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Make-Up Artists and Hair Stylists Guild
Local 706-I.A.T.S.E.
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MAKE-UP ARTISTS & HAIR STYLISTS GUILD

THE ARTISAN

RICHARD EMERSON "DICK" SMITH
June 26, 1922–July 30, 2014

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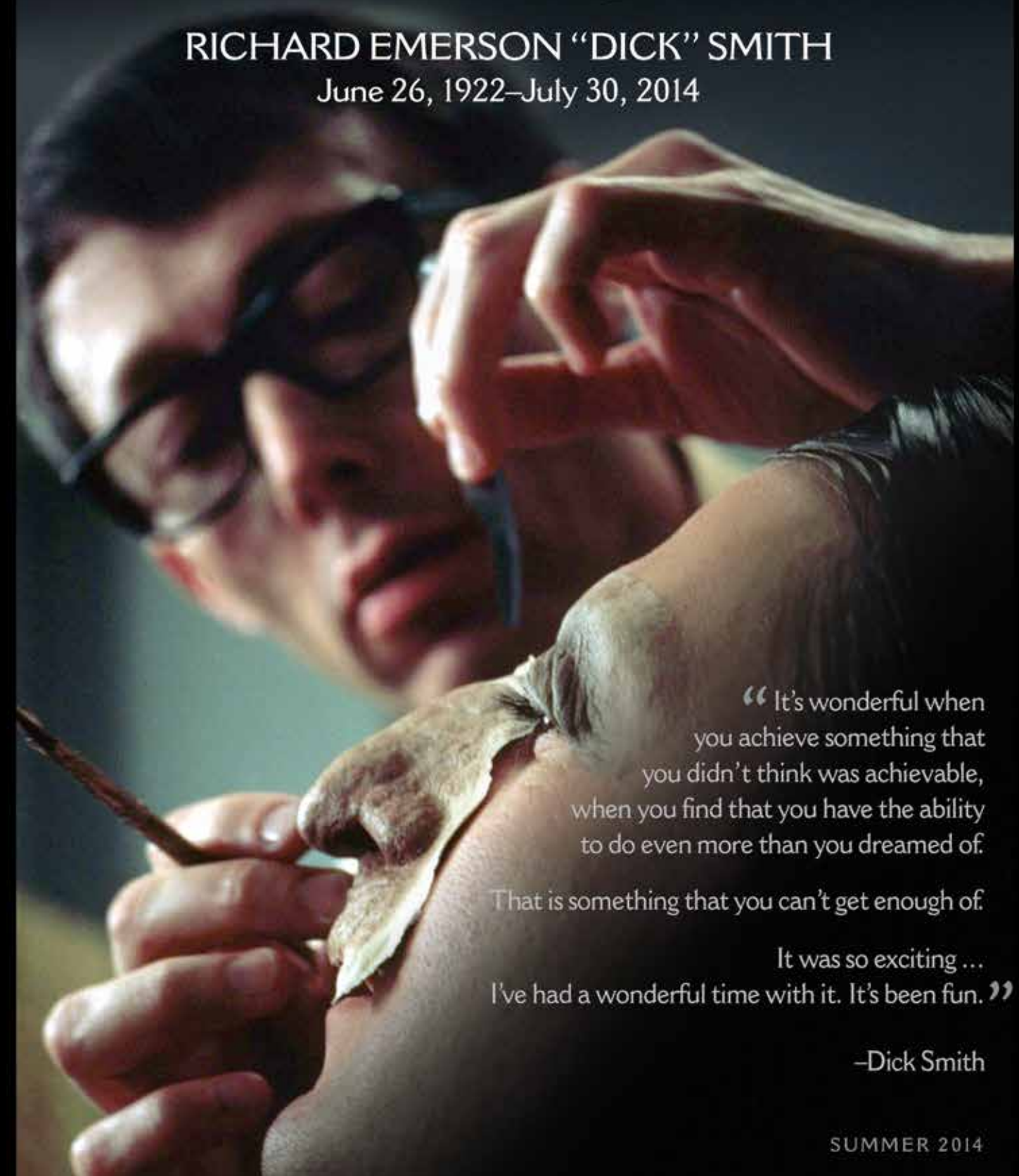
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That is something that you can’t get enough of.

It was so exciting ...
I’ve had a wonderful time with it. It’s been fun.”

–Dick Smith

SUMMER 2014



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Summer 2014

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Cover: Dick Smith. (Photo: William Forsche)

PRESIDENT

FROM THE PRESIDENT

The excitement of learning that 88 Make-Up Artist and Hair Stylist Guild members earned nominations for their outstanding artistry

also made it even clearer how much runaway production has affected the lives of our families and friends. Of all the nominated productions, approximately half were shot in states with large tax incentives or are right-to-work states.

We celebrate the excitement of our Daytime Emmy winners bringing home trophies, but watch as even that genre evolves and changes. Cable networks and new media. We never want to stagnate and let new technologies leave us unaware and antiquated, but we also don't want to develop the artistry that fits the new venues, only to be asked by producers to transplant to other states and teach others how to do our jobs.

Years ago, our membership never wanted to become involved in politics and even mandated those wishes to our Officers, not to spend any money to support politicians. In this issue, you will read the personal experiences of members who traveled to Sacramento to join in the experience of being advocates for AB 1839. Volunteers who attended the first rally at Pickwick Gardens in February, signed up for speaker training and followed through with their commitment to help. Today, we are learning how to use politics as a wind of change, to fight for us. Our members have been spectacular with gathering thousands of letters to present to the Assembly and Senate Committees and Gov. Jerry Brown. We should be proud of ourselves for doing our part and not letting everyone else do the work for them. It's a new day, and we can no longer ignore the hard facts. There are plenty of people who would love to see us fail, to dance on our graves. We have fostered relationships never done before. We've engaged other unions, neighborhood councils, chambers of commerce from all over the state, film commissions from other counties, industry-related small businesses and even their neighbors. Many have joined with Labor to support this jobs recovery act, and it has become the cause du jour for many politicians who suddenly discovered the IATSE as a source of votes.

We've cleared the Assembly and the Governance and Finance in the Senate. When AB 1839 goes to Sen. Kevin DeLeon's Appropriations Committee, it is expected that a dollar amount will be assigned to the bill. Other unions are spreading rumors that we are asking for multiple billions of dollars. What we are asking is for a fighting chance, to be competitive with other states whose productions have doubled while our talented artisans and their families have suffered and been torn apart. We have a legacy we need to fight for and protect. Wouldn't it be nice to bring those beautiful Emmy statues home after the party, instead of getting on a plane?

SUSAN CABRAL-EBERT
President



THE ARTISAN

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Make-Up Artists & Hair Stylists.
Published in the Interest of
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& Hair Stylists I.A.T.S.E. Local 706

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As most of you know, Local 706 and all Hollywood IA locals are now deeply involved in politics and are continuing to be so in order to protect our jobs, and to keep anti-labor factions from getting a stronghold in our political process statewide. We do this in part by being proactive in supporting labor-friendly politicians and raising money to defeat anti-labor programs and legislators. To this end, you can help even the playing field in the fight against anti-labor forces by actively participating in and contributing to the IATSE-PAC. In case you don't know, a PAC is a Political Action Committee (fund) that accepts voluntary donations for the purpose of making contributions to political candidates who support working families, not just here in California, but across the United States. The funds received are used and intended to support issues and candidates who stand with workers on matters important to Labor (that's us) and the IATSE.

There are a couple ways you can help: **1. Fill out a Credit/Debit Deduction card.** (You may come to the Local and pick one up, or we will send you one.) Or **2. Sign up online at www.iatse.net/get-involved/contribute.** Whether you are making a one-time gift or a monthly donation, no matter what amount you can afford to give, please know that you will be helping preserve our industry, our healthcare, pensions and our union.

As you have read in our bulletins and past *Artisan* publications, the Hollywood IA locals, along with union members throughout the entertainment industry, the Teamsters, the DGA, Film L.A., the Motion Picture Association of America, Inc., the Producers Guild of America, the Musicians Local 47, the Recording Musicians Association and SAG-AFTRA are working diligently to bring our jobs back to Los Angeles by supporting AB 1839, the Jobs Recovery Act, during its journey through California's Legislature in Sacramento. Also joining the fray are local politicians, private sector businesses, the Hollywood Chamber of Commerce and our LA mayor. We have other partners in the "Alliance," who are involved in our fight, but the list above will give you an idea of the vast support we have garnered over the past several months.



“Working diligently to bring our jobs back to Los Angeles by supporting AB 1839, the Jobs Recovery Act.”

For those who may be a little sketchy on what AB 1839 is, here is a quick synopsis: AB 1839 aims to increase financial incentives to encourage producers to film in California and not be lured away by lucrative enticements offered by other states and foreign countries. It already has had 100% support from the Assembly, and so far, has gone through the Senate without a hitch. Hopefully, this kind of momentum will continue all the way to a positive and lucrative vote by our governor. Stay tuned...

I would like to acknowledge and congratulate all our Local 706 Emmy noms for this year's Television Creative Arts Awards being presented at the Nokia Theatre L.A. LIVE in Los Angeles. The winners were announced on August 16 at the Primetime Creative Arts Emmy Awards ceremony. In deference to space, I can't list them by name, for I would need another page. We have a whopping 88 Guild members who are included in the overall nominations, and I wish to say to all those who have gotten a well-deserved nod from their peers. Every 706 member and your Local are very proud of you, and we wish you all the best on August 16. Win or lose, you all are winners! Please read your August bulletin for a detailed list of all Local 706 nominees.

As we see the shooting season for 2014–2015 starting up, please be aware that there are many of our Roster members who are having a tough time making their 400 hours for healthcare under MPI. Please, if someone calls you and needs help in making those hours, and you are in a position to throw them some work, please do so. I thank you in advance for your generosity, and I know those you help, will forever be in your debt and in their hearts. As a believer in "karma," I know that your kindness will be returned someday in spades!

Please enjoy this issue of your *Artisan*.

Sincerely and Fraternally,
Tommy Cole

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Makeup by Katya Gudaeva, winner of the TEMPTU Pro Artist Search

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Christmas in July

Local 706 volunteers contributed their talents to benefit underprivileged youth in central Los Angeles on July 19. Hollywood IATSE locals participated at the invitation of Sen. Holly Mitchell, who initiated Christmas in July three years ago. Mitchell serves on the Senate Rules Committee, the managing body of the State Senate, as well as the Budget, Insurance and Public Safety Committees. She chairs California's Legislative Black Caucus (CLBC) and also belongs to the Women's Legislative Caucus. Sen. Mitchell and the IATSE both realize the importance of demonstrating that the careers in the entertainment industry are attainable for everyone. Along with dozens of bicycles for kids who could not afford them, the IA set up booths representing crafts like animation and special effects, and Local 706 members transformed throngs of children into the characters of their dreams using face-painting.

Special thanks to European Body Art for providing non-alcohol body paint appropriate for working with children. As department head for the project, journeyman make-up artist Barbara Augustus assembled a great team of talent, love and enthusiasm for the fun event and said, "many hands make the load light." Also thanks to Denise Pugh Ruiz, Julia Hapney, Amy Lederman, Denise Fischer, Tara Loren Bland, Teresa Baca and Melissa D'Angelo. And another special thanks to Pauletta Lewis for being a thousand hands to many and taking photos.



Top of page: Children with faces painted. Above, clockwise, from top: Sen. Mitchell (left) and Amy Lederman; attendees at the event enjoying the activities to benefit underprivileged youth.

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PROFESSIONAL - PARIS



In celebration of its 30th anniversary, MAKE UP FOR EVER partnered with 30 elite makeup artists across all areas of the industry including brand Founder and Creative Director, Dany Sanz. MAKE UP FOR EVER's unique story is shared through the eyes of the artists that helped shape the brand into a cult favorite for both the professional community and the everyday woman. Through their personal stories, these 30 artists bring to life MAKE UP FOR EVER's unique heritage as a brand that continues to inspire, educate and elevate.

Curated by these 30 artists, this limited edition collector's palette features 30 Artist Shadows inspired by each artist's unique journey within the industry. Available to Pros on August 12th, 2014.

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EVENTS
CALENDAR OF EVENTS

2014

September 1	Labor Day, Offices Closed
September 7	Board of Trustees Meeting
September 15	Executive Board Meeting
September 20	Creative Arts Emmys
September 28	Emmys & Governors Ball
October 5	Board of Trustees Meeting
October 13	Executive Board Meeting
October 31	Halloween
November 2	Board of Trustees Meeting
November 3	SF General Membership Meeting 7 p.m.
November 10	Executive Board Meeting
November 16	General Membership Meeting Local 80 2-4 p.m.
November 17	Theatrical Meeting 7 p.m.
November 27, 28	Thanksgiving holiday, Offices Closed
December 7	Board of Trustees Meeting
December 15	Executive Board Meeting
December 24	Office Closes at 2 p.m. for holiday
December 25	Christmas
December 31	Office Closes at 2 p.m. for holiday

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Skin Illustrator's new On Set Signature Series Palettes are custom designed by many of the biggest names in makeup today. Each palette is compact, pocket sized and contains 12 colors specifically chosen by the individual artist. Check out the details at www.ppipremiumproducts.com.



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Lois Burwell
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Trefor Proud
Mike Smithson
Kristyan Mallett
Louie Zakarian

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“This & That...”

District 2 Convention in Sacramento: Business Representative Tommy Cole, Local 706 President Sue Cabral-Ebert and I attended our District 2 Convention in Sacramento the last weekend in June. District conventions are the “political arms” of the IATSE, and District 2 covers California, Hawaii, Arizona and Nevada. With this year’s Convention coming on the heels of all of Sue’s work in Sacramento on the **California Film & Television Production Tax Credit Bill (AB 1839)** and Tommy and Sue’s work on the Entertainment Union Coalition (the EUC, the group that is spearheading the fight to get AB 1839 through our legislature), the timing could not have been better! The weekend was packed full of information and education and speakers included International President Matt Loeb and California Lt. Gov. Gavin Newsom—both of whom were riveting spokesmen. Our Regional hair stylist (and Sacramento resident), Shirley Seastrand, also attended the Convention as a guest on day one.



Randy Sayer, Shirley Seastrand and Tommy Cole



Lt. Gov. Gavin Newsom addresses the Convention

New positions: Jeanna Parham has been named the new Wigmaster/Department Head of San Francisco Opera. Christina Martin has been named the new hair & make-up supervisor for Opera San Jose.

New contract: We have recently signed our first-ever agreement with the Los Angeles Philharmonic! This will cover productions at both the Walt Disney Concert Hall and historic Hollywood Bowl.

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



The Lion King. Jennifer (here with Houston news anchor Ron Trevino) demonstrates the ‘Scar’ make-up.

Pink Contract make-up artist Jennifer Ivey is celebrating her 10th year on the road as the Department Head Hair & Make-up for the National Touring Company of Disney’s

Negotiations: We have recently completed some important negotiations. Our successor agreement with Los Angeles Opera has been negotiated and fully ratified by our membership. Our negotiating committee consisted of Darren Jinks, Brandi Strona and Samantha Wootten. We have completed two months of negotiations with the Disneyland Resort, and this successor agreement (with a 17% increase in wages and benefits over five years, and improvements to the terms, conditions and working rules) is currently in the ratification process. Our negotiating committee included Emily Bonosoro, Jennifer Brooks, Bonnie Deal, Kathleen Brown-Zablan, Chanthy Tach and Sophia Tan-Nguyen. We have recently negotiated a successor agreement with Team San Jose/Broadway San Jose, and our new agreements with Opera San Jose and Pasadena Playhouse were both negotiated and ratified earlier this year.



This is The Garment Worker, an eight-foot bronze sculpture by Judith Weller which stands in what was once the flourishing New York City Garment District, the home of the American fashion and clothing manufacturing industry. In its heyday, 40% of America’s menswear and 70% of women’s apparel were produced within this one square mile of factories and showrooms just south of Times Square, by a predominantly immigrant (and union) workforce of more than 100,000 men and women. Today, less than 5% of our clothing is even made in America, as companies have shipped factories overseas in search of bigger profits, lower prices and a nonunion, unprotected labor pool. We all need to support the Entertainment Union Coalition and AB 1839, the California Film & Television Job Retention and Promotion Act—unless we want to see a similar statue in Hollywood one day honoring us.

See you in the wings or at the negotiating table!
Randy Sayer

Celebrating Artistic Excellence



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Model's hair by Pasquale Caselle and makeup by Linda Caselle.

Congratulations to the 66th Primetime Emmy Nominations

EMMY[®]S

OUTSTANDING MAKEUP FOR A SINGLE-CAMERA SERIES (NON-PROSTHETIC)



Breaking Bad
AMC • Sony Pictures Television, High Bridge Productions, Gran Via Productions
Head Makeup Artist:
Tarra Day



Mad Men
AMC • Lionsgate Television, Warner Bros., American Movie Classics (AMC)
Head Makeup Artist:
Lana Horochowski
Key Makeup Artist:
Ron Pipes
Makeup Artist:
Ken Niederbaumer
Additional Makeup Artists:
Maurine Burke, Jen Greenberg



True Detective
HBO • Anonymous Content, Lee Caplin/Picture Entertainment
Head Makeup Artist:
Felicity Bowring
Makeup Artists:
Ann Pala, Kim Perrodin
Personal Makeup Artist:
Linda Dowds

OUTSTANDING MAKEUP FOR A MULTI-CAMERA SERIES OR SPECIAL (NON-PROSTHETIC)



Dancing With the Stars
ABC • BBC Worldwide Americas, BBC Worldwide Productions, BBC Worldwide
Head Makeup Artist:
Zena Shteysel
Key Makeup Artist:
Angela Moos
Additional Makeup Artists:
Patti Bortoli, Barbara Fonte, Julie Socash, Sarah Woolf



Key & Peele
Comedy Central • Cindylou, Monkeypaw Productions, Martel & Roberts Productions
Head Makeup Artist:
Scott Wheeler
Key Makeup Artist:
Suzy Diaz
Makeup Artists:
Georgia Allen, David L. Anderson



So You Think You Can Dance
FOX • 19 Television, 20th Century Fox Television, Dick Clark Productions
Head Makeup Artist:
Heather Anne Cummings
Makeup Artists:
Allan Avendano, Tym Schutchai Baucharem, Amy Harmon, Angela Nogaro



The Voice
NBC • Mark Burnett Productions, Talpa Productions, Warner Horizon Television
Head Makeup Artist:
Darcy Gilmore
Key Makeup Artist:
Sherri Simmons
Makeup Artists:
Kristene Bernard, Carlene Kearns, Thea Samuels, Molly Tissavary

OUTSTANDING MAKEUP FOR A MINISERIES OR A MOVIE (NON-PROSTHETIC)



American Horror Story: Coven
FX • Brad Falchuk Teley-Vision, Ryan Murphy Productions, 20th Century Fox Television
Head Makeup Artist:
Eryn Krueger Mekash
Key Makeup Artist:
Kim Ayers
Makeup Artists:
Mike Mekash, Christopher Nelson, Vicki Vacca



Anna Nicole
Lifetime Television • Sony Pictures Television
Co-Head Makeup Artist:
David De Leon
Co-Head Makeup Artist:
Todd McIntosh



Bonnie and Clyde
Lifetime Television • A&E Networks, Sony Pictures Television, Storyline Entertainment
Head Makeup Artist:
Trefor Proud



Fargo
FX • MGM Television, FX Productions
Personal Makeup Artist:
Keith Sayer



The Normal Heart
HBO • HBO Films, Plan B Entertainment, Blumhouse Productions
Head Makeup Artist:
Eryn Krueger Mekash
Makeup Artist:
Mike Mekash



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**OUTSTANDING PROSTHETIC MAKEUP
FOR A SERIES, MINISERIES, MOVIE OR
A SPECIAL**



**American Horror Story:
Coven**

FX • Brad Falchuk Teley-Vision,
Ryan Murphy Productions,
20th Century Fox Television

Head Makeup Artist:

Eryn Krueger Mekash

Special Makeup Effects Artist:
Mike Mekash

Prosthetic Designers:

Jason Hamer, Christien Tinsley

Makeup Effects Artists:

David L. Anderson, Rob Freitas,
Christopher Nelson



Anna Nicole

Lifetime Television • Sony Pictures
Television

Co-Head Makeup Artist:

David De Leon

Co-Head Makeup Artist:

Todd McIntosh

Prosthetic Designer:

Greg Cannom



Breaking Bad

AMC • Sony Pictures Television,
High Bridge Productions, Gran Via
Productions

Head Makeup Artist:

Tarra Day

Key Makeup Artist:

Steve LaPorte

Makeup Artists:

Howard Leigh Berger, Stephan Dupuis



The Normal Heart

HBO • HBO Films, Plan B
Entertainment, Blumhouse
Productions

Head Makeup Artist:

Eryn Krueger Mekash

Prosthetic Designer:

Christien Tinsley

**OUTSTANDING HAIRSTYLING
FOR A SINGLE-CAMERA SERIES**



Mad Men

AMC • Lionsgate Television,
Warner Bros., American Movie
Classics (AMC)

Head Hairstylist:

Theraesa Rivers

Key Hairstylist:

Arturo Rojas

Hairstylists:

Valerie Jackson, Ai Nakata

**OUTSTANDING HAIRSTYLING
FOR A MULTI-CAMERA SERIES OR SPECIAL**



Dancing With the Stars

ABC • BBC Worldwide Americas,
BBC Worldwide Productions,
BBC Worldwide

Head Hairstylist:

Mary Guerrero

Key Hairstylist:

Kimi Messina

Additional Hairstylists:

Cyndra Dunn, Jennifer Guerrero,
Gail Ryan, Sean Smith



Key & Peele

Comedy Central • Cindylou,
Monkeypaw Productions,
Martel & Roberts Productions

Head Hairstylist:

Amanda Mofield

Key Hairstylist:

Raissa Patton



The Originals

CW • Bonanza Productions,
My So-Called Company,
Alloy Entertainment

Co-Head Hairstylist:

Colleen Labaff

Co-Head Hairstylist:

Kimberley Spiteri



The Oscars

ABC • Academy of Motion Picture
Arts and Sciences (AMPAS)

Head Hairstylist:

Anthony Wilson

Key Hairstylist:

Natasha Allegro

Hairstylist:

Cynthia Romo



The Voice

NBC • Mark Burnett Productions,
Talpa Productions, Warner Horizon
Television

Head Hairstylist:

Shawn Finch

Key Hairstylist:

Jerilynn Stephens

Hairstylists:

Renee Ferruggia, Corey Hill,
Cheryl Marks, Samantha Wen

**OUTSTANDING HAIRSTYLING
FOR A MINISERIES OR A MOVIE**



**American Horror Story:
Coven**

FX • Brad Falchuk Teley-Vision,
Ryan Murphy Productions,
20th Century Fox Television

Head Hairstylist:

Monte C. Haight

Key Hairstylist:

Michelle Ceglia



Bonnie and Clyde

Lifetime Television • A&E
Networks, Sony Pictures
Television, Storyline
Entertainment

Head Hairstylist:

Audrey Anzures

Hairstylist:

Catherine Childers



Mob City

TNT • TNT Originals

Head Hairstylist:

Nina Marie Paskowitz

Key Hairstylist:

Michael Moore



The Normal Heart

HBO • HBO Films, Plan B
Entertainment, Blumhouse
Productions

Personal Hairstylist:

Frida Aradottir



**41st Daytime
Creative Arts
Emmy Awards**

**OUTSTANDING ACHIEVEMENT IN
HAIRSTYLING FOR A DRAMA SERIES**

The Bold and the Beautiful

Michele Arvizo, Adriana Lucia, Romaine Markus-Meyers, Audrey Soto

**OUTSTANDING ACHIEVEMENT IN
MAKEUP FOR A DRAMA SERIES**

The Bold and the Beautiful

Jackie Brubaker, Allyson Carey, Christine Lai-Johnson, Melissa Sandora

AND

General Hospital

Angela Ackley, Donna Messina Armogida, Caitlin Davison,
Melinda Osgood, Tamara Papirian, Bobbi Roberts



The Bold and the Beautiful



General Hospital

OUTSTANDING HAIRSTYLING

The Queen Latifah Show

lasia Merriweather

OUTSTANDING MAKEUP

Green Screen Adventures

Jessica Honor Carleton, Scott Gryder



The Queen Latifah Show



Green Screen Adventures



READY

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COLOR



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ENTERTAINMENT UNION COALITION



Int'l VP Thom Davis, Int'l VP Mike Miller, D2 Secretary-Treasurer Ed Brown, Int'l President Matthew D. Loeb and California Labor Federation's Art Pulaski address the delegates at the District 2 Convention in Sacramento.

706 Member Involvement

IT'S NO SECRET THAT LOCAL 706 HAS BEEN SIGNIFICANTLY INVOLVED WITH OTHER IA LOCALS AND OTHER LABOR UNIONS TO ACHIEVE A CALIFORNIA FILM TAX INCENTIVE THAT WILL INCREASE OUR COMPETITIVE ABILITY AND BRING WORK BACK TO OUR STATE. WHEN THE JOBS RECOVERY ACT HAD ITS FIRST RALLY IN BURBANK IN FEBRUARY AND A SECOND RALLY IN SAN FRANCISCO, DOZENS OF LOCAL 706 MEMBERS VOLUNTEERED TO JOIN THE FIGHT AND DO THEIR PART. SOME VOLUNTEERED TO WRITE LETTERS TO THE NECESSARY COMMITTEES IN THE ASSEMBLY AND SENATE.

Local 706 has truly stepped forward and delivered huge stacks of hand-signed letters to the chairpersons of those committees. Others have contacted their legislators and let

them know directly how their constituents' lives have been impacted, the strain on their families, their ability to maintain a decent income and pay taxes. Some even attended a speaker training program in preparation for speaking directly to their Assembly persons, Senators and testifying in front of the committees. One of the positive aspects of this saga is that our members have had a major civics lesson as to how the Assembly and Senate work, the importance of support and interaction between unions and businesses, all toward a common goal. We haven't achieved victory yet, but several of our members have traveled to Sacramento to help with the lobbying efforts. Oscar-nominated make-up artist Mike Elizalde, 706 Vice President Julie Socash (make-up artist) and Executive Board member Pauletta Lewis-Irwin (hair stylist) will share their experiences of traveling to Sacramento.

Pauletta Lewis-Irwin: I've always been an activist and fighting for a cause but, when I was asked to go to



Tommy Cole, Randy Sayer, Mike Miller, Sue Cabral-Ebert and Ed Brown



Left to right: Julie Socash, Pauletta Lewis-Irwin, Sue Cabral-Ebert

District 2 Convention – California Lt. Gov. Gavin Newsom addressed the IA delegates and expressed his support of AB 1839 and the issues concerning the effect of runaway production on California.



the state capital, it was an honor and a different experience for me to see how things were run on another level. It was a great experience and I would do it all over again for a cause.

Julie Socash: I did not know what to expect when I traveled up to Sacramento to try and aid in the education of AB 1839. When we arrived at the hotel before going to the capital, everyone met to discuss and explain what we were going to do and it was fantastic to see all the different people that were there to support the bill. We had the Teamsters, the actors' and performers' unions (SAG/AFTRA), all of our different craft unions from both Northern and Southern California there as well as a whole student coalition of future filmmakers. We were then split into groups and sent to specific Senators' offices to speak with them or their aides. Every office we went to, we were treated with respect and there was a willingness and enthusiasm on the part of the staffers to get as much information from us as possible to pass along. So far we have made it past the hurdles of the House and Government and Finance Committee and are well on our way to seeing this bill passed. I was extremely honored to be able to help represent our union, Local 706, in Sacramento and am very proud that we have been a loud and productive voice with all our letters that we have sent and people who have volunteered. I saw firsthand we are making a difference and our elected leaders are really listening to us. When this bill passes, I have to think it will and the productions start coming back to California. I believe it can be said WE collectively as a union helped make that happen, we made a difference. I want to say thank-you to our 706 President

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Julie Socash, Lydia Milars, Michael D'Imperio, Deborah La Mia Denaver, Mike Elizalde



Assemblyman Mike Gatto

and our Business Representatives for fighting so hard for this important bill and allowing me to take part in helping to move it forward

Mike Elizalde: I once had a dream to work in Hollywood as a make-up artist. I had no idea how far the pursuit of that dream would take me. I had even less of a clue as to what I would have to do to try to keep that dream alive. I am a 27-year-film-industry veteran. My two children were born during those years. I established myself in my community and became a member of IATSE Local 706 Make-Up Artists and Hair Stylists Guild during that time. I received many accolades for my work. My wife of 22 years and I started a business that grew to become recognized as one of the world leaders in prosthetic make-up and creature effects design. The dream had become a reality.

Then, the work began to slow down. Productions that were developed, produced and filmed in California became incredibly scarce. I had to leave my family for long periods of time to work far away from them. I began to hear stories of hardship from my colleagues, many of whom were forced to move away to other states permanently for work. In some cases, people lost their homes and left



We were there to tell them our stories and to show our support for Assembly Bill 1839.

the industry altogether. "Runaway Production" became a household term in California. Our Hollywood legacy was being poached by massive tax incentives offered by other states. It seemed that nothing would ever change the course of these events. Faith in a change for the better felt like a luxury we could not afford. But now, that faith is being restored.

Last May, I had the opportunity to stand up and fight for the dream that I share with all of my brothers and sisters in the California film and television industry. I traveled to Sacramento with our Local 706 President, Sue Ebert, and other IA members to speak with our legislators about the hardships we are facing. We were there to tell them our stories and to show our support for Assembly Bill 1839. The co-authors of the bill, California State Assembly members Mike Gatto and Raul Bocanegra, also share our vision of renewed prosperity in California. Together with them, we are all fighting to save a legacy that was born right here in our own state.

To stand in the halls of legislation alongside people who share my goals, ambitions and dreams was cathartic. To be able to speak to our leaders face-to-face was empowering. To have our faith in our dreams restored is where our fight begins and how it will end in our favor. •

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Remembering My Friend, **DICK SMITH**

BY JILL ROCKOW
MAKE-UP ARTIST

The Guild is mourning the loss of the legendary "Godfather of Makeup," Oscar winner Dick Smith. Dick began his career in New York at WNBC in the 1940s, where he pioneered make-up techniques that would be used worldwide, even to this day. He transformed some of Hollywood's biggest stars for high-profile roles in television and film, and influenced generations of make-up artists who came after him.

Dick Smith and Marlon Brando on the set of The Godfather

With Paul LeBlanc in 1984, Smith won an Academy Award for Best Makeup for *Amadeus*, in which he aged F. Murray Abraham into the elderly Antonio Salieri. Dick received an Oscar nomination in 1989 for aging Jack Lemmon in *Dad*. In 2011, he was the first make-up artist to be awarded an Academy Honorary Award for his life's work.

Born Richard Emerson Smith on June 26, 1922, in Larchmont, New York, Dick was the only child of Coral and Richard Roy Smith. His father was a successful book publisher and a Yale graduate. When Dick was a child, he attended the prestigious, private, Wooster School in Connecticut.



Dick Smith

As a young man, Dick had a job at the Museum of Natural History in NYC. He worked with the realistic displays and dioramas. It was here, I think, that Dick first learned about making something artificial look realistic. This of course, would help him later in life.

Dick decided to follow in his father's footsteps and attend Yale University. His parents had high hopes for their son becoming a doctor. He studied pre-med, with intentions of becoming a dentist. Dick still felt something was missing. He was always looking around for things that interested him. One day, while Dick was looking through a local bookstore, he came across a book entitled *Paint, Powder, and Make-up*. He seemed fascinated with the idea. He bought the book, and bringing it back to his dorm, he started a long history of pranks. He learned basic techniques from that book to create

monsters. He would make himself up as monsters, such as Frankenstein, the Wolf Man, the Mummy and others. He would run around the campus at night scaring unsuspecting students. Those were his favorite types of characters to recreate. Dick joined Yale's drama group and began applying make-up for their University's plays.

With WWII in full force, Dick joined the ROTC. He enlisted in the Army and was honorably discharged as a second lieutenant in the artillery in November of 1944. When Dick returned from service, he knew the dental profession would not be satisfying to him. He heard about a new craze called television. NBC TV in New York City was starting. A whole new world was opening up, and young Dick Smith wanted to be a part of it.

In 1945, Dick ran and headed NBC TV's first make-up department. All shows, including live television shows that started pouring in, were under the guidance of Smith. These included *The Milton Berle Show*, *Shakespeare Theater*, *Man on Half Moon Street* and *Jane Eyre* to name a few. David Suskind produced many of NBC's shows. One of them called *Way Out*, is where Dick worked very hard to solve and execute elaborate make-up problems every week. There were prob-



Smith with some of his scary creations



Above: Smith applying his Oscar-winning make-up to F. Murray Abraham for *Amadeus*. Top right: Linda Blair in *The Exorcist*. Bottom right: Robert De Niro in *Taxi Driver*.

lems of “quick-changes,” old-age make-up and others were all developed and solved by Smith. Then, there were other challenges for Dick to solve. Color television was starting for NBC. It was about a full year ahead of Hollywood, whose TV programs were still in black & white. Make-ups for black & white photography are VERY different than make-up for color photography. Dick Smith traveled to Hollywood to the Max Factor make-up laboratories. Max Factor at the time was the leading manufacturer of theatrical make-up. He worked alongside cosmetic chemists developing all the shades of make-up that had a “color warmth” needed for color television.

Dick met his wife Jocelyn De Rosa after WWII. One of Dick’s constant chores for NBC was researching photographs so he could duplicate them accurately for his TV shows. Many times, he would end up at the Museum of Modern Art in New York. There was a very cute secretary that worked there who would allow Dick to see photographs that were not otherwise allowed viewing. Dick took a fancy to this young lady, and he proposed marriage to her on the 59th Street Bridge in NYC. Dick always referred to his bride, Jocelyn, affectionately as “Lyn.” Dick and Lyn had two sons, Douglas and David. Lyn sadly passed away from cancer in 2003. They were married 54 years.

Dick Smith headed NBC’s make-up department from 1945

to 1960. He left NBC to pursue a movie career and face those challenges. I knew Dick for more than 35 years. He was never satisfied unless he had new challenges keeping him consumed. On Dick’s very first film in 1961, *Misty*, he was injured. He reached into a truck to grab his make-up gear, just as the driver, not seeing Dick, started to drive off. His wedding band got caught on something and ripped all the flesh off that finger. Later, he had surgery with a very good surgeon who removed the whole finger and bones to make the hand look natural with only three fingers.

Dick Smith contributed an amazing amount to the film and television industry. No other single person has ever left his or her mark like Dick has. In 1986, Dick developed a correspondence make-up course so he could share everything he taught himself to others. He trained hundreds, maybe thousands of make-up artists around the world. He had protégés in Japan, Sweden, Spain, Hungary, England, Holland, Argentina and many other countries. His most famous protégés Dick met when they were barely teens: Rick Baker (won seven Oscars), Greg Cannom (won three Oscars), Kevin Haney (won one Oscar) and Kazuhiro Tsuji (nominated for two Oscars).

He pioneered techniques, products, a higher pay wage for make-up artists and a respect for them. That is why on November 12, 2011, the Academy of Motion Pictures Arts



Clockwise from top left: Dustin Hoffman in *Little Big Man*; Hal Holbrook as Mark Twain; *Altered States*; Jack Lemmon in *Dad*.

and Sciences awarded Dick with a special Honorary Oscar. No other make-up artist in the world ever received such praise. He received his Oscar alongside Oprah Winfrey and James Earl Jones. It was an exquisite night known as the “Governors Awards.”

Dick Smith is best known for films like *Requiem for a Heavyweight* (1962), *The World of Henry Orient* (1964), *Midnight Cowboy* (1968), *Little Big Man* (1969), *House of Dark Shadows* (1970), *The Godfather* (1971), *The Exorcist* (1973), *The Godfather: Part II* (1973), *The Stepford Wives* (1974), *The Sunshine Boys* (1975), *Taxi Driver* (1975), *Marathon Man* (1975), *The Deer Hunter* (1977), *Altered States* (1979), *The Formula* (1980), *Scanners* (1981), *Ghost Story* (1981), *The Hunger* (1982), *Amadeus* (1983), *Prizzi’s Honor* (1984), *Everybody’s All-American* (1988), *Dad* (1989), just to mention a few. Dick’s last film before he retired was *Forever Young* (1992).

After his retirement, Dick Smith came to live in California and enjoyed the care and friendship of his dearest friends and colleagues, attended many events and was the focus of adoration of fans of the world of make-up from all over the world.

Sadly, Dick passed away on July 30, 2014, at the age of 92. He is survived by his sons, David and Douglas. A tribute in his honor was held at the Academy of Motion Picture Arts and Sciences on August 17. •



Top: James Earl Jones, Oprah Winfrey and Smith at the Oscars. Center: Smith applying make-up to Hoffman. Above: Rick Baker with Dick Smith.

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NEWS

EXTENDED FAMILY NEWS



Levi and Zack

Wedding

Make-up artist Levi Vieira married Zack Bunker on June 14.



Karen Westerfield

Graduation!

Cassy Abbott is the daughter of journeyman make-up artist David Abbott.



Cassandra Abbott

Thank you to all her family and friends that helped her on her way. It has been a long journey but she did it all on her own. She has worked real hard through all the different challenges. She's now on her way to college. She starts the Art Institute in graphic design next month.

Congrats Karen Westerfield, journeyman make-up artist and Local 706 Recording Secretary, graduated from LA Trade Tech/UCLA with a degree in labor studies.

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