artists & Hair Stylists Guild Awards were held February 24 at The Novo by Microsoft at L.A. Live. The audience of more than 900 included Guild members, industry executives and press. Guild President Sue Cabral-Ebert and Business Representative Tommy Cole presided over the awards ceremony with comedian Loni Love (*The Real*) returning as host for the third year in a row.

Winners in the film categories include *Darkest Hour*, *Pitch Perfect 3*, *I*, *Tonya* and *Guardians of the Galaxy Vol 2*. Television winners include *Game of Thrones*, *Dancing with the Stars*, *The Crown*, *Big Little Lies*, *Feud: Bette and Joan* and *American Horror Story: Cult*. Winners in the Daytime



Clockwise from top left: Host Loni Love; Lifetime Achievement Award winner for make-up, Greg Cannom; Lifetime Achievement Award winner for hair, Mary Guerrero; Guild President Sue Cabral-Ebert with Business Representative Tommy Cole; The Novo; Frankie J. Grande.



Rick Baker



MUAHS Guild Award nominee Angie Wells



Television categories were awarded to *The Bold and the Beautiful*. *Henry Danger* won Best Children/Teen Program. Theatrical honors went to *Mamma Mia* and the Commercial/Music Video Award was presented to *American Horror Story: Cult* – Promotional Campaign.

For the first time, the annual MUAHS Guild Awards Red Carpet was live-streamed from LA Live's Novo Theater, hosted by TV personality, actor and singer Frankie J. Grande.

Oscar®-nominee Gary Oldman (*Darkest Hour*) received the Distinguished Artisan Award, presented by actor Malcolm McDowell (*A Clockwork Orange*). Oscar-winning make-up art-



Above, from left: MUAHS Guild Award winners Erica Kyker and Judy Yonemoto; Lucy Sibbick, Flora Moody, Ivana Primorac, David Malinowski and Kazuhiro Tsuji; Malcolm McDowell, who accepted for Gary Oldman; Adruitha Lee and Mary Everett. Right: Camille Friend.



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Eryn Krueger Mekash and Michael Mekash



Sarah Woolf, Zena Shteyssel Green and Angela Moos



Michelle Ceglia



Lisa Long, Danielle Spencer and Danielle Dixon hold their awards.



Nicki Alkire, Stephanie Rivers and Fernando Navarro



Vanessa Dionne, Cassie Russek and Rheanne Garcia



Gail Ryan, Mary Guerrero and Kimi Messina



Vanessa Dionne, Christina Tracey and Romaine Markus-Meyers for Mamma Mia with presenters Amber Stevens West (left) and Corbin Bleu (right)



Joe Matke, Roma Goddard and Dwayne Ross



Michael Johnston, Jamie Leigh DeVilla and Melanie Mills



Jason Collins, Kerry Herta and Christina Waltz



Christine Lai, Johnson, Chris Escobosa, Vanessa Dionne and Tony Lamb

ist Greg Cannom (*Titanic*, *Mrs. Doubtfire*, *The Curious Case of Benjamin Button*) was honored with a Lifetime Achievement Award by Oscar-winning make-up artist Rick Baker. Eight-time Primetime Emmy®-winning hair stylist Mary Guerrero (*Dancing with the Stars*, *Hot in Cleveland*) received a Lifetime Achievement Award from *DWTS* dance champion Val Chmerkovskiy. Guerrero's longtime client Betty White could not attend, but prepared a video tribute.

The night opened with a solo performance by Frankie Grande, accompanied by pianist Jeremy Weinglass. Another highlight of the evening was the moving In Memoriam, performed by MUAHS Guild member and nominee Angie Wells.



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"DANIELS AND SARSGAARD
ARE BRILLIANT..."

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Presenters for this year's awards included Lily Tomlin and Ernie Hudson of *Grace and Frankie*, Tom Payne (*The Walking Dead*), Carrie Ann Inaba and Val Chmerkovskiy of *Dancing with the Stars*, Anna Camp (*Pitch Perfect 3*), Melora Hardin (*Transparent*), Joe Mantegna (*Criminal Minds*), Christopher McDonald (*Ballers*), Paul Scheer (*Veep*), Chin Han (*Ghost in the Shell*), Kate Linder (*The Young and the Restless*), Melissa Leo (*I'm Dying Up Here*), Kira Kosarin (*The Thundermans*), Kirsten Vangsness (*Criminal Minds*), Robert Patrick (*Scorpion*), Olivia Sanabia (*Just Add Magic*), Amber Stevens West (*Ghosted*), Jace Norman (*Henry Danger*) and Corbin Bleu (*High School Musical 3*). •



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BY GIGI WILLIAMS
DEPT. HEAD MAKE-UP

THE HAUNTS OF A **Mindhunter**

Season one of *Mindhunter*, the David Fincher series for Netflix, is based on a nonfiction book by John Douglas, the FBI agent credited with developing serial killer profiling in 1978 & '79. We shot the whole series in Pittsburgh and the surrounding suburbs recreating Quantico in Virginia, a small town in Georgia, and a smaller town in Pennsylvania and Santa Cruz, CA.

We have three main characters. The first is Holden Ford, a young, wide-eyed, telegenic preppy



agent whose hair Paula Ashby, the Department Head Hair, styled to suit the '70s FBI vibe, short and neat. Fincher wanted him to be a bit thinner so I shaded his cheeks and gave him a strong jaw line using tattoo color with a dye brush and spatula flicking shading that could withstand the humidity and sweat of the Pittsburgh summer. I felt he was too young and innocent, so I painted dark circles under his eyes that got progressively darker as the season progressed and his character flirts with the dark side.

The second is Holden's older mentor/sidekick, Bill Tench, who Fincher wanted to be gray with white walls a la Robert Mitchum. Paula first had to gray his hair, then cut an unkempt flat top to go with his unrefined personality.





Our version of *The Odd Couple* was joined by the third character, Wendy Carr, an academic psychologist who brings science to profiling. Paula gave Wendy a '70s bob with blonde highlights to frame her strong, beautiful face. Michelle Audrina Kim, the key make-up artist, made sure her skin looked flawless, radiant and period without “reading as make-up” for our 6K cameras.

After establishing the main characters, we had fun recreating several serial killers who our guys interviewed. A closed prison in Greenberg, PA, doubled as the CA Medical Facility where Edmund Kemper, the 6' 9" giant known as the co-ed killer, was housed. Actor Cameron Britton's seriously curly head of hair was relaxed and cut by Paula to achieve a spot-on dynamic look in order to recreate Kemper. We shaped and filled in his sideburns, trimmed and parted his mustache and paled his skin to sell the fact that Kemper had been in prison for 12 years. He wore lifts to stand three inches taller and we cast very short background players as guards who walked him along the 50-foot dolly shot, through the halls of seasoned violent prison inmates. We were involved in casting for background to find extras who had hair that could be period, not an easy task in the Midwest. Paula added extensions and some wigs to get period looks in the prison. For the serial killer Brudos, Paula shaved his hairline back about an inch and thinned the front with cuticle scissors to make him appear balding. We added a 3rd Degree scar on his

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Grace *and* Frankie

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“ The hours were long, the schedule was grueling, the stress exhausting, but it was probably the most rewarding experience of my career. ”

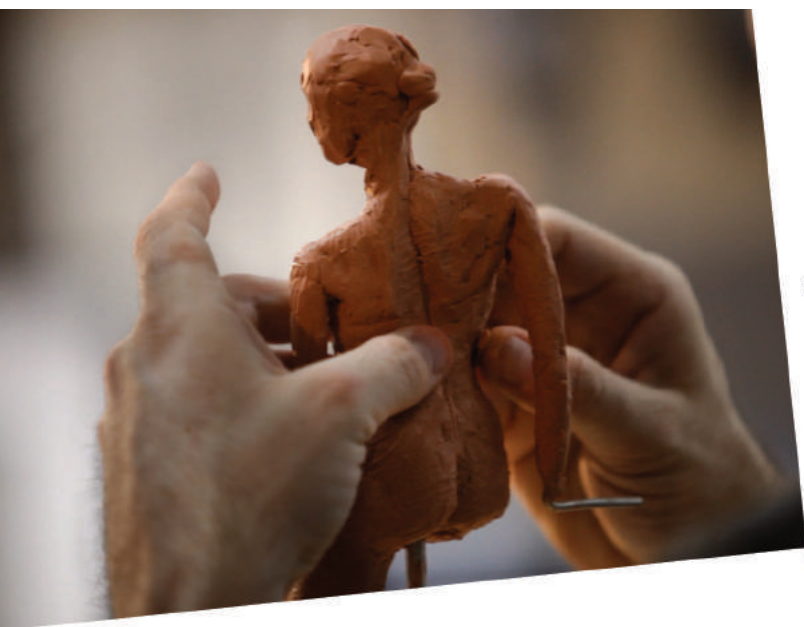
neck. We also recreated his fantasy shots of the women he killed and photographed hanging in pinup poses after death. We recreated Richard Speck, foul-mouthed psycho who killed seven nurses, by painting pock marks on his skin shading and highlighting to change his facial shape and cutting and greasing his hair back. We introduced the BTK killer who will allude the FBI for years, and simulated a real family who butchers another family member, dumps the body at the dump and pretends to know nothing about it until one brother confesses through sobs of real tears.

Every killer and story were taken right from the book, so we were recreating real people every day.

One summer day, we shot 12 hours in a diner that was 120°. The walls were sticky with years of grease, the crew was soaking wet from the humidity, the air conditioner didn't work but you would never know it when watching the scene. I don't know how we did it but none of the 30 people on camera showed the insane heat. There were also days when it was 35° and we were adding sweat because it was supposed to be summer in the South.

Autonomous FX made plumpers for Richard Speck, a snaggle tooth for the killer, Davier, a slit wrist wound with stitches appliance for Kemper, and a gutted prosthetic body. We applied the appliances. Jason Collins and Mike McCarty were amazing to work with. Most of the time, we did the design and tweaking by text, email and FaceTime.

David Fincher shot about 40 takes of every setup and every shot had to be a perfect continuity match. The hours were long, the schedule was grueling, the stress exhausting, but it was probably the most rewarding experience of my career. We created our own little world of sociopaths in the late '70s. •



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The Telegraph

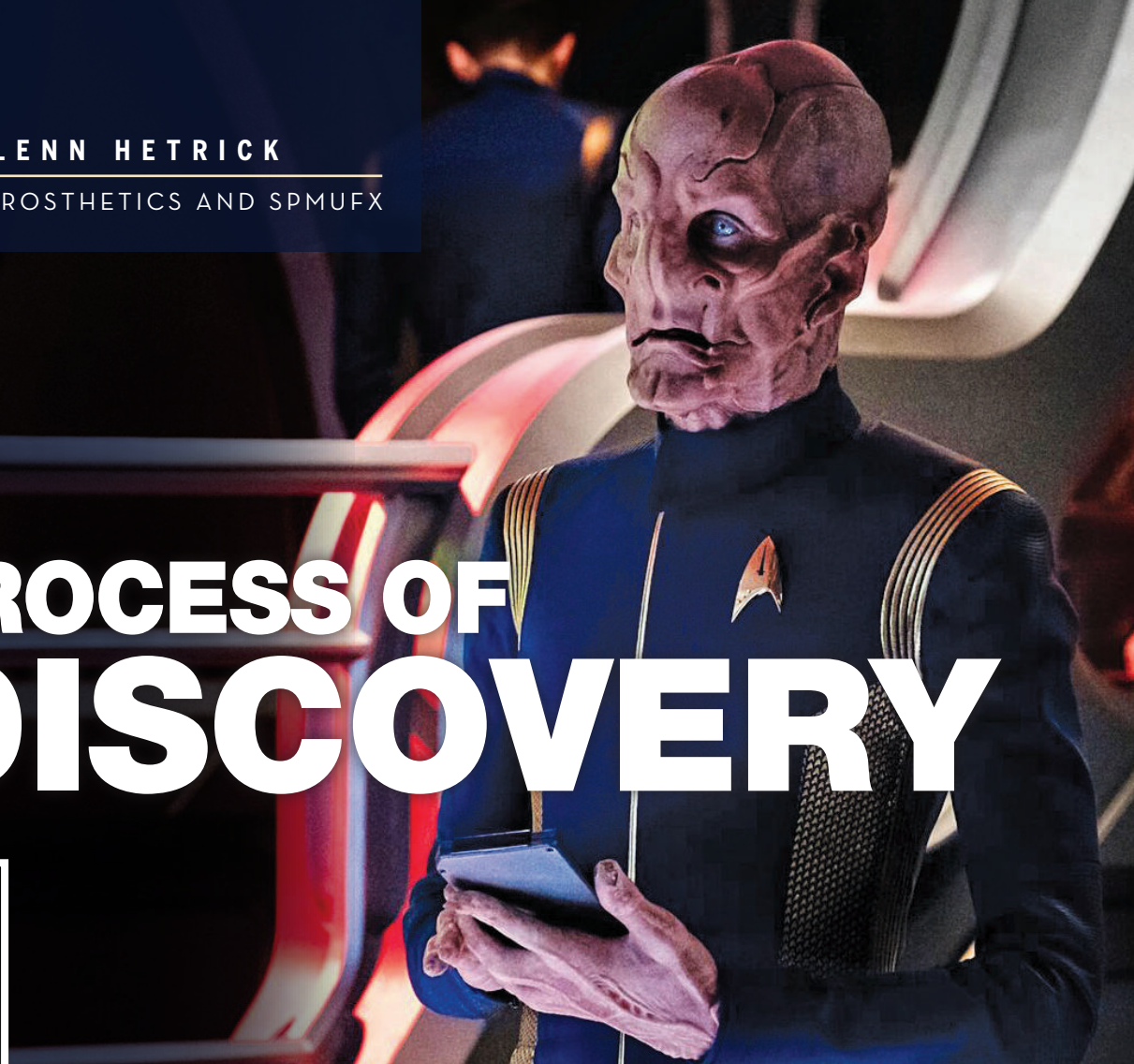
MINDHUNTER

NETFLIX

A NETFLIX ORIGINAL SERIES

BY GLENN HETRICK
DEPT. HEAD PROSTHETICS AND SPMUFX

A PROCESS OF DISCOVERY



It is an understatement of criminal proportion to say that I am a lifelong *Star Trek* fan (as evidenced by a photo of me in my “uniform” from Macy’s, circa 1977). When you come to a show like this one, it certainly is not the same as being hired on to any other project. Synthesized from more than 40 years of viewing films and television programs set in this universe, our passion for the franchise makes it something more than “special,” something more than an “amazing opportunity,” something greater even than a “defining moment in one’s career.”

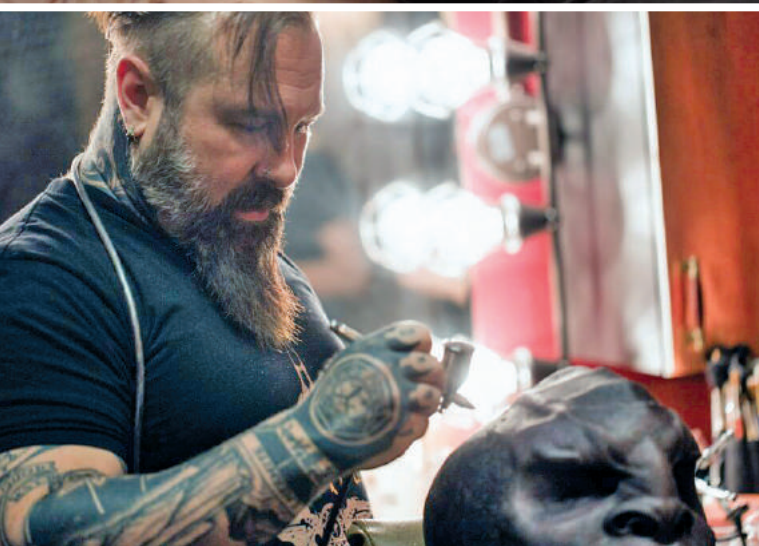
It does something magical, all of that emotion.

The passion, the awe, the wonderment ... it creates a portal. A transcendent gateway through which we can step, entering into the fantasy worlds that inspired us, and once inside, we can interact with the myriad species that populate that fantastical place. Not just on the screen this time, but in our minds and with our hands! This specific creative space inspired many of us into our careers, helping to define our entire path in life.

With that comes a unique pressure and a patented set of obstacles. Our reverence for the work done by the countless artists that have created this world is boundless. From Wah Chang to Michael Westmore and the ocean of talent connecting those great continents; of them, all that can truly be said is that we shall remain forever in your debt.

Starting there, we approached the design of all of our aliens and prosthetic make-ups from a very purposeful vantage point. Collaborating with the brilliant Bryan Fuller (executive producer) many months before photography commenced, we focused on his “Evolutionary





Imperative” for each and every design element of each and every character. Nothing was to be done without reason, it needed a “why.” In the concept stage, Neville Page measured every delicate stroke of his digital pen against the “reality” of the anatomical feature. Every piece of art that he rendered was laden with masterful intent and thoughtful purpose.

We came to the *Star Trek* world with a twofold objective: evolve the existing designs and the techniques used to bring them to life while also being hyper-vigilant in our approach to established canon. Throughout the many years and varied iterations of the core species that inhabit this universe, this was always the common thread. Respect for that which came before. Neville worked up hundreds of designs and variations for the many characters we would be dealing with in season one. But that was not all...

It was decided early on that we would take the approved designs and utilize 3D printing techniques to implement those complex details that would enable us to repeat the fidelity without starting from scratch each time. This was specifically urgent in dealing with the Klingons. The level of detail we wanted to create would be nearly impossible to sculpt repeatedly, and we wanted to prove out a set of processes that Neville and I had been working on for some time, which would blend cutting-edge technology seamlessly into upgraded traditional techniques. Alchemy.

Once we had a group of our main Klingons approved and the lifecasts done up, we scanned the casts as a base form. Neville then digitally created seven different versions of the “ridges” that define the Klingon brow, crest and skull. Also rendered were seven different versions of the neck/throat/sternomastoid area and the same was done for the back of the neck. Once completed, they were individually printed out in full scale, molded and cast in clay. This allowed for Mike O’Brien and his sculpting department to engage a modular approach to each unique character set. There were more than 20 lead/hero Klingons and each was visually distinct.

Further, the female and male of the species have a very fundamental difference in the primary forms of their cranial ridge shape. The sculptors each took on several characters, employing parts of the detail-heavy clay forms to truncate their process while still allowing themselves full creative range in defining all of the facial/head characteristics through secondary and tertiary form decisions. The results were stunning. In just a few weeks, each character was very much his or her own person but displayed a level of fidelity that would have taken months to achieve.

We relied on these techniques, in varying forms to one extent or another, on all facets of the show. Much of the integrated biomech Klingon armor & helmets were molds directly from the print, or some pieces (like the LEAL unit on our bridge specialist) were assembled and painted prints that became part of the piece. On all of the other species, we worked from 1/2 scale or 1/3 scale prints of the finalized designs so that the

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**"IT KEEPS FINDING
BRILLIANT WAYS TO TELL STORIES."**

WRAP



**USS CALLISTER
(BLACK MIRROR)**

NETFLIX



sculptors had a tangible reference. All of this made it possible to accurately convey the approved art in the finished prosthetic make-ups.

As we got deeper into development, I crafted a “Cultural Axiom” document for the Klingon houses. This was one of my main goals with the new series, to infuse all of our Klingon houses with a cultural patina that reflected their respective home world environments. (Klingons are born and raised on many different planets in their empire) in the same way that different countries here on Earth influence the art, architecture, fashion, etc., of the indigenous population. Based on canon and (sometimes obscure) reference points in the franchise, I constructed some written background concepts for the differing looks ... this was all to create a unified impetus for all of the decisions affecting any one specific house. Color, markings, scars, tats, anatomical differences and more, many of which have yet to be seen. We then had to create huge boards to track all of the houses and all of the performers because each core group performer played several different Klingons, each in a different house. This could get extremely confusing extremely fast, which brings me to the next point...

Led by the inimitable James MacKinnon, my team in Canada was about to arrive and start prep. They were walking into quite literally HUNDREDS of full head prosthetic make-ups in the first few weeks with very little time to get up and running. The first season of any show is always the most challenging, but when you are trying to establish a massive universe, it is absolutely daunting for everyone involved from the producers down. Particularly when you are working in an already existing and beloved universe!

At this point, James and I had only done tests on two things: Saru (two versions) and (very early on) the Klingon prototype, which I had built on Neville. I did three versions of the Klingon paint scheme in grayscale for our one-and-only camera test as I knew this would serve, as does the under painting of an oil work, as the basis for all of our other color variations. It was not “truly” grayscale in that I used many other PPI colors ... midnight brown, umbers, blues and reds, mixed with soot (I LOVE that color); but it gave us a great starting point. That palette would later

go on to expand into widely varied flesh tones that even included gold and metallic interference colors utilized to provide an ethereal “feel.” The intrinsic tinting and flocking of the silicone for each house color was as important as the very translucent paint layers and mottling/veining. The final paint masters for each make-up were done by me, Tim Gore, Cale Thomas, Erik De La Vega and Tom Killeen. Masters were retained for continuity.

Inexorably, the first day of shooting arrived and we were all there on set in Toronto for the massive two-episode shoot that started the show. Day one, we faced 17 extremely complex prosthetic characters, all at the same time, each with untested and newly designed support systems; none had even been dry fitted!!! Thankfully, a ton of our friends and family from here in Los Angeles were able to head up for the first few episodes and apply with us. Some of the most talented people I have ever met were there to fight the first all-important battle: Hugo Villaseñor, Rocky Faulkner, Eryn & Mike Mekash, Richard Redlefsen, Mike Smithson, Bart Mixon, Chris Burgoyne, Bruce Fuller, Michele Monaco-Hetrick, Kevin Haney, Dennis Liddiard and LuAndra Whitehurst were all there supported by an amazing group of Canadian talent.

After agonizing over every detail, directing every nuance of each piece, obsessing over edges and colors and translucency—this then was it; my moment of *Discovery*. With James and Michele at my side, we stood on the most beautiful set I have ever seen, the bridge of the Klingon Sarcophagus ship. Watching our monitors intently as the first-ever shot of the new Klingons rolled, my heart went racing ... my eyes honestly welled up. Over a year’s work with Neville and the team had all led to this moment. What I “Discovered” was this ... *it was all worth it*. All the sleepless months were rewarded with the single most amazing moment in my career. I “Discovered” that I was blessed enough to be working with a dream team of artists in whom I could completely place my trust.

An entire season was yet to be shot, and in the thick of this was always James, who shared Department Head Prosthetic responsibility with me handling the day-to-day application and scheduling on set. Bolstered by his right- and left-hand lieutenants, Hugo and Rocky as keys, they lived on set for months on end, making every conceivable sacrifice to make this show great. The “Three Amigos” were INSTRUMENTAL in making this show work, without them it simply would not have happened. They led a team of amazing Canadian artists through a season that required a truly gargantuan amount of work. We were lucky to have joining us: Chris Bridges, Nicola Bendry, Shane Zander, Patrick Baxter, Allan Cooke, Kyle Glencross, Neil Morrill, Jay Dethridge, Graham Chivers, Zane Knisley, Monik Walmsley-Cross, Andrea Brown, Faye Crasto, Sarah Kennedy, Misty Fox, Katrina Marie Despotovich, Trason Fernandes, Tony Chappell, Jeff Derushie, Steve Kostanski,

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NETFLIX



Vivian Ongall, Lori Sasaki, Carla McKeever and Sean Samson. (Additional BG characters were provided by Paul Jones.)

Every week, we faced a fluctuating schedule and had to accomplish *massive* amounts of work, often adding days, changing cast and modulating crew requirements. On top of all of that, they had to manage a warehouse of never-ending prosthetic orders on set that had to be catalogued, checked and prepped for their big day. Here is how we made it work:

Our main make-ups were Saru (Doug Jones), L'rell (Mary Chieffo) and episode-specific Klingon leaders. We also had AIRAM (the Augmented Female played by Sarah Mitich) on the bridge for many of these days with various featured Federation crew members like Osnullus. Then of course, there was Sarek (James Frain) and the remaining house-specific Klingons, depending on the day's work. James often had more than 20 full make-ups working on a single day, and many of those days lead to three- or four-day stretches with just as many if not more. Just the prep and logistical planning (manifests, inventory management, etc.) alone was enough work for an entire team, but it all had to be done by this highly skilled squadron of FX ninjas between takes.

In shop, we had an army (led by myself, my wife Michele Monaco-Hetrick, Brad Palmer and Ken Culver) working around the clock to stay in pace with the episodic needs. Indeed, far too many to name here, but each and every one absolutely integral to the success of this project. We mastered all of the paint jobs and designed all of the blends to facilitate for a 95 percent complete make-up to be shipped

out to set so that the on-set application teams would need only to focus on blend lines and eyes after the massive application process. The on-set team was usually *limited to one artist per character*, even the giant full head Klingons. The genius that is James MacKinnon concocted a delicate dance that allowed one artist to jump over for a few minutes as a second set of hands to slide the cowl on and then jump back onto their own character ... all orchestrated with slightly staggered start times to make full camera-ready application happen in *under 2.5 hours per character, every day*.

Tim Gore led a team of incredible painters throughout the season, maintaining continuity on hundreds and hundreds of full sets of make-up. In certain cases, due to a script change, we would need to change the house color of a Klingon last minute, so we painted everything with PPI Illustrators and waited to seal until just before shipping so if need be, we could activate the colors and go back in without muddying it up. Insanely stressful to say the least.

When an artist comes to a project, it is my belief that one can only either diminish or augment the project—there is no in-between. If it is just “another job,” then indeed you are of the diminishing sort, having snatched away the “extraordinary” and suffocated the “remarkable” before even making a start. Giving up on the creative battlefield too easily and genuflecting to routine ... throwing yourself on your sword before the dread enemy called Deadline. That does not necessarily mean that you will get fired. To the contrary, you likely will not. Just as long as the “job” gets done, the mighty wheels of production grind on and the clocks tick away on schedule. However, that perfunctory performance ... the one that “just gets you through,” it is not going to procreate the same level of work, it will not evoke the same level of emotional response, it *cannot* participate in the same quality of creation as works attained by artists with illimitable passion for the subject matter.

The men and women with whom we worked on this show, at every level and in every department, both in shop and on set; they are all in possession of that type of passion.

That is the very essence of the fuel needed to take on a show of this magnitude. It is a platform of performance that must not only be attained but *maintained* ... by an entire army of artists spread across thousands of miles. Each feeding and nourishing the other as countless challenges appear from the darkness, only to fall before their ceaseless commitment.

This is not hyperbole, nothing less would have done. In the end, I was awestruck not only by the art on the screen ... but even more so by this group of artists and their collective ability to succeed against insurmountable odds. Not *just* succeed, but to have done so with a remarkable grace. The kind of grace under pressure that one may well have learned from a few Starfleet captains and a man named Gene Roddenberry. Of them, all that I can say is that we will forever remain in your debt. •



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NATALIE DRISCOLL
KEY HAIRSTYLIST

SHAY SANFORD-FONG
3RD HAIRSTYLIST

HELENA CEPEDA
3RD HAIRSTYLIST

OUTSTANDING MAKEUP

FOR A LIMITED SERIES OR MOVIE

ERYN KRUEGER MEKASH
DEPARTMENT HEAD MAKEUP
MAKEUP DESIGNER

ROBIN BEAUCHESNE
ASSISTANT DEPARTMENT HEAD MAKEUP
DEPARTMENT HEAD MAKEUP

SILVINA KNIGHT
MAKEUP ARTIST

ANA LOZANO
MAKEUP ARTIST

TYM BUACHARERN
MAKEUP ARTIST

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A Wrinkle in Time

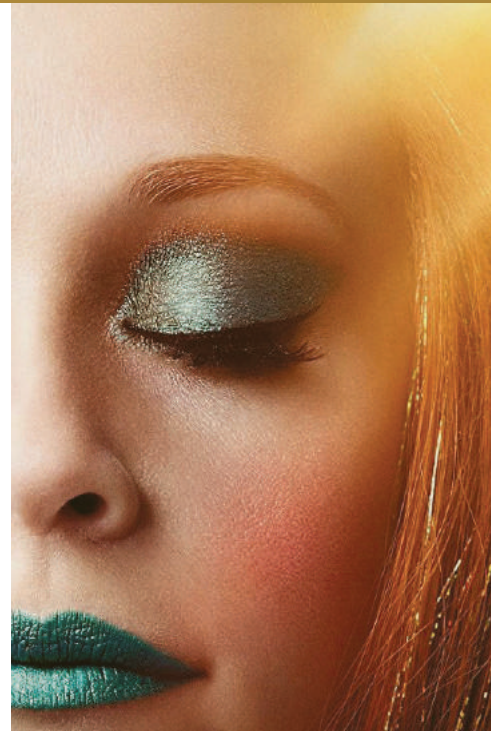
OUT-OF-THIS-WORLD LOOKS

BY ROZ STEVENSON

To bring Madeleine L'Engle's beloved novel *A Wrinkle in Time* to life, some of the most accomplished artisans working today were enlisted. Department Head Make-up LaLette Littlejohn worked closely with two-time Academy Award-nominated costume designer Paco Delgado and Emmy-nominated Department Head Hair Kim Kimble to create the Oscar-worthy fantasy looks for the stars of Disney's *A Wrinkle in Time*.

The filmmakers encouraged them to reach outside their customary circle of talent in an attempt to bring fresh blood and new ideas to help L'Engle's original vision. "The book is timeless and has an enduring quality," director Ava DuVernay says. "But we wanted to give audiences a new experience, too."

Delgado's magnificent costumes for the three women, played by Oprah Winfrey, Reese Witherspoon and Mindy Kaling, merged futuristic vibes and elements of the earth, sea and sky with unusual fabrics and textures, and because of the delicate materials used and their intricate construction, they were not easy to put on. When make-up and hair get factored in, it took each lady three hours every day to get camera-ready.





Littlejohn, who has more than 25 years' experience in the industry and worked with Academy Award-winning actor Jamie Foxx for 10 years on his most memorable films, including *Django Unchained*, *Dreamgirls* and *Ray*, was tasked with supervising the film. In that capacity, she oversaw the women's individual make-up artists, who included Derrick Rutledge, Molly R. Stern, Tracey Levy and Cindy Williams, as well as make-up artists for Chris Pine, Janeen Schreyer and Whitney James. Additionally, veteran make-up artist Joanetta Stowers worked closely with Littlejohn on the execution of all aspects of the film project.

Taking their lead from Delgado's elaborate costume designs, Littlejohn and her team set off to design "outside-the-box" futuristic/fantasy looks for each character that accentuated their diverse ethnicities, as well. Together, they transform the three celestial visitors—Winfrey, Witherspoon and Kaling—into intergalactic celestial goddesses. Littlejohn aimed for and designed looks that no one had ever seen before.

"I wanted the women to look good for children," said Littlejohn, who said that she gleaned inspiration from studying the color palettes and Delgado's costume designs for each planet. "I think that all children love color, and my favorite tones are jewel tones, so I chose the purples and greens and oranges and rusts. I tried to get a little bit crazy with that."

Getting so whimsical, however, was occasionally a challenge for Littlejohn. "Some actresses are not used to 'out-of-the-box' make-up. It seems too much for them," said Littlejohn. For a sequence set on a lushly verdant planet, for example, Littlejohn envisioned that Witherspoon's Mrs. Whatsit would wear a vibrant kelly-green lipstick so that when her character suddenly shape-shifted into a flying green stingray, the transformation would not seem so abrupt.

"Reese had concerns about the green lipstick," Littlejohn says. "All of the women had a private make-up artist, so I presented the look to each of them and explained why I wanted to do it. Reese said, 'I don't know if I can pull off this green.' I reminded her that she will turn into this green creature that will be so vibrant and beautiful, and the kids watching this movie can't be afraid of it." Littlejohn said that she had to keep encouraging Witherspoon's artist to amp up the green until it was the perfect, bold shade she envisioned, explaining, "We had to mix things up."

Oprah, who plays Mrs. Which, wanted to double-down on a whimsical makeover. For Winfrey, Rutledge executed Littlejohn's vision with her distinguishing traits being her eyebrows and lips. This was conveyed



by giving her crystal eyebrows to make her eyes sparkle and by affixing an assortment of stones, gems and jewels to her face.

As with the costumes, the looks for each of the women change per environment, so when Mrs. Which visits Earth in her metallic dress, she has metallic skin tones and pieces of broken, dark-colored crystals and silver leaf on her eyebrows and sparkling silver and black colors on her lips. On Uriel, she has emerald eyebrows made from ground-up jade minerals, gold skin tones added to her forehead and orange/pink sparkling lip coloring, all which accentuate her costume.

For the planet Camazotz, they decided to play down the character's signature trait of stars. They kept the running theme of glitter lips and used shades of pinks, blues and silvers, but for her eyebrows and the bindi on her forehead, natural colors and stones were used. On Orion, she wore natural lipstick and had natural skin tones accentuated with amber stones.

"The make-up style for Reese Witherspoon's character, Mrs. Whatsit, the baby star, was more subtle and laid back," says Littlejohn. "Her costumes are simpler than the other two guides, therefore, we went with light, airy, skin-like make-up with minimal foundation."

Littlejohn continues, "Mrs. Who, played by Mindy Kaling, on the other hand, dresses more formally and academically, but her make-up is still not too pronounced." On Camazotz, she has a teal bindi on her forehead. This was deliberately selected because we learned that the teal color indicated spirituality and empowerment. While on Earth, she wears purple lipstick and eyeshadow, which was Littlejohn's favorite look. On Orion, Littlejohn went with blue lipstick and eyeshadow. Additionally, Littlejohn enlisted the services of make-up artist Allan Apone and his prosthetics team from MEL Inc. to create unique tattoos for Kaling's character.

Working closely with Littlejohn and Delgado, Kimble and her team made sure the hair styles also complemented the characters' costumes and make-up to ensure there was one cohesive look for each character on each planet. •



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BRITTANY MADRIGAL
ADDITIONAL HAIRSTYLIST

JULIE RAE
ADDITIONAL HAIRSTYLIST

VALERIE JACKSON
ADDITIONAL HAIRSTYLIST

JOANNE ONORIO
ADDITIONAL HAIRSTYLIST

OUTSTANDING MAKEUP

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ERYN KRUEGER MEKASH
DEPARTMENT HEAD MAKEUP

KIM AYERS
ASSISTANT MAKEUP DEPARTMENT HEAD

MICHAEL MEKASH
ASSISTANT MAKEUP DEPARTMENT HEAD

SILVINA KNIGHT
MAKEUP ARTIST

CARLEIGH HERBERT
MAKEUP ARTIST

OUTSTANDING PROSTHETIC MAKEUP

FOR A LIMITED SERIES OR MOVIE

ERYN KRUEGER MEKASH
DEPARTMENT HEAD MAKEUP

MICHAEL MEKASH
ASSISTANT DEPARTMENT HEAD PROSTHETICS

DAVID LEROY ANDERSON
PROSTHETIC DESIGNER

GLEN EISNER
PROSTHETIC DESIGNER

CHRISTOPHER NELSON
MAKEUP EFFECTS ARTIST

CARLEIGH HERBERT
MAKEUP EFFECTS ARTIST

SILVINA KNIGHT
MAKEUP EFFECTS ARTIST

KIM AYERS
MAKEUP EFFECTS ARTIST



BY **JOE MATKE** AND **MICHAEL JOHNSTON**

DEPARTMENT HEADS
HAIR AND MAKE-UP

Henry Danger is an American comedy television series and a number one Nickelodeon hit, five years running, created by **Dan Schneider and Dana Olsen**. Henry is the sidekick to superhero “Captain Man” and together, they fight crime in the city of Swellview. They battle a myriad of crazy characters, which is where make-up and hair come in for battle as well. At the helm of the make-up and hair departments are make-up designer and Department Head Michael Johnston and hair designer and Department Head Joe Matke. Together, with our incredible make-up team, Patti Brand Reese and Melanie Mills, and our astonishing hair team, Roma Goddard and Dwayne Ross, they work lots of hours making sure our characters look amazing.

“Kids Show” literally means tons of work! On any given episode, we have between five and 20 normal characters. We also have a villain or



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fantasy character in nearly every episode. *Henry Danger* is heavy on stunts so we have between one and five stunt doubles every episode without fail and photo doubles for all the kids due to their time restrictions. Lots of messy, ridiculous gags that require camera tests and ingenuity.

The subject matter may be lighthearted, but the work involved often is serious and challenging. Our teams do everything from beauty, character, creature, fantasy, to high fashion and celebrity doubles. We have a ton of bald caps, lace wigs, hand-built wigs, hand-laid hair, lace facial hair, fake teeth, contact lenses, 3D transfers, tattoos, appliances, custom-made silicon superhero masks, food gags, slime and heavy cleanups.

Michael Johnston and I always work together in creating all of our villains and special characters. One of our more beautiful and challenging episodes was called "Danger Games" and was a crossover of our two shows, *Henry Danger* and *Game Shakers*. This episode consisted of 10 regular cast, 10 dancers, two villains, six stunt doubles and 250 background. This episode literally shot a music video five times with extreme dancing prior to filming so the upkeep was insane. The dancers had to match for three days and as we all know, dancing is hard on hair and make-up!

The Egyptian pharaoh/queen vibe of the dancers was inspired by King Tut's coffin, Cleopatra, ritual objects, hieroglyphics and a bit of Hollywood glitz. All the male dancers' wigs were Egyptian shapes taken from the pharaoh's coffins and hieroglyphic depictions, and Cleopatra inspired the female dancers' wigs. All wigs were united with a carved-out fringe, and all set and steamed. Michael sculpted the lace beards into an iconic look. Black, gold and turquoise glitter were added in stripes to give a contemporary interpretation. The women's faces were painted with a majestic and sexy look. The eyes were defined with bold lines and intricate symbols embellished with crystals and glitter. Lips, face and body were monochromatic, leaving the eyes as a focal point. The dancers were painted from head to toe with Make Up For Ever body paint covered with Melanie Mills Hollywood Gleam body radiance, then powdered with MMH radiant dust in light gold. For the pharaohs, Michael designed an intense smoky eye in black and turquoise powders and creams with a strong brow and heavy eyeliner. Joe designed and built every headdress and all were sewn onto the wigs.

We are so proud of our work and our show and most of all, our family ... Michael Johnston, Joe Matke, Patti Brand Reese, Roma Goddard, Melanie Mills and Dwayne Ross. •

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CREATE BEAUTY



BY SHERYL BLUM

HAIR STYLIST

A GLOBAL STRANGE ANGEL



"IT'S 1939, WWII IS DECLARED IN SEPTEMBER. *The War of the Worlds* is broadcast that Halloween. Two men, Jack Parsons and Richard Onsted, are actively pursuing their dream, 'Rocketry.'"

"Never heard of them? What's rocketry?"

"You know, jet propulsion, they invented it!"

"Oh yeah, like Jet Propulsion Lab (JPL)."

"Yes, Caltech stuff."

"OK, yeah. 1939-1940 hairdos, I love that! Sure, I'll do that show with you!"

Period shows can be a beast, much bigger than production realizes. With talented, well-organized, strong people, the challenges in these shows can be minimized, and these challenges have been real.

Our home stage is Paramount Studios with lots of locations. It's not so much being on the move, it's the elements: wind, dirt, blowing sand, heat, humidity and nights, cold nights. Who knew these rocketry guys did so much at night!

All the above elements were best and worst at the Littlerock location, which is somewhere east of Lancaster, CA. We all experienced constant wind that kicked up the sand like a snow flurry but it was sand. Dermabrasion was free that week. Our actors had to perform in these elements and the crew humped equipment. A few fell ill but not one



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cried or quit. Last looks were impossible and laughable when called; yet it looked damn good.

Our cast is very international: Jack Reynor (Ireland), Rupert Friend (England), Bella Heathcote (Australia), Peter Mark Kendall (Philadelphia, PA), plus the cast list is quite large. Each one is so talented and a true delight to be with on those long days.

More than halfway through shooting, 10 episodes for CBS All Access and the production value is spectacular. All departments are bringing their “A” game.

Mary Ann Valdes-Poole, a fine hair stylist, is a seasoned Department Head. She brought me on as her key and George Guzman as the third. Mary Ann is a planner, a researcher, interactive and highly communicative with production. She creates strong relationships between departments. Her relationship with costume designer J.R. Hawbaker is extraordinary. Mary Ann and J.R. brainstorm sometimes on set or by ‘box,’ yet another invaluable APP.

Women and children of the period mostly had jaw length haircuts set with finger waves and perimeter finger curls. There were longer lengths on women yet set the same. Snoods were fashionable to keep the longer lengths restrained, due to the fact women were the workforce and long hair got caught in the machinery.

Considering our time constraints in readying actors, we can’t do wet sets, so we use the smaller curling irons with heat set lotions. Then clipping in pin curl fashion directionally center back to ear and the next row directionally ear to center back. That will give a beautiful wave or picked out, glorious curls. In keeping with the hair color of the

period, high lift blondes must be toned down. We use Roux Fanci-Full liquid color mixed with water and spray on prior to styling. Our lead actor, Jack Reynor, has his hair colored darker every 10 days with Redken Shades EQ to emulate the real Jack Parsons. Men had their hair barbered with high sideburns, tight napes with off-centered or deep side partings. Products of the day were Superset, Suave, Vitalis, Vaseline Cream Tonic, Black and White, Butch Wax and other various pomades. To replicate that hold and shine, we use R+Co Aircraft Pomousse, Iles Serum, Baxter Wax, Sumo Wax, Woody’s and Gatsby.

TV production is fast, just a steamroller process. One episode is shot every nine days, so one is prepping an episode while overlapping the shooting episode. Fittings are essential to explain sets and pre-cut the men, lots of men. Our BG women have not all jumped onboard with getting their haircut short and our stylists have done remarkable cheats with pinning the length up to look a curly/wavy bob.

We’ve been blessed with a number of Local 706 hair stylists to coif the background on those big scene days, and the talented hair stylists to get the ball rolling at fittings. Arturo Rojas, Nancy Stimac, Norma Lee, Diana Acrey, Mel Stetson, Donna Anderson, Laurel Van Dyke, Lumas Hamilton, Tammy Kusian, Adrianna Lucio, Luran Upshaw and Monica DiVenti just to name a few. Many “Thank-you’s”! Your work is beautiful!

Strange Angel—the book on which the show is based—written by George Pendle, is a good read, well written and very intriguing. Our show is bringing all that plus more! WATCH IT!! •

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LIVE! THE GREATEST SHOWMAN P R O M O



BY **SHERYL BLUM**

JOURNEYMAN HAIR STYLIST

Every once in a while, you get a project that is pure magic.

TUESDAY: We were on location in Ridgcrest and the call came in at 7 p.m. to start the next morning at Warner Bros. The project was a live promo of *The Greatest Showman*. Luckily, I had worked with Mary Mastro on the film reshoots. She had pieced together the continuity and had the “book,” so I was familiar with the characters.

WEDNESDAY: I just had to pull stock, line up a dozen hair stylists, hire a key, set up the department, collect continuity and attend a production meeting in 10 hours. This is where the magic begins when you surround yourself with the best.

THURSDAY: Laurel Van Dyke was my key. She went from Thousand Oaks to Pasadena and collected all my gear for the department, loaded in, set up, blocked eight wigs and hired Michele Payne. Together, they redressed what was salvageable from the reshoots. Then, we had to plan what to rebuild as characters were coming that weren’t in the reshoots. Then, we pulled items for those actors who had cut their hair.

FRIDAY: First dress rehearsal. Thirteen hair stylists parked at Warner Bros.’s Gate 8 for an 11 a.m. call. The





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structure was a zoo with audience participants checking in. If you did not know to check in on the second floor and went to the gate ... back across the street, you went to stand in line with 60 people, schlepping your gear all the way. Once we were all together, the team consisted of Laurel Van Dyke, Michele Payne, Diana Acrey, JoJo Gerard, Monica DiVenti, Nani Velez Casillas, Josee Normand, Mary Jo Fortin, Tammy Kusian, Gail Ryan, Valerie Nelson, Leigh Ann Pitchon and Nanci Cascio. These ladies were so professional and looked it. Characters were assigned to each of them, gave them as much background information as I knew and what I had for continuity. It was critical that they exactly matched their characters in the film.

At some point, I had to go wig Keala, who played "Lettie Lutz" the bearded lady.

Magic happened. Laurel laid wefts of hair on the Three-legged Man to recreate a very specific hair style that he buzz-cut days before this call, Gail assisted. Nani jumped in with her air brushing technique to blend the edges to recreate his fade. Leigh Ann was working with the Albino, an elegant, bald black man. The Albino wig had a hard tortoise shell-like base and he was bald! The long, dreadlock wig was heavy and cumbersome. She wrapped self-stick ACE bandage the circumference of his head and laid toupee tape on his pate. Michele moved in to assist with anchoring the beast. JoJo recreated the Snake Woman, who had her own dreads during filming but now had, at most, a half-inch tight "fro." She laboriously built her look from packaged dreads, one dread by one dread. Brilliantly, JoJo rigged it to come off as one piece! Gail was unassumingly tweaking wigs, quietly getting her girls flat-wrapped and

wigged. Michele, Mary Jo, Valerie and Monica were working with the Oddities, for which there was no continuity, and headpieces that we didn't know which one belonged to whom. Adept communication and gorgeous hair artistry, they so nailed it upon seeing video playback. Tammy was working with the Pagoda Girl and a ridiculously high headdress that was not an easy read as to how to attach. Once we figured the front, Tammy expertly anchored it into her beautiful coif. Josee had the Albino twins, another pair of cumbersome wigs that weren't labeled with actor names, so it was a roll of the dice. Nanci took over Gold Boy, while JoJo was creating Snake Woman. Gold Boy was a blowout of his curly Afro, then flat iron, then styling into two vertical rolls with a flat center. Diana also had two look-a-like wigs that were built on a helmet-like foundation and unlabeled for which actor, which to this day, I have no clue how she secured them.

All of these characters were singing, dancing, running and jumping!

The first rehearsal was exhilarating and so gratifying because these women nailed it. The second rehearsal was even better and show day was pure gold. The magic was how blind we were to the final product and nailing it the first time. The magic of complete participation, of being right there, right now and the enjoyment of each other's company.

It just wasn't us, it was the whole cast, the whole atmosphere exuded high energy and joy. That started at the top, and we had Hugh Jackman, *The Greatest Showman*!

The live feed promo of *The Greatest Showman* ran on Sunday, December 18, at 4:34 p.m. for 3.5 minutes, in the midst of the live broadcast of *A Christmas Story Live!* •

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Beautiful Baby Girl!

Stevie Anne was born on April 19, 2018, at 10:53 p.m. to joyous parents: make-up artist Nicole Artmont and Kye Gamble.



Happy Together

Laci Hill married fellow IATSE member Patrick Simon on March 10, 2018, at The Maxwell House in Pasadena. Laci and Patrick met on a TV show five years ago and became fast friends before falling in love. Laci's make-up was done by fellow Local 706 member Chris Burgoyne and (of course), he did such a beautiful job.

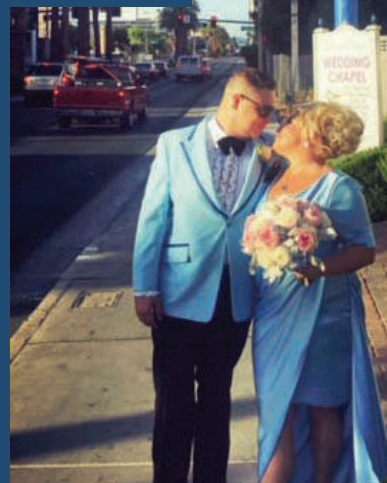


Wedding in the City

After seven years together, Thomas Richards and Robert Keyes got married at the beautiful San Francisco City Hall on April 11, 2018. Thomas Richards-Keyes is a regional hair stylist and the Dept. Head Asst. for the San Francisco Ballet.

Chapel of Love

Melanie Mills and Nick Greenbury were married on March 3, 2018, at Graceland Wedding Chapel in Las Vegas. The bride is a Make-Up Artists & Hair Stylists Guild award-winning make-up artist.



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In Memoriam

Patricia Burck Agalsoff (1945-2018)

Journeyman Hair Stylist

As part of the wave of make-up artists and hair stylists who came to work at Universal Studios during the 1970s and '80s, Patti Burck joined Local 706 in 1977 and enjoyed applying her craft on many of the television series and feature films of that period. At that time, the Universal lot was constantly buzzing day and night, and Local 706 members reaped the benefits of constantly moving from show to show. She earned her journeyman status in 1978, had eclectic talents and was fortunate to work with up-and-coming talents



Robert Zemeckis and Nancy Allen on *I Want to Hold Your Hand*, joined by the iconic pop band The Beatles. Patti's talents were again used on a horror film cult favorite *Motel Hell*, a true blood-and-guts

comedy-horror film. Patti Burck Agalsoff day-checked and filled in on productions where extra hands were needed.

After she married, she had two sons who became the center of her life. Patti honorably withdrew from Local 706 in 1989 but periodically kept in touch. She moved from California to Idaho and then back to the "gold country" of the Sierra Nevada. Patricia Burck Agalsoff passed away due to complications from Alzheimer's disease on January 15, 2018. She is survived by her loving husband Gregory Agalsoff, and two sons Andrew and Steven.

Carrie Barnette (1983-2017)

Disneyland Resort Cast Member

Local 706 mourns the loss of Workers United Local 50 member Carrie Barnette. Carrie was among the 59 people killed at the Route 91 Harvest Festival in Las Vegas on October 1, 2017.

Carrie was an over 10-year member of Disneyland theme park's culinary team where she worked at Flo's V8 Cafe, and previously at the Pacific Wharf Restaurant, according to Walt Disney Co. Chairman and CEO Robert Iger.

"Our hearts go out to everyone impacted by the tragic events in Las Vegas—the victims of violence, the witnesses, and the friends and families mourning loved ones," Iger said. "We are especially heartbroken over the loss of one of our own to this unconscionable and senseless act. Carrie Barnette had been a member of the Disney California Adventure culi-



Joey Castillo, who is married to Barnette's younger sister, Amy Castillo, said this has been a shock for the whole family. Barnette had just purchased a home in Riverside, a couple of miles away from her sister.

"She's a very loving person," Castillo said. "She always put others before herself, was a very hard worker and she loved going to her music concerts."

"She loved her nieces and nephews," he said. "She was just a joy to have around and very caring. She was my wife's sister and her best friend. She loved working at Disney's California Adventure."

Glenda Gale East (1943-2018)

Network Television Make-up Artist

Prior to 1992, the make-up artists and hair stylists working at KCAL (Channel 9) were part of the Directors Guild of America. The employees of KCAL requested that the IATSE become their representative and after an election, the IATSE became the union representing the crew members. Glenda East was welcomed into the membership of Local 706 at that time.



KCAL was an independent television station known for its newscasts, daytime dramas, game shows, children's programming, sports broadcasts and public information. Glenda often worked the night shifts, applying her make-up artistry to some of the most well-known television hosts and newscasters of that time.

Jerry Dunphy, Pat Harvey and Jane Velez-Mitchell were the primetime anchors, and Glenda had a successful career as one of the network's artists for more than 19 years. In the early 1990s, KCAL restructured itself and phased out the family-oriented sitcoms and replaced them with syndicated talk shows and court shows. Glenda steadfastly was loyal to the studio until the downsizing of the entire staff of the station, then worked at CBS and other networks.




Glenda retired and took honorary withdrawal and moved to




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Tennessee to be with her family. She is survived by her sisters Darlene Chamber, Barbara Hargrove, Gladys Hardee and numerous nieces and nephews. Funeral services were held on April 13, 2018, at Oak Hill Cemetery in Kingsport, TN. An online guest register is available for the East family: <https://obitree.com/obituary/us/virginia/gate-city/gate-city-funeral-home/glenda-east/3482075/>

Don Marando (1929-2018)

Journeyman Make-up Artist

After serving in the Army Counter Intelligence Corp from 1945-1951, he then attended Indiana University and Notre Dame in South Bend, Indiana. He owned a restaurant (Donny's Inferno) and semi-professional theater company.



Don moved his family to California in 1968, where he became Bob Hope's make-up artist for almost 30 years doing movies, series, specials and USO tours and traveled the world. Originally a TV tape member, Don worked at NBC, CBS, KTLA, KCOP, ABC, the BBC in London, the CBS in Montreal and Vancouver, and the networks in New York for a number of years. Don then became a journeyman and did some of the favorite TV series of the 1980s and 1990s, including *Jake and the Fatman*, *The Dukes of Hazard*, *T.J. Hooker*, *Starman*, *Walking Tall* and the miniseries *Beulah Land*, all of which kept him one of the most sought-after make-up artists of all time. Hardworking and fun loving, Don always kept it lively in the make-up and hair trailer and everyone was fair game—equal opportunity laughter. Keeping his *Dukes* cast in line kept him hopping, and his *Jake and the Fatman* cast on the straight and narrow in Hawaii.

After *Jake*, Don stayed in Hawaii and enjoyed semi-retirement for a while, finally retiring and going back home to Indiana in 1999.

Don trained his daughter Dawn Marando to become a Local 706 make-up journeyman, who went on to win a Daytime Emmy Award. His two sons were also IATSE members: Anthony was a member of Local 705 (Costumers) and Mark was a member of Local 33 (Stage Technicians).

Don was married in 1949 to his wife Rose, who passed away April 9, 2001. Don passed away April 7, 2018.

"Thanks for the memories," brother Don Marando.

Dale Miller (1936-2018)

Journeyman Hair Stylist



Outrageous, outspoken and a very fine hair stylist, Dale Miller joined Local 706 in 1985. He became a journeyman in 1989 and his work spanned everything from daytime dramas to action-adventure features. Dale was normally the "key" or additional hair stylist, and was the person you always wanted on your team. He would work

hard and produced the most glamorous hair styles working for more than a dozen years on the Academy Awards and the Primetime Emmys, but he loved working in the trenches—entertaining the troops in the tents and trailers, getting the work done and laughing all the way. Dale took great pride in the work of the film and television hair stylists and was a great advocate for the work they do in the entertainment industry. He boldly challenged (then) Gov. Pete Wilson and the California Industrial Welfare Commission when they were considering eliminating overtime provisions. Dale was not afraid to step in and let his voice be heard. His film and television credits spanned from feature films (*Last Action Hero*, *Newsies*, *Eraser*) to sitcoms and episodics (*It's a Living*, *7th Heaven*, *JAG*, *That's Life*, *The Torkelsons*, *Nine to Five*, *Fridays*, plus numerous soap operas and daytime television). For many years, he was the personal stylist for actress Ann Jillian. Dale Miller was nominated for two Daytime Emmys for his work on *General Hospital*.

Dale loved his union and served as a member of the Board of Trustees for a number of years. His creative artistry and love of people made him a delightful host at parties at the home he shared with husband Robert Norton in Glendale, and then when they moved to the desert. Dale honorably withdrew from Local 706 in 2001 and retired. Dale is survived by his nephew Richard Miller. Robert passed away a few years ago, and Dale is lovingly remembered by many of his hair stylist and make-up artist brothers and sisters of Local 706.

Shandra Page-Edwards (1971-2018)

Journeyman Hair Stylist

The passing of our talented sister Shandra Page-Edwards left so many grieving family and friends who loved and admired the pure heart and dedication of her sweet soul. After getting experience on comedy shows on BET, "Sha" joined Local 706 in 2007 and proudly became a journeyman in 2015. She is remembered

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for her tremendous skills with all types of hair, whether contemporary or period styling. She specialized in braiding, weaves and extensions and the diversity of her abilities and kindness for everyone, plus great organizational skills made her a sought-after Department Head most of her career. She was the personal hair stylist for Annette Bening, Elle Fanning, Kirsten

Dunst, D.L. Hugely and many others without fanfare, and with quiet privacy. She worked in both feature films and television—*The Beguiled*, *Grey's Anatomy*, *20th Century Women*, *The Bling Ring*, *Parks and Recreation*, *Big Love*, *Atlas Shrugged: Part 1*, *Galveston*, *Def Comedy Jam* and *Studio 60 on the Sunset Strip* and *Weekends at the DL*. She also owned her own hair salon in Los Angeles, frequented by numerous celebrity clientele.

Sha was a joy. She was funny, kind and afraid of bugs, didn't like getting dirty on set, so Westerns were definitely not in her genre. But her love of life and optimism made her one of the most wonderfully memorable artisans and people cherished the times they worked with her. She had a large extended family, and in 2017, she married her sweetheart Will Edwards in a beautiful ceremony attended by family and friends. Shandra Page-Edwards battled cancer with courage and determination and a positive attitude, never surrendering to its ravages, but it took our sweet sister on April 4, 2018. Sister Page-Edwards is survived by her husband Will, her mother Nancy, her sisters and extended family.

David R. Quaschnick (1946-2018) Journeyman Make-up Artist

David served in the Navy on the USS *Hancock* during the Vietnam War. His career as a make-up artist began as a lab tech and make-up artist on the Universal Studios Tour. He became a member of Local 706 Make-Up Artists & Hair Stylists Guild in 1981, and a journeyman in 1982. His talent was truly appreciated by so many who brought him in on projects that demanded highly skilled prosthetic application and a mischievous sense of humor that made the arduous work go faster. There was never a chicken joke that Dave didn't like and he kept his friends on the crew laughing and groaning. Dave won one Emmy and was nominated eight more times for his work on *Star Trek: Voyager*,



Deep Space Nine and *The Next Generation*. He also did the video games for *Star Trek: Borg* and *Klingon*. He mentored and guided numerous make-up artists, whether it was for their make-up exams or learning new techniques. His kindness and generosity of spirit and artistry paved the way for many whose careers were bolstered by his coaching. Not only was Dave a fine special effects make-up artist, but his abilities in all phases of make-up kept him in demand on a variety of film and television productions, from *Arachnophobia* to *E.R.* and *The Colbys*. As with any fine journeyman, he could do everything.

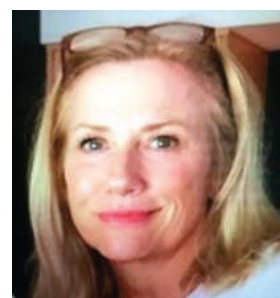
In the early 1990s when a gigantic battle to unionize Propaganda Films was waged, Dave Quaschnick was recognized for being an inspiration to the crew, manning the picket line and keeping up everyone's spirits. They were successful and achieved not only union wages and representation for the crew, but health and pension benefits. It was a groundbreaking contract at that time.

David moved to Grants Pass, Oregon, in 2009 after retirement. He began having serious health problems in 2017 and David R. Quaschnick died peacefully at home, surrounded by family on April 9, 2018, at the age of 71.

David is survived by his children David R. Quaschnick II, Truay Matheny and Shannon Quaschnick, as well as his sister Glenda McCloud, and his many nieces, nephews, grandchildren and great-grandchildren.

Sandra ("Sandi") Rowden (1961-2018) Journeyman Make-up Artist

Hardworking and delightfully talented, make-up artist Sandi Rowden joined the Make-Up Artists & Hair Stylists Guild in 1996 and elevated to her journeyman status in 1997. Sandi loved the world of special effects make-up and excelled. She was one of those make-up artists who you



could always count on to be working on the multitude of characters that gave texture to a film or television production. Her endless talent afforded her the ability to provide beautiful beauty make-up skills one day, and bald caps, prosthetics and facial hair the next. She loved the entire process of building a character from application to air brush, from false eyelashes to facial hair. Her abilities were consummate, she loved it all.

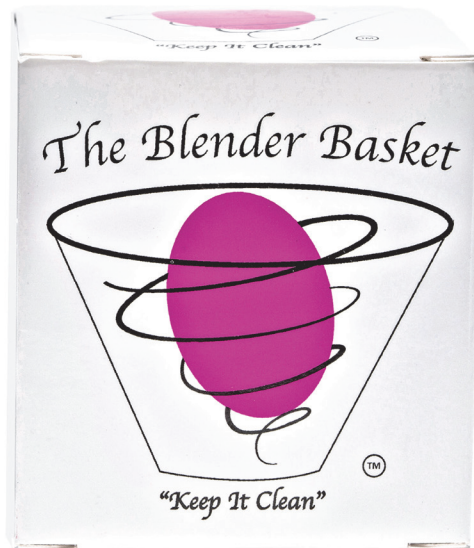
Her talents opened the door to work on numerous high-budget projects—*The Dark Knight Rises*, *Moneyball*, *Poseidon*, *The Island*, *Pirates of the Caribbean*, *A.I. Artificial Intelligence*, *How the Grinch Stole Christmas* and many more, but her willingness to help

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her friends when they had smaller budget productions showed her true loyalty and camaraderie. Sandi Rowden received an Emmy nomination for her work on *Star Trek: Deep Space Nine* in 1999. She was genuinely a true team player and a friend when you needed one. Sandi also loved her union, and served from 2003 to 2011 as the Local 706 Recording Secretary. As her health began to fail, it became increasingly difficult for her to fulfill her duties and she resigned from the position in 2011. She honorably withdrew from membership to concentrate on her challenges.

She courageously fought the ravages of cancer for several years, but it never took her humor. She wrote that "If anything, it has taught me to laugh more ... the joke's on cancer huh??? ... that's right."

Throughout it all, her dearest friend for so many years, make-up artist Greg Nelson, was at her side. Their steadfast devotion to each other was truly inspiring, even to the very end. He was her champion, her caretaker, her light. Eventually, Sandi had to go into hospice at her brother's home in Riverside. She gently passed on April 6, 2018. Sandi Rowden is survived by her brother Glen Rowden, and of course, her beloved Greg.

Cleveland Ryan (1941-2018) Theatrical Pink Contract Hair Stylist

Creative hair stylist Cleve Ryan was originally a Local 798 member working on Broadway theatrical productions *Beauty and the Beast* and became a Pink Contract touring member, joining Local 706 in 2000. His talent with wigs made him in-demand with the touring companies of *Titanic*, *Hello, Dolly!*, *City of Angels*, *High Fidelity*, *The Will Rogers Follies*, *Crazy for You*, *Dreamgirls* and numerous others. On the road for so many years, he did work with a number of Local 706 members on *Sunset Boulevard* at the Shubert Theater, starring Glenn Close. When the run was completed, he again went back out on the road with another touring company. Cleveland remained an active member until 2008 when he retired and moved to Maryland. He is survived by his sister Diane Ryan.

Maurice Stein (1934-2018) Journeyman Make-up Artist

Over his 60-year career, Maurice's make-up artistry touched the faces of some of the brightest stars of film, television and commercials—even three U.S. presidents. He worked on more than 200 films (including the original *Planet of the Apes*) and television shows (*The Golden Girls*, *Land of the Lost*, *Soap*) and had more than 4,000 commercials to his credit. Stein was the first make-up artist inducted to the California Cosmetology



Association Hall of Fame and included in the National Cosmetology Association Hall of Renown. Through the American Cancer Society and through the assisted help of the National Cosmetology Association, Stein became one of the first make-up professionals to provide his corrective make-up techniques and

educational services to the national "Look Good, Feel Better Program." Stein worked with cancer patients at City of Hope and burn survivors at The Phoenix Society, five children's burn units in Shriners Hospitals, the Johns Hopkins Burn Rehabilitation Center and the Grossman Burn Centers. He served two terms as Local 706 Vice President, was involved with the "Deb Star Ball" and the annual picnic, served many years on the Local 706 Welfare Committee, and has been a generous educator in numerous classes for 706 members. He opened the doors of "Cinema Secrets" late in 1984 and created his own make-up line.

Maurice brought his family into the business with the help and encouragement of his wife Barbara and his children Michael, Danny and Debra. His Burbank store combined a make-up training school, full-service salon, special effects make-up and prosthetic studio, theatrical costume shop and beauty supply emporium. His Woochie line of affordable make-up effects became synonymous with Halloween, and his Cinema Secrets Brush Cleaner is still the standard for the industry. He was invited to speak and teach seminars in not only the United States, but around the world.

Maurice's kindness and generosity will be remembered by all. Whether he was transporting Santa Claus to Local 706 members who were physically disabled and shut in, or providing a gift basket for charity, he was always there to help. He taught make-up artistry, mentored many, changed the lives of those who had been scarred or burned, and served on the Board of Directors of several national charities.

In failing health, Maurice was able to see many of his dear friends at a surprise gathering at Cinema Secrets. Friends let him know how much he was loved and appreciated. He took lots of photos with everyone and the joy and love filled the room. Soon afterward, he went into hospice at his home, but he was able to periodically use FaceTime with friends, listen to messages and send his love.

Maurice Stein is survived by his adoring wife Barbara and their beloved children Michael, Danny and Debra.

Congratulations to our Make-Up Artists & Hair Stylists Guild Award Nominees!



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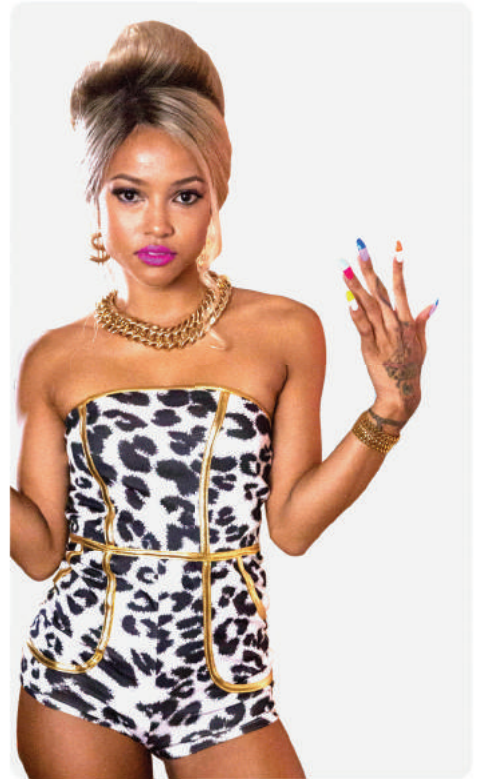
**Amy Tagliamonti
Emily Tatum
Inga Thrasher
Teresa Vest
Angie Wells
Carla White
Leo Won
Louie Zakarian**

Strange Days



On the first day of filming TV series *Strange Angel* for CBS All Access, hair stylists Sheryl Blum (left) and Mary Ann Valdes take cover from sun, wind and blowing sand in Littlerock, east of Lancaster, CA. This was “not good for hair,” says Blum, plus stars Jack Reynor, Rupert Friend, Bella Heathcote and Elena Satine performed wearing pajamas, offering little protection against the elements.

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