

# THE ARTISAN

IN MEMORY,  
HOWARD  
SMIT

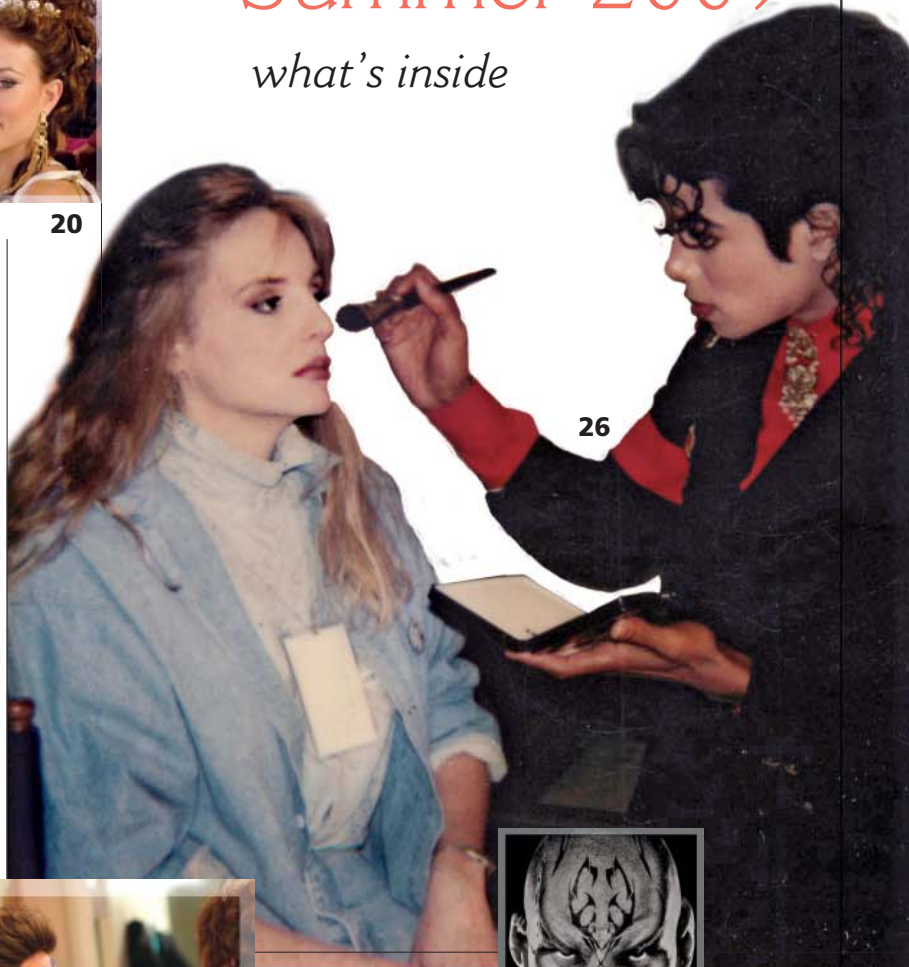
SUMMER 2009

# Summer 2009

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**Piracy and its effect** on our Health and Pension Plans, was the primary topic that legislators from the United States and union leaders from Europe shared with the delegates at the 66th Quadrennial Convention in Orlando. The severity of the problem opened the eyes of many who had no idea how widespread it was. Theft of intellectual property is difficult to legislate due to the fact that different cultures view the Internet and everything on it as “free” and feel no responsibility to obey laws and contractual issues in other countries. Anyone who received their statement from MPIPHP recently noticed a significant drop in their accumulated benefits. This should have been a real wake-up call to anyone who previously thought that piracy didn’t affect us personally. Although it was not the only factor that affected our benefits, it was a direct, personal attack on your pension. Reports indicate that piracy directly or indirectly impacted the motion picture industry with a loss of more than 140,000 jobs, a consequent loss of \$5.5 billion in wages, and \$100 million a year in lost residuals. Illegal downloads caused the collapse of the music industry, and the IA is working internationally to help reform the current laws that have little effectiveness. Rather than sending 12 year olds to jail for downloading, a more meaningful legislation is being developed (“graduated response”) that would first send warnings to the user who illegally downloads a movie (or any other protected property), eventually canceling the user’s ability to use the Internet through any Internet service provider if further illegal downloading is detected. On my trip to Washington, D.C., in March, I was fortunate to meet with officials at the Motion Picture Association of America, and staffers for Representative Howard Berman and several other legislators to discuss the personal impact that piracy has on the lives of our members. While I certainly don’t equate my meeting’s impact to equal those of our IA leadership, I was given an opportunity to give a voice to the real crew members who are impacted. International Vice President Mike Miller represented the IATSE before the House Foreign Affairs Committee and gave testimony of how labor and management can jointly address the issue of piracy. President Loeb met with senior staff of the Obama Administration to educate those at the White House of the prime significance of Internet piracy and the need for government intervention and regulation. Piracy of CDs, DVDs, streaming and downloads are a global problem. We need to take it upon ourselves to self-police to protect the product that is being stolen on a daily basis. Above all, it is critical for members to become educated in this problem, to understand the issues, and engage others to become aware of the great consequences faced by everyone in our business.

Closer to home, the California tax incentives have landed 25 projects and according to the program guidelines, principal photography must commence within 180 days after the approval of the application by the California Film Commission. The impact of the economy and work stoppage by the WGA and protracted SAG contract dispute caused a 24.5% decline of all filming categories (features, television, commercials), and 52.5% decline of features compared to 2008. With so many people in such dire economic straits, it is encouraging to see that there may indeed be some sunshine ahead. The last quarter of 2009 may really start to rev up, if what we are hearing is true. Even though there has been a great deal of production drawn to other states, producers have still relied on many 706 make-up artists and hair stylists to run their departments.

One of the best parts of attending the IATSE Convention was the ability to spend time with our sisters and brothers of Local 798. Our two locals have been competitive with each other for decades, and we both know that most of the rumors that are spread are simply a lack of understanding of each other’s working and constitutional rules, jurisdictions and contracts. The fact is, we are two separate entities and do not have the same regulations and policies. Valerie Gladstone, President of Local 798, along with Tommy Cole, Joe Cuervo, 798 Secretary-Treasurer, and Dan Dashman, 798 Business Representative, and the delegates at the Convention spent time educating each other so that we can help to dispel these myths. We didn’t twitter, we didn’t text, we didn’t email. We actually sat and talked to each other, human to human. We learned so much, and hope that we may be ambassadors to spread the truth ... we’re trying!

SUSAN CABRAL-EBERT  
*President*



## THE ARTISAN

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As I am writing this article, Sue, your president, and I have just finished two weeks of meetings attending first the Mid-summer International Executive Board, followed by the yearly District 2 Convention, and culminating with the 66th IATSE Quadrennial Convention, all at the Walt Disney World Dolphin Resort in Orlando, Florida.

The first week, Sue and I sat as observers at the Executive Board, taking notes on reports relevant to the Hollywood Locals and listening to the organizing campaigns and negotiations that had been going on throughout the United States and Canada pertaining to IA contracts.

As to "District 2," the United States and Canada are made up of groups of states and provinces, with District 2 consisting of California, Hawaii, Arizona and Nevada. These "District" meetings have one common theme: "The advancement of Labor and the Labor movement." They are very pro-Labor, spirited gatherings that are motivating and enlightening.

On the second week, during the five days of open sessions at the Quadrennial Convention, both Sue and I rose to the microphone to address the 800-plus delegates on the floor several times, along with being part of the audience of delegates from both the United States and Canada listening to the accomplishments of the IA over the last four years. The entire official family of the IA, President, Secretary-Treasurer, Vice Presidents, and the National Trustees were all reelected and sworn in for a new four-year term. All in all, it was a successful and interesting gathering of union members from every geographic arena of the United States and Canada. It was also an opportune venue to improve social and working relationships and acquire new acquaintances and working partners in the IA, along with having the opportunity to learn something new, and bring back something informative and relevant to our trade and our members.

As I'm sure most of you know, your officers who work for the Local are elected into their positions every three years. This being an election year, I would like to give my insights on the prerequisites for becoming an officer of this Local.

Officers are put there as the eyes and ears of the membership and it is their job to protect your interests and to act a steward to each member. They must be motivated and made

of strong moral fiber, along with having good business sense. They should be able to answer any and all questions brought to them by the membership, whether it pertains to your Constitution or the myriad of contracts we work under. They also need to be "people friendly"; those who genuinely enjoy life and are respected and trusted by their peers and know how to solve problems, not compound them. What I'm getting at is, we need officers who are motivated, without an agenda; those who wish to serve for the common good of the *majority*, and not resolve problems at the expense of other members. For those who have thrown their names in the "hat," I thank you for offering to serve your Local.

In as much that I have been in and around the entertainment industry since I was 8 years old, I have witnessed a business that is amazing, exhausting, fulfilling, and unpredictable, sometimes all at the same time. Just like the stock market, there are highs and lows, and if you wish to survive, you have to learn to ride out the bad times, and enjoy the good times

for as long as they may last. None of us know what the future has in store for us, but I do know one thing... Local 706 make-up artists and hair stylists are the most talented and best trained artisans in the world. As long as California produces motion pictures, television and commercials, and we continue to have theater and Disneyland contracts, our 706 members will be involved. That being said, I wish you a prosperous and job-filled 2009–2010 season, which I hope and pray will be filled with new projects and challenges, along with lasting friendships amongst your peers!

Please enjoy this issue of *The Artisan*.

Tommy Cole



“ We need officers who wish to serve for the common good of the *majority*. ”

# THE ARTISAN

## EVENTS

### CALENDAR OF EVENTS

# 2009

<b>September 7</b>	Labor Day Holiday: Offices Closed
<b>September 13</b>	Board of Trustees Meeting
<b>September 14</b>	Executive Board Meeting
<b>September 28</b>	Ballots Mailed to All Members for 2010-2012 Elections
<b>September 30</b>	Close Out All Phone Number Changes for Phone Book
<b>October 4</b>	Board of Trustees Meeting
<b>October 12</b>	Executive Board Meeting
<b>October 16</b>	National Boss Day
<b>October 19</b>	Theatrical Meeting: Local 706, 7 PM
<b>November 1</b>	Board of Trustees Meeting
<b>November 2</b>	SF Gen. Mem. Meeting
<b>November 9</b>	Executive Board Meeting
<b>November 15</b>	Gen. Mem. Meeting Election Winners Announced
<b>November 26 &amp; 27</b>	Thanksgiving Holiday: Offices Closed

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## GUILD

### GUILD NEWS

At the **Board of Governors meeting** for the Academy of Motion Picture Arts and Sciences held June 23, Leonard Engelman, Governor of the Makeup Artist and Hairstylist Branch, requested a review of the 1999 Makeup Award rule change that reduced the number of Oscar nominees, and therefore, statues from three to two. Leonard stated, "the present hiring process, make-up responsibilities, and the complications of the art today has made it increasingly difficult to properly recognize award achievement with two nominees (statues) and requested the number be revised to the possibility of three statues."

The Board of Governors agreed, and beginning this year, the maximum number of Oscar nominees per film may be three. For make-up artists and hair stylists in the film industry, this is a tremendously important change to the Academy rules. These few choice words give the Branch and the Academy an opportunity to better recognize the great achievements seen on screen today. We know that what is accomplished for an Oscar-nominated film in most cases is not solely accomplished by one, two, or even three artists, but by a group of artists working together. This change will better recognize those that accomplished or those that led.

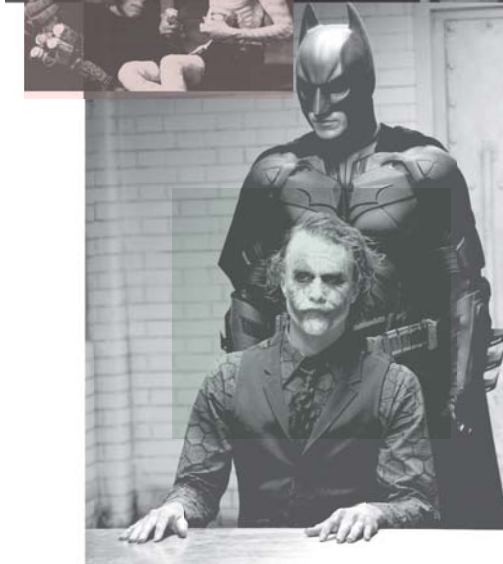
Here are a few of the points Leonard made in his presentation to the Board:

In choosing the films for the Makeup Award, the Makeup Artist and Hairstylist Branch goes to great length to first determine what is specifically being recognized: (a) makeup for the film in its entirety; (b) makeup and hairstyling for the film in its entirety; (c) makeup for a character(s); (d) makeup and hairstyling for a character(s). Once this is decided comes the job of determining who is most responsible for the look or looks being recognized.

A nominee for the Makeup Award must be a make-up artist (see hair stylist rule below). (a) The individual must be involved in the daily hands-on application or overseeing of the makeup(s) being recognized; (b) or oversee the design, creation, and application of the makeup(s) being recognized, and involved hands-on with the makeup and camera tests. When the hairstyles and/or hair effects contribute greatly to the appearance and effects of the character, the hairstylist most responsible for the hair design work may be included in the Makeup Award.

Today, every production has a "department head." However, unlike other crafts, that does not mean the department head is in charge of the complicated, precise make-ups being done. In many cases, the production company hires the department head after hiring the individuals performing the complexities (often specific labs or a

## CHANGING THE Makeup Award RULE



2008 winners and nominees: Greg Cannom – *The Curious Case of Benjamin Button*, Mike Elizalde and Thom Floutz – *Hellboy II: The Golden Army*, John Caglione and Connor O'Sullivan – *The Dark Knight*

specific make-up artist) who may operate without control or input from the department head in what is now called "special make-up effects" i.e. *Hellboy II*, *The Dark Knight*, *Tropic Thunder*. This establishes various individuals responsible for various looks. In many cases, this creates three separate areas of responsibility: Makeup, Special Makeup Effects, and Hairstyling.

Even when a department head is in charge, this does not mean that person can reasonably accomplish everything including the very important application. A perfect example is the film *Dr. Seuss' How the Grinch Stole Christmas*. The two Oscars went to very deserving Rick Baker (Makeup) and Gail Ryan (Hairstyling). Rick was in charge and oversaw all aspects of the make-up on the film while Gail did the same with the very creative hair styling. The 800-lb gorilla in the room was the Grinch character. Although Rick oversaw the creation and had input on the character, Kazuhiro Tsuji sculpted the creation and applied the complicated make-up every day on Jim Carrey. There is no question that Kazuhiro should have received an award. Two statues: do you eliminate Rick Baker or Gail Ryan? No, you do not include Kazuhiro Tsuji.

Here is a portion of the new Makeup Award rules.

**Special Rules for the Makeup Award**

II. Eligibility

A. Makeup artist and hairstylist members of the Academy shall attend meetings to review a reminder list of all eligible motion pictures. Selected credited makeup artists and hairstylists of the motion picture under consideration for the Makeup Award shall be required to provide the committee with written descriptions explaining the procedures used to create the makeup achievements, and the names and titles of the primary individuals—not to exceed three in number—directly involved with, and principally responsible for, the makeup and hairstyling achieved.

No more than two statuettes will normally be given in the makeup category. On occasion, a third statuette may be awarded when there are three primary and essential contributors to the achievement(s).

Please join the Makeup Artist and Hairstylist Branch in celebrating this change! ●

THE ARTISAN

**HAIR CRAFT Updates**

Local 706 Hair Craft would like to thank those who attended for supporting your hair craft classes.

On June 28, 2009, Local 706 Hair Craft held a hands-on Andis Barbering Class. It was awesome! Thank you, Westmore Academy for hosting our class. Andis Clippers raffled products and their newest clippers! You missed it...

Pacific Instruments, who makes shears for several of the major shear companies, also raffled off shears (and they were reasonably priced)! Hmmm ... did you really mean to miss this class? Our own gem and Local 706 member, Dennis Rhoden, lent his expertise and short cuts on barbering onset which was a real compliment to the education that Andis Clippers shared.

Once again, White Sands wowed us without disappointment on July 12, 2009. White Sands also brought along goodie bags with our favorite products. Thanks, White Sands. Fernando Salas, founder of White Sands and the Picasso Code, showed himself as a master of simplicity when it comes to haircutting. Enzo Milano and his Education Team presented his new tools and the Gio Flat Iron and Ciclone Ceramic/Tourmaline Blow Dryer. Several of the irons and blow dryers were raffled off.

Hmmm... Did someone just get free tools? The Local 706 Hair Craft classes are not only educational but also a perfect opportunity to network and meet your brothers and sisters in your craft. How will we ever get to know each other unless we come together and have a little fun, learn, share our experiences, and of course, enjoy good food.

—Yolanda Johnson

**Upcoming classes:**

August 23: "A Day in African-American Hair"

October 18: "How Is the Beauty Industry Affecting Your Health/Perfect Hair Color in 10 Minutes" (peroxide optional)

November 8: "Unite/K. Kevin Murphy"

All classes are on Sundays from 1 to 5 p.m. at the Television Academy.

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# By Organization and Mutual Endeavor

BY SUE CABRAL-EBERT

**The IATSE 66th Quadrennial Convention** gave such a great perspective as to how the entertainment industry as a whole has been affected by the economy and the constant barrage of employers who deny our workers the right to organize for decent wages, healthcare and pension benefits. General Executive Board Meetings minutes, reports from the International President, the General Secretary-Treasurer, the Board of Trustees—reports from IATSE locals from all over the United States and Canada, were read, seconded, approved and comments were made from the floor of the Convention—more than 800 delegates were in attendance. Committees were formed to discuss and approve or reject Resolutions, International Constitutional Amendments, and other special business. Each committee's results were presented and the delegates voted. Amazingly, some photocopying company in Orlando must have been very busy each night, because the next morning a synopsis of the previous day's business would appear on the table where each person sat. While

it may sound as through these proceedings might be a bit boring, they never were. (Oh yes, there were just a few parties and dinners thrown in, along with just a little "swag.") The cohesive ribbon that brought us all together was similar to how the members of the unions held strong and fought to provide better working conditions for each and every person. Entertainment industry executives, Florida legislators and U.S. and European speakers received standing ovations from the delegates and on the final days, all of the International Officers were reelected to their posts for another four years (white ballots—there were no others running in opposition). Tremendous support and affirmation of everyone's approval of the job they're doing—International President Matthew Loeb, General Secretary Treasurer James Wood, and our own West Coast International Vice Presidents, Mike Miller and Thom Davis, and Trustee George Palazzo. Special recognition for the incredible job of coordinating needs to be extended to Gavin Koon, International Representative. ●

- 1. Inside the convention
- 2. Delegates take their seats
- 3. Local 798 & 706 members stand together
- 4. Business Rep Tommy Cole

- 5. Sue Cabral-Ebert, International President Matt Loeb & Tommy Cole
- 6. Ladies of Labor at the dinner table

- 7. Officers being sworn in
- 8. Opening the doors to a new restaurant
- 9. Guests mingling with each other

## In Memoriam

# Howard J. Smit

1911–2009 Journeyman Make-up Artist



Legend has it that in the 1970s when Howard Smit was a new business representative for Local 706, Lou Wasserman, the chairman of MCA Universal Studios, invited Howard to lunch at the Smokehouse to see what kind of guy they were dealing with.

BY SUE CABRAL-EBERT

Lunch was cordial with pleasantries and good food abounding that afternoon. Toward the end of the lunch, Wasserman finally got to the gist of the meeting. He told Howard that they had a problem at the studio. "What's the problem?" asked Howard. Wasserman said they were considering hiring Barbra Streisand for a picture. Smit replied, "Why is that a problem?" Howard was then told that part of Streisand's deal was that she got to hire her own make-up artist and hair stylist. The problem was ... they were not on the Industry Experience Roster, nor were they in any union. Laughing, Howard replied, "That's no problem!" The astonished studio head replied, "It's not?" Then Howard calmly said, "Just don't hire her." No one will ever know for sure whether or not it was the deciding factor, but the projected picture was never made.

Originally a member of the Painters Local 730, Howard J. Smit became one of the founding members of IATSE Local 706 in 1937. He left law school in his third year to follow a high school passion—make-up artistry. He became an entertainment industry icon, an integral part of Make-up Artist and Hair Stylists Local 706's history. Though most of today's generation remembers him solely as Business Representative, as a make-up artist he was widely respected. In 1939, he was a make-up artist on *The Wizard of Oz* and *Gunga Din*, worked with Alfred Hitchcock on *The Birds* and *Marnie*, and even *The Three Stooges*. He helped to pioneer television with *The Roy Rogers Show*, *The Streets of San Francisco* and *The Mod Squad*. In the Golden Era

of Hollywood, Smit made up many of the biggest stars in the industry: Joan Crawford, Lionel Barrymore, Ethel Barrymore, Barbara Stanwyck, John Wayne, Myrna Loy, Robert Mitchum and of course, Tippi Hedren. Howard had a passion for his Local, and for all the members he protected. In 1953, he

organized the Deb Star Ball, a glamorous 15-year tradition that helped to make the media aware of starlets and up-and-coming actresses. The proceeds of that event helped to establish Local 706's Welfare Committee. He served for two terms as President (1953–1957), and was a member of both the Executive Board for 25 years and the Board of Trustees. His law experience proved invaluable in his career of nearly 50 years combined as Business Representative and member of the Executive Board, and helped spearhead a crusade in the early 1950s that led to acquiring our pension, health and welfare benefits, all now part of the Basic Agreement Contract. His devotion to union causes and brotherhood was the foundation for the creation of the "Smitty" award in his honor.

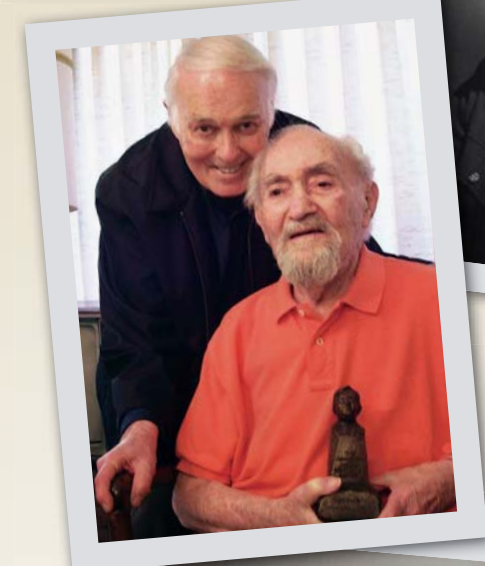
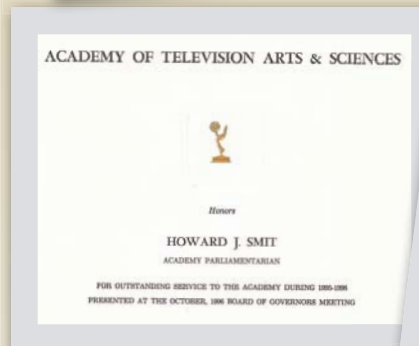
In the mid-'80s, Howard, along with John Inzerella, was responsible for achieving screen credit for make-up artists and hair stylists written into future contracts. Howard also successfully campaigned and even held a press conference to convince the Motion Picture Academy of Arts and Sciences that make-up artists and hair stylists should have their own award. His perseverance was rewarded when the Academy finally recognized the make-up artistry craft with its own award in 1981. Howard tirelessly served as a Governor in the Television Academy of Arts and Sciences and was a member of their Board of Directors. He also served as a Director on the Motion Picture Industry Health and Pension Fund. Known throughout the industry as a skillful and tenacious negotiator,

he represented our Local in many contractual battles with producers, and was instrumental in helping to negotiate the five-day workweek—something we now take for granted. He represented our Local as an elected delegate at eight IATSE conventions and was also awarded "Labor Leader of the Year" from the IATSE. Howard Smit was honored by every IATSE International President from Walter Diehl to Thomas C. Short. Howard's tenacious spirit did not always gain him rewards.

In 1986, the entire entertainment community was stunned when a masked gunman shot Howard as he and several others were leaving an Executive Board meeting. Howard survived but the subsequent investigation of a make-up artist who was suspected of the crime resulted in the tragic deaths of two L.A. police officers who were dispatched to investigate the make-up artist's home. When Howard recovered, he came back to his job and served for another eight years before retiring in 1994. He was the first Business Representative Emeritus for the Local, and was always there for anyone who called, to discuss contracts or just to be a friend. Local 706's magazine *The Artisan* just published two issues honoring his 98 years. He was a 32nd degree Mason and a Shriner, and past president of the Masquers of Al Malaikah Temple (Shrine) as well as past president of the Show Business Shrine Club.

Howard's wife of more than 40 years, Edith, was a body make-up artist; the second wife of 19 years, Isabelle, passed away on June 26, 2009. Services for Howard J. Smit were held on August 5, 2009, at Mt. Sinai Memorial Park in Los Angeles. As the oldest member of the Van Nuys chapter of the Masons, a special ceremony was performed during the funeral to show their respect and reverence for Howard. Family members (706 retirees) Bob and Andi Sidell, along with dozens of Local 706 members, representatives and officers from the West Coast IATSE locals came, as well as executives from the AMPTP and labor relations from the different studios were there to pay their respects. Honorary 706 member Naimie Ojeil hosted a bountiful reception for everyone—family and friends—at Third and Olive to celebrate the life of our honorable, tenacious, steadfast, true friend. Even at 98 years old, his ever-present smile was gone too soon—a huge part of our history has passed. ●

*Opposite page, from top left: Outside the Deb Star Ball; Howard Smit at the podium; Howard and the Deb Stars. Above, from top to bottom: IA President Walter Diehl (left), Priscilla and Howard with the Smitty Award; ATAS certificate; Howard in WWII Motion Picture Unit; Byrd Holland with Howard holding the Smitty Award; Al Fama (left), President Short, Jan Browden and Howard.*





# how i met your mother

BY DEPARTMENT HEAD MAKE-UP LONA JEFFERS



Jason Segel (Marshall) has been seen as "Cher," "Captain Jack Sparrow," a vampire, and a character from *WrestleMania*. He has had pimples, braces, been aged to 70 and has even shaved his hair down the middle of his head (on camera) on the eve of his wedding day.



From left: Grace Hernandez, Jennifer Turchi, Lona Jeffers, Pam Fryman (director), Tena Parker Baker and Julie Bennett Block (costume designer)

A challenge that we face on *HIMYM* is that we have, at most, two days to prepare. The shooting schedule runs at a very quick pace, sometimes shooting up to 70 scenes in three days. Our producers have become accustomed to quality work done at lightning speed.

My department is a wonderful group of talented and highly skilled artists. Tena Parker Baker, the Department Head Hair Stylist, has astonished me over and over with what she can create at the drop of a hat. Give her a challenge and she will figure it out and the fastest way to do it. She has an amazing amount of knowledge and experience with wigs, which is required in every episode and her teamwork is crucial to the overall look of the show.

All of us that are fortunate enough to work on *How I Met Your Mother* say that we are on the best show in Hollywood. However, that said, each week when I open the script, I say to myself, "Fasten your seat belt, it's gonna be a bumpy ride!" On *HIMYM*, it is like a box of chocolates: you never know what you're gonna get. Our show is creatively told in a series of flashbacks, flash-forwards or fantasy sequences, so pretty much anything goes.

We have transformed our talented cast from ages 16 to 85. There is no end to the characters and disguises the writers love to create for us. Of course, we see this as a testament to their faith in us, since we always somehow make it work!



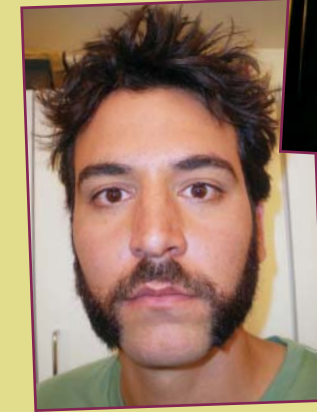
Cobie Smulders (Robin) has had braces at age 16, been aged to 70, been '90s pop star Robin Sparkles, and was definitely a 10 in "Bo Derek" braids and a tan.



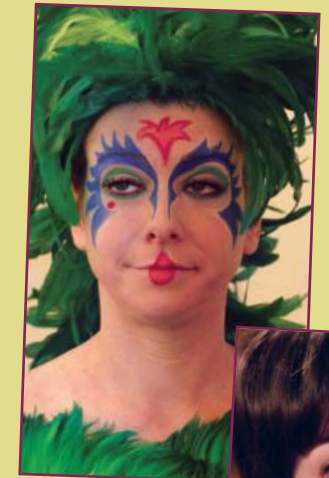
Neil Patrick Harris (Barney) has been colonial "Hot Barnabus" in a powdered wig, "Hippie Virgin Barney," "Dirty Dancing 'Swayze' Barney," "The Great Houdini Barney," "Pink-haired 'Rave' Barney" and has aged himself to a convincing 85 years old, all for the art of alluring women.



Alyson Hannigan (Lily) has gone from short red hair in the first season to long dark hair in season two to short bangs in season three, challenging our department to keep track of her hair changes on the constant flashbacks that are told on our show. Lily can look somewhat "goth" in college, to almost Martha Stewart in her older years. She has been painted like a parrot, dressed as "Sonny Bono" and aged to 70.



Josh Radnor (Ted) has been bruised, black-eyed, dressed as "Luke Skywalker" and aged from 18 to 70. He has had numerous facial hair looks as well as many hair styles.



In the storyline where Marshall gets bad highlights and decides to shave his head on camera, we were truly challenged but with the collaborative efforts of Greg Nelson, Tena and myself, we were able to successfully achieve what the producers wanted.

Grace Hernandez creates hair styles that look effortless and natural and yet will not hamper the lighting of a multi-camera show. She is an expert in hair color as well as wigs. She is challenged every week with keeping up with Lily's many looks and she keeps Jason and Josh looking characteristically groomed.

I can call on Jennifer Turchi (my key make-up artist) to do anything. She does Alyson Hannigan and Neil Patrick Harris on the show. She is particularly fastidious in her work, which suits their needs. She always has my back and has a tendency to let me shine. I have also been fortunate to have Matthew Mungle and Ed French come on and make me look like a hero.

On one show, we had to do our version of *Teen Wolf* who was running, jumping (and sweating) up and down the

basketball court. In order to keep production from waiting, the hair was flying in our tiny make-up room. My whole department was laying hair! To show my appreciation, I made up trophies awarding each member with the First Annual Schmemmy Awards for Legendary Make-up & Hair *HIMYM* season four."

*HIMYM* has become a "Family" mostly because of Pam Fryman, our beautiful director, and Michael Shea, our first assistant director. I am blessed to be a part of this show at this stage in my career. I have learned over the years that my job encompasses many things. I like to work well with production and I also know that since make-up and hair are the first to work with the actors in the morning, we can contribute to their tone when they arrive on the set. I would hope that our department is welcoming, filled with laughter and Josh's music, but that we still get them to the set on time.

A picture is worth a thousand words. So here are just some of our more memorable moments on *How I Met Your Mother*. •

# In the YEAR ONE

*An interview with*

**YVONNE DE PATIS-KUPKA,  
journeyman hair stylist**

**BY DANIEL CURET**

**I heard, well, actually I know, you worked on a movie called *Year One* which came out this summer.**

Yes I did.

**Tell me about the movie.**

This was a big, BIG movie... I did a lot of research. *Year One* is kind of a biblical spoof that takes place before Christ... There's a lot of travel (in the script) and our two heroes, played by Jack Black and Michael Cera, are traveling to save their girlfriends held captive in Sodom after they were abducted from a small village in the year one... Arriba! They go through many journeys on their way to rescue them in Sodom. They meet Abraham, Caine, Abel, their families and other Jews in the desert where they eventually get captured by the Royal Guard and are taken prisoners to Sodom... It goes on and on... Every featured actor and every background actor in the movie either wore a wig, hair extensions or a turban made out of incredible fabrics.

**How did you get the job?**

John Blake, who had already been hired to do make-up, recommended me. I met with Harold Ramis, the director, and Clayton Townsend, the line producer, in Los Angeles. First meetings are always daunting but I do research and bring pictures with ideas and concepts.



**You mentioned doing research.**

My research involved looking at many different Bibles to get images in my head. I looked at old paintings. I worked with the art department/production team that put together all the sets, and I also worked really closely with the costume designer, Deborah McGuire. I checked their research and noted the direction they were going. I sat in on all the costume fittings. Deborah was very generous in giving me a lot of fabric and ornamentation. I also brought on my own intuition some ornamental things I had been coveting at Nordstrom's for the royals. The look of the film is not completely period specific. The "Wilds" have a look of their own created with natural elements ... twigs, acorns, bones and found objects. As the film progresses our heroes adapt to the environment and the people they are with.

**How did you like working in Shreveport?**

I had a good time in Shreveport. The weather was unpredictable at that time of the year. I had done the pilot for *True Blood* previously and had thought that I would never want to return in the summer months and here I was returning January. I traveled to Shreveport January 2. We were well taken care of. I made interesting friends. We were there for three months and then three weeks in New Mexico with a smaller unit and finally, back in Los Angeles for the

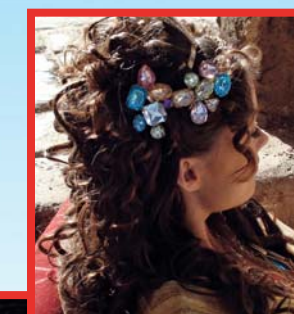
final "Garden of Eden" scene at the Descanso Gardens. We quickly fit two of our lead actors for wigs made by Justin Stafford. Most of the other wigs used were either rented from my cache, Norma Lee's or Favian Wigs. The others were store-bought, machine-made lace wigs from Cal East.

I had the opportunity to have my team brought in from Los Angeles. I knew it was going to be a difficult shoot and needed to have the expertise of my fellow 706ers: Patricia Gundlach, Norma Lee, Jacklin Masteran, Maxine Morris, Theraesa Rivers, Tammy Kusian, Ann Marie Luddy and you... Daniel Curet. Seven people did the work of 20 and I'm very proud of them. Patricia and I set up everything we needed and then had everyone else flown out. Norma Lee did an amazing job running the background world (as she always does). She's the best. While we would work our magic in the trailer with the Royal Family, our team would get anywhere from 200 to 600 extras ready on our humongous days. Shreveport is a military town and we needed to use wigs on almost all of the men. When we ran out of wigs, we would dig deeper into the wig stock we brought and create, create, CREATE! Everything we did was crafted. The team helped me realize my dream on the screen and I am eternally grateful to them.

**Tell me about some of those exotic looks you created.**

Well, the actors would fly in the day before working. They would have fittings in the trailer and I would construct their looks like a puzzle so it would be easy to take apart, redo every day, touch up and put back together on the next. The "Medicine Man Shaman" played by Bill Hader was designed around a full boar's head headdress. The bottom of the wig was dreaded and matted with bones and feathers in order to make it blend with the most amazing coat constructed by Jackie Cheng for Deborah. The silhouette for most of the women in the Royal Court mixed futuristic-renaissance-biblical shapes and exaggerated the volume in the back of the head in a Grecian line. Definitely not your average prom look! I like to put a twist into my designs. I like to think outside the box. I had a lot of fun with the two featured dancers in the "orgy" scene. I twisted wefted hair and hairpieces in a way that made it come together with a band of ornamental coins from a local shop. Our team had a blast creating some live gold statues using an

aqua color gold metallic powder that John Blake turned us on to. The wigs were styled and then painted before applied on the actors. For my lead actress, June Diane Raphael playing Maya, I created four distinct looks. Starting with the primitive, twisted and matted hair style using branches and earthly elements for hair accessories and progressing to a Grecian-inspired style while captured using gold metal



ribbons. Then, for the sacrificial scene, her hair style was adorned with gold chains and coin accessories. Finally, as she leaves Sodom at the end of the film, her hair had been curled in a natural wave using several three-fourths hairpieces to enhance that fullness in the crown so essential to the period.

I also really loved taking care of Juno Temple, playing Eema. She had really blonde hair and I used three different falls with shells matted and twisted into them for the primitive look. Once she became a handmaiden, I curled her hair angelically using a gold headband (which was actually a recycled belt) that became her signature look. Then as she leaves Sodom we had peacock feathers ornamenting her hairpieces and another headband made with exotic feathers. For the princess I also used three hairpieces curled with a really small 1/2-inch curling iron blending the actress' hair in the front and nape with some jeweled ornaments. Our team used full wigs, hairpieces, fabric and crafted ornamentation to create the courtesan wigs as if they were making effortless magic.

**Now tell me about you personally.**

I started doing hair as a little kid and never stopped. I always did my mom's and my doll's hair. I adore working with wigs and hairpieces. When I came back to Los Angeles from San Francisco (where I was a performance artist), I learned from behind the scenes about movie-making. I've worked in different crafts on sets before settling in to hair styling. "Superior Court" got me my union days doing wacky courtroom case hair styles.

**Any last words?**

I heard that there had been some reshoots after the movie was screened and I really hope that they kept it close to the story I fell in love with. I'm certain that the hair stylists hired did an amazing job. I'm really looking forward to seeing the end result. I love my life. I love our business and I love doing hair! ●



# A Tribute to Dick Smith

In honor of his great career, a memorable event was held at the Academy of Motion Picture Arts and Sciences in Beverly Hills recently. The master of ceremonies was Rick Baker and special speakers were Grey Cannom, Kazuhiro Tsuji, Kevin Haney and Mike Elizalde.



Row 1: (Seated on stage floor) Frederick Laine, Arjen Tuiten, Ivan Poharnok and Morten Jacobsen.

Row 2: Mike Elizalde, Howard Berger, Tom Woodruff, Jr., Sane Mahan, John Rosengrant, Leonard Engelman, Jill Rockow, Dick Smith (middle), Rick Baker, Kazuhiro Tsuji, Kevin Haney, Richie Alonzo, Carl Fullerton, Greg Cannom and Alec Gillis.

Row 3: Mitch Devane, Michael Key, Robert Ryan, Michael Westmore, Susan Cabral-Ebert, Tommy Cole, Jose Manuel Meneses, Robert Short, Steve LaPorte, Jamie Kelman, Peter Montagna, Mike Smithson, Bill Sturgeon and Roland Blancaflor.

Row 4: (Standing) Lee Romaire, Lynda Gurasich, Allan Apone, Cherie Minns, Melanie Gerbaux Lane, Maurice Stein, Kenny Myers, Jay Wejebe, Montse Ribe, David Marti, Stephen Prouty, Doug Drexler, Stephen Dupuis, Fred Blau, Doug Beswick and James Belohovek. (Photo: Todd Wawrychuk/©AMPAS)

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In retirement

# Karl Silvera

I was in the business for 52 years and was very fortunate to have worked with some of the most talented and wonderful stars in film. I retired in 1986 and have enjoyed every minute. I have dabbled in painting and if you ask my wife Judy, she thinks my paintings should be hanging in the Louve.

We have traveled mostly to Hawaii. We love Maui the best. We now live one block from the beach in Port Hueneme. We both love the beach and just enjoy watching the ships and sailboats.

We have a wonderful combined family. I have two boys, John, who has two children, Jordan (19) and Breighlee (16). Rick, and wife Erin, have three children, Brittany (23), Kyle (21), and Erica (15). Judy has two children, Ken, who has one daughter, Lindsay (24) and she is married and has two sons, ages 5 and 3. Monica, just married to Bob Shad, and she has one son, Cole (8). We love having the entire family over as often as possible.

I have been in the hospital a few times in the past 14 years. In February, I fell and broke my hip. I walk with a walker and we put in a chair lift. Now I can get from the downstairs to the upstairs. What a godsend. I feel very blessed. I have everything anyone could want. My life is filled with love and joy and happiness, thanks to my friends and all my family.



Jan Sterling with Karl



Karl with Danny Kay



Karl with Donald Sutherland and Gloria Swanson



Karl with Dinah Shore



Karl playing chess with Humphrey Bogart



Karl with Sophia Loren

THE ARTISAN



PHOTOGRAPHY ©2009 JONATHAN EXLEY, NO REPRODUCTIONS

# Three Decades With Michael Jackson

An Interview With Karen Faye by Carme Tenuta

## How did you meet Michael Jackson?

I began working with Dick Zimmerman, who was a very popular celebrity photographer back then. He booked me on a shoot for an album cover with Michael Jackson. The album was *Thriller*. Michael and I got along really great! Michael requested me for his next photo session with *ET* ... and his next assignment, *Beat It*... and everything after that ... the rest is history.

Michael was embarking on The Victory Tour with his brothers. Michael required my complete attention, so I brought in Carme to help me. I met Carme earlier while working at the Barbizon School where we both had been teaching. We had become good friends. This began Carme's 10-year working relationship with Michael's brothers.

## Michael could trust you.

Yes, he could. The media started hounding me after the *Thriller* album was released. I remember being called by a

tabloid reporter offering me \$75,000 for any information about Michael or the video shoot we were working on for the song "Thriller." I said no. They said, "how much then?" It just wasn't something that tempted me. The offers got more outrageous from there. They finally all got to realize I was a dead end for information and it tapered off a bit. But during major controversies they still were very persistent.

## Was Michael spiritual?

Anyone who is creative is naturally connected to the universe. Michael always attributed his talent to God. He said God was channeling through him, and it had nothing to do with him.

## I know how much Michael loved all children of the world.

That's right but what I find more interesting is how children are drawn to him, like a magnet. I think they recognized a kindred spirit. They recognized his unconditional love and

## Getting to Know Karen

I am a journeyman make-up artist in Local 706. I would like to share my story about my relationship with my friend and mentor, Karen Faye. Hearing of Michael Jackson's death took the wind out of the world's sails. What it did to Karen Faye, Michael's personal make-up artist for 30 years and fellow journeyman, was unimaginable. Feeling numinous and a strong knowingness, I knew I was supposed to write this article. I serve from love to my greatest capacity to acknowledge and honor my friend.

From the time I met Karen in 1980 or '81, she has always been an inspiration for me. We met at Barbizon School (yikes, that really dates me.) I was in awe of her, with her talent and beauty, but it was her inner beauty that captured me, which is why I believe we had that instant connection and became friends and colleagues.

Karen was instrumental in kicking off my career as a make-up artist. It was Karen who taught me the art of blending which is key on any canvas. I would love to watch her work and learn. Her abilities are limitless—she is a true master. It

was through Karen that I was introduced to the Jackson family, including Michael. As a result of that meeting, I became the personal make-up artist for the brothers for 10 years.

I began my assignment by contacting Karen's clients, friends, and colleagues of over the years. This is what they had to share.

I thank each and every one of you who have pulled from their hearts and shared their stories. Be it via email, cell phones, from far away places or in person. It has been an utmost humbling experience for me, oftentimes having to walk away from the computer for my eyes would fill with tears. I thank Karen for allowing me to share her w/all of you. I thank Michael Jackson for giving and leaving us, the greatest gift of all, LOVE.

In addition, I would like to thank my friends and colleagues for coming and helping me to be of service, in loving and honoring Michael Jackson for The Memorial. They are Geneva Morgan, Cynthia Romo and Brian Andrew Tunstall.

—Carme Tenuta

related to him because he was a child at heart. Children look at the world through fresh, unjaded eyes. Michael had the ability to see the wonderment of the world like they did.

## What was his favorite food?

Michael wasn't a big eater. He thought it was a waste of time, like a child having to sit at the dinner table while hearing all the other kids outside calling him to come out to play. He chooses organic and healthy food but sure can enjoy a bucket of KFC (Kentucky Fried Chicken). Akasha was his chef many years ago, and now has a restaurant in Culver City, California. She would find the perfect compromise. She would make him organic cheese enchiladas that he covered with hot sauce. He would want to eat them every day. She also made a killer banana cream pie that was a favorite. I will never forget these wonderful cookies she made that he nicknamed "ookies."

## Michael is known in the Guinness Book of World Records as holding the record for celebrities giving to charities. Can you share about that?

It is a little difficult to share too much about that because it is not something Michael would talk about. He would just do it. He just did. When we were touring the world, while everyone was going out to restaurants and clubs, Michael's joy came from visiting orphanages and hospitals. I used to go with him. He would have his team contact them before his visit and find out what they needed. He would fill up his vehicles with toys and treats and we would go. He arranged for playgrounds to be built, bought busses and provided vehicles, paid for expensive operations for children.

## Can you share with us when and where was the photo taken?

The photo was taken, high on a hill at Neverland by Jonathan Exley before the trial began.

## What were Michael's favorite make-up products?

Easy, hands down, Lancôme Dual Finish Powder! Lancôme would provide it by the case for me. Shout out to Lancôme ... thanks for so many years of your generosity. Michael would have it and leave it everywhere. He had it in every pocket. Everyone around him knew if they found a compact, to return it to me, so I could recycle it back to him.

## I know Michael's nickname for you was "Turkle." How did you get that name?

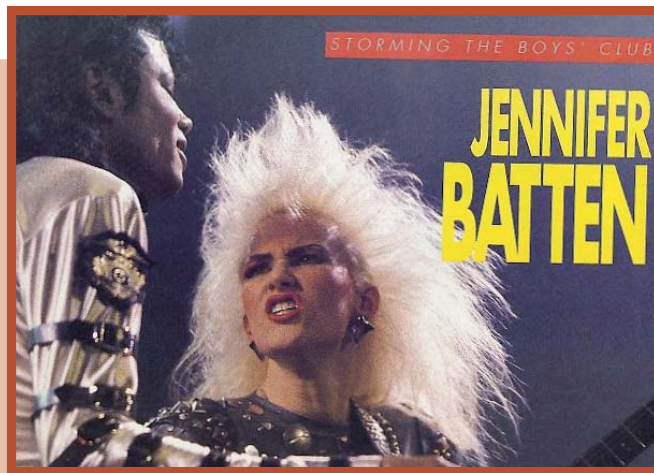
I'll never tell. •

*"When I was chosen by Michael Jackson to create his Thriller album, the first person I thought of to work with Michael was no one else but Karen. She had a very gentle demeanor which was most important as not to have been too strong or intimidating for such a gentle person like Michael."*

—Dick Zimmerman, portrait painter/photographer & creator of the Thriller album

*"Karen introduced me to Michael Jackson in 1992 and from then on, the rest is 'history.' We worked as a team: my relationship with Michael was collaborative and intense; Karen's relationship cannot be described ... it was beyond intimate."*

—Jonathan Exley, Michael's personal photographer



“Michael’s relationship with Karen was that of a mutual love, respect, trust, and a deep spiritual connection as well. That’s why he wanted her around year after year. He could feel she was real and truly on his side. He had so many people that wanted a piece of him and wanted to use him in some way. He knew he was safe with her.”

—Jennifer Batten, Michael’s guitar player

“I have only fond memories of the brief time I worked with Michael Jackson on Captain EO. He was like a kid, enjoyed the rehearsals very much, was very sweet and playful. Karen made a fine contribution to the project.”

—Francis Ford Coppola, producer/director

“Karen was such a gift to me. She truly is a gift from God. I wanted to work hard, be a team player and make her happy and proud of our make-up department. She believed in me. She showed me the world.”

—Sharon Gault, make-up/hair (*The Dangerous Tour*)

“I’ve never worked with anyone who is so loyal and faithful to their clients. Karen takes so much care in what she does, and it’s evident by how long she and Michael worked together.”

—Jamie King, director

“I met Karen Faye on *Ally McBeal*. My question to Karen was, ‘where have you been? I’ve never seen you around before.’ Karen’s reply was, ‘I’ve been traveling with Michael Jackson. I’m his personal make-up artist.’ I expressed my awe of Michael Jackson.

“After years pass by, we meet again. She’s still with Michael and I am a part of the show. Now, here comes the goose bumps. Karen calls me over to meet the great Michael Jackson. I was speechless. He shook my hand and made my day!”

—Ora Green, retired Local 706 hair stylist



From left to right: Tanya Zalkie (Karen’s rep), Carme Tenuta, Karen Faye, John Mayer, Cynthia Romo

“Karen Faye is a study in professionalism. She had been with Michael Jackson long before I met her and remained his make-up artist and hair-care specialist right up until his final rehearsal. In this business where people quickly come and go, her lengthy stay with Michael tells you a little about how great she is and she was there, sadly, at the very end.”

—Dorian Holley, Michael’s vocalist & vocal director

“Karen has had a universal experience for us all—a trained mind, self-discipline and an intuitive awareness of what it really means to be someone’s friend.”

—Joy Zapata, Local 706 journeyman hair stylist

“I worked on a couple of Michael Jackson’s videos in the ’80s and had the pleasure to meet Karen Faye at that time and I felt instantly comfortable with her. She is the kind of artist you can throw anything at and she can execute it beautifully.”

—Kenny Myers, make-up artist



“The grace and care in which Karen always handled herself with Michael and his best interest was a true example to any of us as ‘artists to the stars.’ It is tricky political rope that we walk when working with stars and Michael was one of the few superstars.”

—Anne Morgan, journeyman hair stylist

“It takes people like Karen to help create the image that the public sees on the screen or stage. Many times we become more than just a make-up artist, we become a confidante and key people that actors can trust.”

—Maurice Stein, *Cinema Secrets* founder

“Spreading their message ... loving each other ... inspiring each other and caring about the world is what I remember most about Michael and Karen.”

—Timor Steffens, Michael’s dancer

“I first met Karen 23 years ago. I was helping her then, to prep for Michael’s show and event, and now, I was helping her to prepare for this planned tour. I count her as a friend. I adore her.”

—Nigel Dare, *Nigel’s Beauty Emporium*

“She was much more than Michael Jackson’s make-up artist. She was a close friend, a shoulder to lean on, someone that Michael could laugh with and share special moments.”

—Barry Koper, make-up artist

## THE ARTISAN

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# Village...

**"A village" of make-up artists brought their artistry and skills to the set of JJ Abram's *Star Trek*. It was a group that worked borderless, thinking globally to achieve what we asked of you. Your talents are endless, resilient, and resourceful. Your flexibility both mentally and physically was essential. With great appreciation for all the make-up artists on *Star Trek*, thank you. Bravo!**

**—Mindy Hall, Star Trek Department Head Make-up**



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## *To the Make-Up Crew of Star Trek*

You always rose to the occasion, no matter what was asked of you. Often you were never given the reasons why ... we asked you to do it a certain way and you did what we asked, even if it did not make sense to you at the time. Your workstations revolved around trailers, an on-site make-up lab, several tents, numerous soundstages and you moved with grace and professionalism, always fluid in your talent and demeanor ... so we could move forward. Staff assignments changed consistently, evolving, rotating and moving forward as we did ... and still you hung in there in this unique situation with determination, never complaining and doing amazing work. You did it without question because we asked you to. The success of *Star Trek* is something you all can be proud of. You all made this happen. Much thanks to everyone because we cannot do what we do alone.

Rebecca Alling, Richie Alonzo, Steven Anderson, Tammy Ashmore, Jennifer Aspinall, Stephan Bettles, Michael Blake,

Belinda Bryant, Barney Burman, Steve Buscaino, Andrew Clement, Debra Coleman, Carol Collini, Beckie Cotton, Roxy D'Alonzo, Rene Dashiell, Bonita DeHaven, David De Leon, Ken Diaz, Jed Dornoff, Dave DuPuis, Marianna Elias, Maggie Elliott, Earl Ellis, Jane English, Kim Felix-Burke, Denise Fischer, Rob Freitas, Greg Funk, Scott Gamble, Mark Garbarino, Mindy Hall, Kevin Haney, Joel Harlow, Cynthia Hernandez, Tina Kalliongis-Hoffman, Jamie Kelman, Margie Latinopoulos, Leslie Lightfoot, Robin Luce, James MacKinnon, Bart Mixon, Kenny Myers, Ken Neiderbaumer, Ned Neidhardt, Chris Nelson, Lygia Orta, Travis Pates, Ron Pipes, Joe Podnar, Margaret Prentice, Steve Prouty, Sheryl Ptak, Richard Redlefsen, Cyndi Reese-Thorne, Jill Rockow, Robert Ryan, Marti Scribner, Heidi Seeholzer, Brian Sipe, Michael Smithson, Dave Snyder, Susan Stepanian, Dominic Till, Jenny-King Turko, Clinton Waynes, Jay Wejebe, Gigi Williams. •

Local 706 Celebrates our own 2009 Primetime  
**EMMY NOMINEES**  
 ACADEMY OF TELEVISION ARTS AND SCIENCES



**Outstanding Hairstyling for a Single-Camera Series**

**DESPERATE HOUSEWIVES**  
 (“THE BEST THING THAT EVER COULD HAVE HAPPENED”)

**ABC, ABC STUDIOS**  
 Gabor Heiligenberg,  
 Department Head Hair Stylist  
 Dena Green, Hair Stylist  
 James Dunham, Hair Stylist  
 Maria Fernandez-DiSarro, Hair Stylist

**MAD MEN**  
 (“THE GOLD VIOLIN”)

**AMC, Lionsgate Television**  
 Gloria Ponce,  
 Department Head Hair Stylist  
 Katherine Rees, Key Hair Stylist  
 Marilyn Phillips, Additional Hair Stylist  
 Michele Payne, Additional Hair Stylist

**PUSHING DAISIES**  
 (“DIM SUM LOSE SOME”)

**ABC, The Living Dead Guy Productions, The Jinks/Cohen Company in association with Warner Bros. Television**  
 Daniel Curet,  
 Department Head Hair Stylist  
 Yuko Tokunaga Koach, Key Hair Stylist  
 Gloria Conrad, Additional Hair Stylist  
 Elizabeth Rabe, Additional Hair Stylist

**TRACEY ULLMAN'S STATE OF THE UNION**  
 (EPISODE 202)

**Showtime, Showtime Presents in association with Allan McKeown Presents LLC**  
 Martin Samuel,  
 Department Head Hair Stylist  
 Colleen Labaff, Hair Stylist

**Outstanding Hairstyling for a Multi-Camera Series or Special**

**DANCING WITH THE STARS**  
 (EPISODE 709)

**ABC, BBC Worldwide Productions**  
 Mary Guerrero,  
 Department Head Hair Stylist  
 Cynthia Romo, Key Hair Stylist  
 Jennifer Mazursky, Additional Hair Stylist  
 Maria Valdivia, Additional Hair Stylist

**MAD TV**  
 (EPISODE 1412)

**FOX, Girl Group Company**  
 Matthew Kasten,  
 Department Head Hair Stylist  
 Wendy Boscon,  
 Assistant Department Head Hair Stylist  
 Desiree Dizard, Hair Stylist  
 Desmond Miller, Hair Stylist

**TWO AND A HALF MEN**  
 (“I THINK YOU OFFENDED DON”)

**CBS, Chuck Lorre Productions, Inc., The Tannenbaum Company in association with Warner Bros. Television**  
 Pixie Schwartz,  
 Department Head Hair Stylist  
 Krista Borrelli, Additional Hair Stylist  
 Janice Allison (Zoladz-Allison),  
 Additional Hair Stylist  
 Ralph Abalos, Personal Hair Stylist

**Outstanding Hairstyling for a Miniseries or a Movie**

**GIFTED HANDS:**  
**THE BEN CARSON STORY**  
**TNT, Sony Pictures Television, Thomasfilm and The Hatchery LLC**  
 Julia Walker, Department Head Hair Stylist  
 Deena Adair, Key Hair Stylist  
 Clifton Chippewa, Additional Hair Stylist

**Outstanding Makeup for a Single-Camera Series**

(Non-Prosthetic)  
**GREY'S ANATOMY**  
 (“DREAM A LITTLE DREAM OF ME,” PART 1 AND PART 2)  
**ABC, ABC Studios**  
 Norman T. Leavitt,  
 Department Head Make-up Artist  
 Brigitte Bugayong, Key Make-up Artist  
 Michelle Teleis, Additional Make-up Artist

**LITTLE BRITAIN USA**  
 (EPISODE 106)  
**HBO, 19 Entertainment/MBST Entertainment Limited in association with HBO Entertainment**

John E. Jackson,  
 Department Head Make-up Artist  
 Chris Burgoyne, Make-up Artist  
 Matthew Mungle, Make-up Artist

**MAD MEN**  
 (“THE JET SET”)

**AMC, Lionsgate Television**  
 Debbie Zoller,  
 Department Head Make-up Artist  
 Denise DellaValle, Key Make-up Artist  
 Ron Pipes, Additional Make-up Artist  
 Debra Schrey, Additional Make-up Artist

**NIP/TUCK**  
 (“GISELE BAYLOCK AND LEGEND”)

**FX Networks, The Shepard/Robin Company in association with Warner Bros. Television Productions, Inc.**  
 Eryn Krueger Mekash,  
 Department Head Make-up Artist  
 Stephanie Fowler, Key Make-up Artist

**PUSHING DAISIES**  
 (“DIM SUM LOSE SOME”)

**ABC, Living Dead Guy Productions, The Jinks/Cohen Company in association with Warner Bros. Television**  
 Todd A. McIntosh,  
 Department Head Make-up Artist  
 David Martin DeLeon,  
 Key Make-up Artist  
 Steven Anderson,  
 Additional Make-up Artist

**Outstanding Makeup for a Multi-Camera Series or Special**

(Non-Prosthetic)  
**DANCING WITH THE STARS**  
 (EPISODE 804)  
**ABC, BBC Worldwide Productions**  
 Melanie Mills,  
 Department Head Make-up Artist  
 Zena Shtetsel, Key Make-up Artist  
 Patti Ramsey-Bortoli,  
 Additional Make-up Artist  
 Angela Moos, Additional Make-up Artist

**MAD TV**  
 (EPISODE 1405)

**FOX, Girl Group Company**  
 Jennifer Aspinall,  
 Department Head Make-up Artist  
 Alexei O'Brien,  
 Additional Make-up Artist  
 David Williams,  
 Additional Make-up Artist  
 Heather Mages,  
 Additional Make-up Artist

**SO YOU THINK YOU CAN DANCE**  
 (EPISODE 421/422A)

**FOX, Dick Clark Productions and 19 Entertainment**  
 Amy Elizabeth Strozzi,  
 Department Head Make-up Artist  
 Heather Cummings, Key Make-up Artist  
 Tifanie White, Additional Make-up Artist  
 Marie Del Prete,  
 Additional Make-up Artist

**Outstanding Makeup for a Miniseries or a Movie**

(Non-Prosthetic)  
**THE COURAGEOUS HEART OF IRENA SENDLER**  
 (HALLMARK HALL OF FAME PRESENTATION)

**CBS, Jeff Most/Jeff Rice Productions in association with Hallmark Hall of Fame Productions**  
 Trefor Proud,  
 Department Head Make-up Artist

**GIFTED HANDS: THE BEN CARSON STORY**  
**TNT, Sony Pictures Television, Thomasfilm and The Hatchery LLC**

Angie Wells, Department Head Make-up Artist  
 Wynona Price, Key Make-up Artist

**GREY GARDENS**  
**HBO, Specialty Films and Locomotive in association with HBO Films**

Linda Dowds, Department Head Make-up Artist  
 Susan Hayward, Key Make-up Artist  
 Vivian Baker, Personal Make-up Artist

**MANEATER**  
**Lifetime, Sony Pictures Television**

Kathrine James-Gibson, Department Head Make-up Artist  
 Loretta James-Demasi, Key Make-up Artist  
 Melanie Hughes Weaver, Personal Make-up Artist

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**CSI: CRIME SCENE INVESTIGATION**  
 (“A SPACE ODDITY”)

**CBS, A CBS Paramount Network Television Production in association with Jerry Bruckheimer Television**  
 Matthew Mungle,  
 Prosthetic Designer, Special Make-up Effects Artist  
 Clinton Wayne, Special Make-up Effects Artist  
 Melanie Levitt, Department Head Make-up Artist  
 Tom Hoerber, Key Make-up Artist

**GREY GARDENS**  
**HBO, Specialty Films and Locomotive in association with HBO Films**

Vivian Baker, Special Make-up Effects Department Head  
 Linda Dowds, Department Head Make-up Artist  
 Bill Corso, Prosthetic Designer

**GREY'S ANATOMY**  
 (“STAND BY ME”)

**ABC, ABC Studios**  
 Norman T. Leavitt, Department Head Make-up Artist  
 Bari Dreiband-Burman, Special Make-up Effects Artist  
 Thomas R. Burman, Prosthetic Designer

**LITTLE BRITAIN USA**  
 (EPISODE 105)

**HBO, 19 Entertainment/MBST Entertainment Limited in association with HBO Entertainment**  
 John E. Jackson, Special Make-up Effects Department Head  
 Matthew W. Mungle,  
 Prosthetic Designer, Special Make-up Effects Artist  
 Chris Burgoyne, Make-up Artist

**NIP/TUCK**  
 (“BUDI SABRI”)

**FX Networks, The Shepard/Robin Company in association with Warner Bros. Television Productions, Inc.**  
 Bari Dreiband-Burman, Special Make-up Effects Artist  
 Thomas R. Burman, Prosthetic Designer  
 Dave Dupuis, Special Make-up Effects Artist

**TRACEY ULLMAN'S STATE OF THE UNION**  
 (EPISODE 205)

**Showtime, Showtime Presents in association with Allan McKeown Presents, LLC**  
 Matthew Mungle,  
 Prosthetic Designer, Special Make-up Effects Department Head  
 Sally Sutton Craven, Department Head Make-up Artist  
 Kate Shorter, Additional Make-up Artist

THE  
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# THEATER

## THEATER NEWS

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

### Technology

I want to talk to you about Life in This Modern Communicative Age—and the perils and pitfalls of something called Technology. I am talking about those little handheld devices that blink, beep, chirp, text, tweet, (irritate the hell out of me when used by someone sitting next to me in a darkened theater), and allow you to alert your friends on another show that your lead actor just threw up in your hair & make-up room 15 seconds after it happened. Remember: That FaceBook profile, those “funny” emails, those tweets and twitters, and your MySpace page can all be passed along, shared, (taken out of context, altered, cut & pasted), and publicly accessed, therefore, your employer can—and WILL—fire you (and they already have!) for what they find on these public (or semi-private) forums. So, BEFORE you post pictures of yourself at work doing something that you would rather not have your employer (or your mom) see you doing, BEFORE you email inappropriate jokes and pictures to your co-workers, BEFORE you announce on your FaceBook profile that your show “is produced by talent-free morons,” BEFORE you tweet your friends on another show that two of your co-stars are doing the ‘horizontal mambo’ in their dressing room, *think*. Do you really want to be questioned about this in front of a room full of lawyers? Do you want to be confronted by Human Resources and Labor Relations because the co-stars are now back with their spouses and you leaked the details of their affair to *TMZ* via your MySpace page? Do you really want a “Do Not Rehire” letter placed in your personnel file at a major studio? Can you afford to lose this job because of a joke or picture?

Remember: in (cyber) space, no one can hear the joking tone that you intended in what you write, so ZIP IT! PUT THE CELL PHONE DOWN... Now, repeat after me: “Friends don’t let friends hit ‘Send’...” *continued on page 36*

# THE ARTISAN

THEATER

THEATER NEWS

**Information—Share the Wealth**

We get call after call from our members wanting to know “What is the hourly rate on my show?”

If you are called to work on a production, the logical questions to ask the department head are:

- Where am I going? Where do I park?
- When do you want me there?
- Who do I report to?
- What do you want me to bring—anything special?
- What should I wear? (Indoors? Outdoors? Hot? Cold?)
- What is the rate? What is the kit fee?

If you are hired to work as a department head on a show, the above questions—and many more—should be asked of your line producer/UPM/company manager—and you in turn should know this information so that you can answer these questions for the crew that you hire. “Oh, just leave it blank...” is NOT an appropriate answer when someone you hired asks you, “What is my rate?” for their start paperwork. Next, call dispatch here at your Local office and REPORT YOUR WORK!\*

Give us your production company and rate information—and the names and rates for the various positions on your crew—so that we will have it on file. Call us back when this information changes—or you change shows. “Dispatch Operators are standing by to take this information...” and our Local 706 voice mail accepts calls and info 24/7.

\*Be it for one day, or one season: **ALL Local 706 members are required to report ALL work to this office!** I’m not just talking to our Roster members here. I’m pointing at our Theme Park, Theater, Pink Contract, Regional, Network Television and Television Commercial members too!

**The 706 Elections**

They’re here, they’re important, and you will be choosing the people who will be representing you for the next three years. Give it some thought. Choose wisely. Vote for the Executive Board, the Board of Trustees, the Officers—especially our President and Business Representative—who will continue to govern and propel this Local forward; it’s up to you!

Look for me backstage. I’ll see you in the wings... ●

NEWS

EXTENDED FAMILY NEWS

**New Arrival**

**Lucas Yoki Noe**, 9 lb, 14 oz, and 21 inches long and born on July 4, 2009. We are so excited to spread this happy news that the whole family is doing just fine. Lucas was born with no intervention (no drugs at all) with the help and support of the most amazing team of midwives and a wonderful Doula and the country was so happy about it we all celebrated with fireworks that very same night!

**In Memoriam**

**Bette Lou Iverson (1929–2008)**

Bette, a gifted hair stylist with Local 706 from 1963 through 1995, passed away December 12, 2008, after a short illness with throat cancer. She left behind so many friends and acquaintances from all walks of life. There was never a person or stranger in need, she would not listen to or help out. You often found Bette at the bedside of a critically-ill friend, offering her love and support. Bette’s infectious laugh and generous spirit made her a treasure to all who knew her. Bette had a favorite uncle, ‘Dude Chick,’ who owned a gym in Los Angeles, was a champion wrestler and a Western movie cowboy stuntman. In the early ‘60s, Bette and her mother, Oma Chick Iverson, had a beauty salon called “Chic” on Lankershim Boulevard in North Hollywood. Bette also owned a nightclub in Studio City on Laurel Canyon and Ventura Boulevard with entertainer Beverly Shaw. Bette worked with so many great actors and actresses, particularly Shelley Winters and Betty Hutton, and was a friend to all. During Bette’s film and television career, she was nominated twice for an Emmy. The TV series and films and motion picture movies she lent her talent to, were often nominated and went on to win Emmys and Oscars in the various categories.

Bette enjoyed fine dining, theater and the arts, Turner Classics, travel, tennis and her friends. Bette often talked in phrases from the 1940s, like “That’s swell, dahling.”

Bette was a compassionate, generous contributor to charities such as the Diabetes Foundation, the John Wayne Cancer Research Foundation, Macular Degeneration Research and Guide Dogs for the Blind. If anyone wants to donate to any of these charities in Bette’s name, she would say, “Dahling, that’s just swell.” Bette’s family will scatter her ashes at a private memorial.

In loving memory of my aunt Bette,  
Kersten Iverson

## A Master's Touch



Larry Germain applies the finishing touches to Spencer Tracy's hair for his role as the Portuguese fisherman in *Captains Courageous* (1937). Tracy was not fond of the curly hair style, especially after Joan Crawford made the comment that he looked like Harpo Marx. However, it must have helped, as Tracy won his first of two Best Actor Oscars for this performance. Considered by producer David O. Selznick (*Gone With the Wind*) as the best hair stylist in Hollywood, Larry Germain was in charge of the Hair Department for RKO Studios (1949–1957), before moving over to run the department at Universal (1959 to 1972). He was nominated for three Emmy Awards for his work on the TV series *Little House on the Prairie*, and won an Emmy (along with Donna Gilbert) for *The Miracle Worker* in 1979.

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### RECENT PROJECTS

I Am Legend (Creatures)

Babylon Fields (Zombies)

Sopranos (James Gandolfini)

Guerilla (Benicio Del Toro)

Perfect Stranger (Jacqueline Cannon)

Funny Games (Naomi Watts)

Camille (Sienna Miller)

The Brave One (Jodie Foster)

David Blane (Target commercial)

Dolce and Gabanna (print ad)

The Good Shepherd (Matt Damon, Robert DeNiro, Alec Baldwin)



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