



At MUD, we're more than make-up, we're a community of like-minded individuals, all in this together. From our state-of-the-art classrooms to our instructors who go above and beyond, MUD is where dreams of becoming a make-up artist become reality. With hands-on experience and the wisdom of industry professionals, students at MUD gain practical, real world experience. There's no place like MUD.

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Cover: Jeff Daniels as Frank Griffin in the Netflix series Godless. Photo courtesy of Netflix



PRIME ORIGINAL

Marvelous Mrs. aisel*

OUTSTANDING HAIRSTYLING FOR A SINGLE-CAMERA SERIES

FRANCESCA PARIS, HAIR DEPARTMENT HEAD
CHRISTINE CANTRELL, KEY HAIRSTYLIST
CASSI HURD, ADDITIONAL HAIRSTYLIST
REO ANDERSON, ADDITIONAL HAIRSTYLIST AND MASTER BARBER

CONSIDER IT #MARVELOUS

prime video

FROM THE PRESIDENT

We celebrate the achievement of the California IATSE Council and the California Film & Television Production Alliance successfully getting Gov. Brown's signature on the California state budget, within which was our Film and Television Tax Incentive, again for \$330 million per year for five years. We started the new push for the incentive early, knowing the challenges that productions face in securing locations and preproduction. This brings smiles to our faces knowing that our members across the state have secured seven more years of increased employment. Getting the incentive accomplished was an entirely different movement than the first one. This time, we had political alliances formed that once again included labor and



across the state have secured seven more years of increased employment. ""

business. The CIC was not alone in this fight. We thank the bill's authors, Majority Leader Ian Calderon and Sen. Holly Mitchell, for their commitment and standing steadfastly with us from the beginning, as well as Speaker Rendon and Senate Pro Tempore Atkins for getting us across the finish line. Our sisters and brothers in DGA, Teamsters, Laborers and SAG/AFTRA who worked side by side with us. We also want to thank the co-sponsors Sen. Portantino, Stern, Allen, Dodd, Wilk, Fuller, Galgiani, Lara and Wieckowski (original bill SB 951) and Assemblymembers Nazarian Bloom, Bonta, Gonzales-Fletcher, Santiago, Acosta, Friedman and Waldron (original bill AB 1734).

Most of all, we owe thanks to you—especially the many members who turned out to have their photos taken, record a video to encourage Gov. Brown to extend the tax incentive or signed "thank you" cards to the elected representatives in Sacramento. (Please read Julie Socash's article.)

Gratitude to our members who reached out to alert me about a senate bill (SB 999) that would have gutted

the California Cosmetology Act. Sen. Mike Morrell (Rancho Cucamonga) presented a bill that would have made it unnecessary for hair stylists to have a license to shampoo, style, blow dry and basically do anything that didn't require chemicals (like Drybar). We realized that this could have a very negative impact on our collective bargaining agreements that require a full cosmetology license (Film, TV, Disneyland). Sen. Morrell completely devalued and insulted the craft of hair styling, the public health and safety issues, and the vast training that is necessary as the foundation for the advanced hair stylists in our industry. The misinformation he delivered to the senate was convincing enough that it quietly passed through their committees with very little opposition. That's when the alarms went off and Local 706 members alerted me, and I linked up with the State Board of Cosmetology, the Professional Beauty Association and then the California Labor Federation joined us. Cosmetologists from all over the state came to the Business and Professions Committee in the California Assembly. More than 100 cosmetologists, salon owners, students and related businesses from all over the state came to support us at the Capitol, as we voiced our opposition to the committee. The President of the State Board of Cosmetology, Dr. Kari Williams, presented the opposition for the state, and I testified presenting the argument that lowering the bar was not only a disservice to our employers who expect highly skilled employees, but a public safety issue as well. I gave my testimony in opposition of the bill (yes, for once I actually was nervous), then everyone who came to Sacramento had their time at the microphone. When everyone was done, the senator had time for rebuttal to our opposition (digging himself deeper into the quagmire), then there were Q&As from the committee members. Finally, came the vote. You could have cut the air with a knife as we sat quietly, counting each Assembly member's vote. We held our breath as the votes were counted—the final tally was 14 Noes, three Ayes and two who didn't show up. Not only were we hugely victorious, we locked in some wonderful, supportive relationships who want us to remain involved to fight the ever-growing forces for deregulation of licensing in California.

Thanks to every one of you who made calls and sent emails to all of those legislators—you really made a huge difference, and thank you to everyone who encouraged me to fight for you in Sacramento. If you had told me 15 years ago I'd be testifying in front of legislators, I'd have said you were slightly (fill in the blank), but thank you for having faith.

SUE CABRAL-EBERT President

ARTISAN

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

> Supervising Editor **JEFF ANGELL**

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Officers of I.A.T.S.E. Local 706

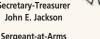
President Susan Cabral-Ebert

> Vice President Julie Socash



Recording Secretary Vanessa Dionne

Secretary-Treasurer John E. Jackson



Barbara Dally Business Representative

Tommy Cole



For many years now, I have talked and written on the subject of education for our members ... to never stop learning and to stay ahead of the curve. To that end, Local 706 has made it a priority to make available comprehensive skills training for both our make-up artists and hair stylists. Each year, we utilize Contract Services/Local 706-sponsored classes for our IER "Roster" members through their "Skills Training" programs, or promote in-house education for all our members regardless of Roster status; this includes our Theater, Theme Park, Commercial and Network Television members also. We also have urged our trainees to take the journeyman classes, which are offered each year to both make-up artists and hair stylists. We strongly believe that education is a cornerstone of our existence.

As new members join our Local each year, many of our industry icons who brought culture and history to our craft are either sadly passing on or are retiring and moving on with their lives. With their exit so goes their knowledge and skills, leaving a void of their expertise to pass on. We now have many members who have not been fortunate enough to be able to have the extensive training that many in our ranks received from apprenticeship programs or learning from their peers. Fortunately, they do have options ... Now, most all members have the opportunity to be taught in all facets of their craft by some of the most talented and award winning artists and stylists around, our own members. Whether you are new and are eager to learn or an old hand just wanting a little refresher

course, please take advantage of what we have to offer. I am a firm believer that the more prepared you are, whether on the Roster working as a department head, a key, a third or a "day player," or working elsewhere in the industry, the better your chances are for getting the job in the first place, and once there, keeping it.

Many of us, including myself, were fortunate to have worked during a time when so much work was available that there was plenty to go around, but times have changed. Even with production coming back to LA, and Gov. Brown signing another five-year extension, there still are going to be people scrambling for the many jobs available and the competition will be intense and you will need to be at the top of your

game. To keep yourself in the mix, education, along with practice, is the key. Take any and every class that may help to improve your skills. Along with those practical skills, hone your people skills also, for your getting the job can also depend in part on your being one who your peers, the "talent" and production likes having around. The bottom line is, you just can't live on your laurels. You must do better if you are going to survive as a viable part of the workforce. I know it isn't easy, but I have faith in all our members' abilities ... I know they can do anything they put their minds to.

In our industry, there always has been and always will be the unknown lurking around the corner. Life is an adventure. None of us are crystal ball readers, and we can't be prepared

for everything, but we can use common sense and plan for some things ... we know there is liable to be an earthquake so we can have some things put away in a shed ... we know there could be a job stoppage of some kind in our careers so it would be prudent to try and put some money away ... we also know or should know that in most instances, jobs are not going to be offered to us just because we are nice. We are going to get those jobs because we are a value and prepared for anything and everything that we are asked to do.

I know that for many reading this article, I am preaching to the choir, and you have done or already are following the same path I am suggesting. But, if what I say helps even a few of our members to better their careers, I feel I have done my job.

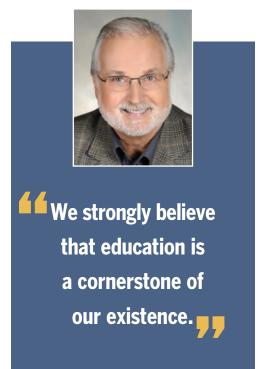
An old saying comes to mind by the American orator and politician William Jennings Bryan who

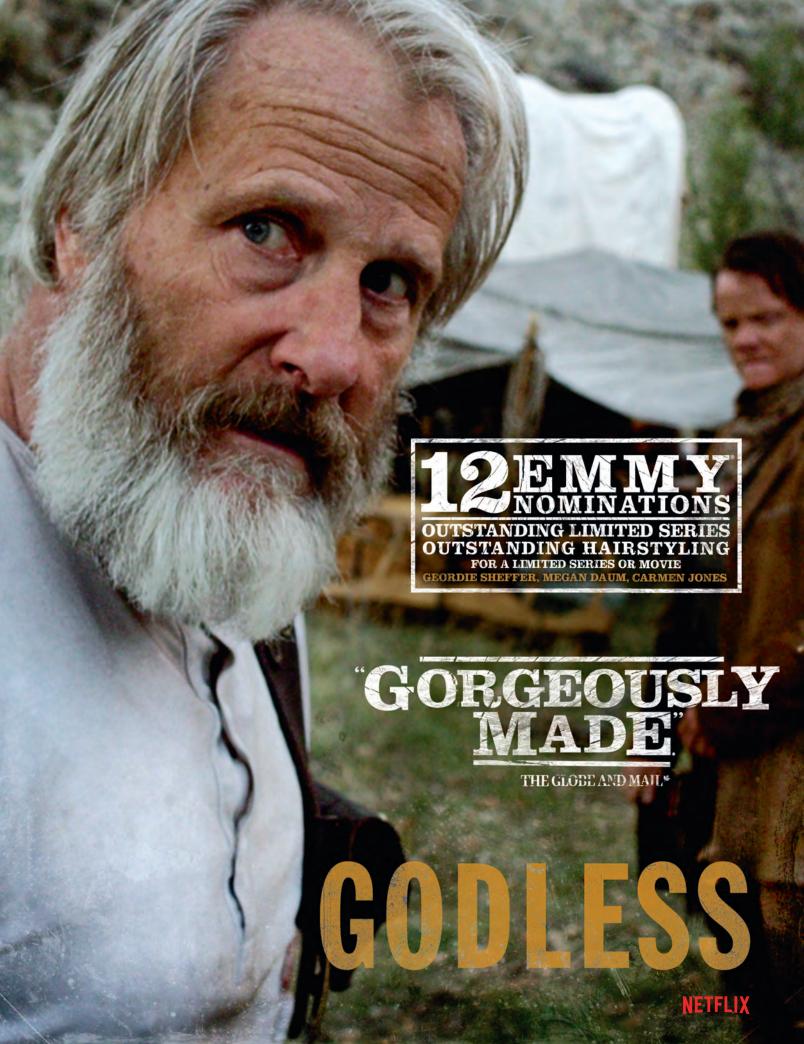
sort of ties up all that I am saying. That is, "Destiny is not a matter of chance, it is a matter of choice. It is not a thing to be waited for, it is a thing to be achieved."

Please enjoy this quarterly issue of *The Artisan*.

Sincerely and Fraternally,







EMMY NOMINATIONS OUTSTANDING DRAMA SERIES OUTSTANDING HAIRSTYLING FOR A SINGLE-CAMERA SERIES IVANA PRIMORAC



2018 BASIC AGREEMENT NEGOTIATIONS

Gains Made by IATSE Local 706 Members That Deserve a "Yes" Vote for Ratification

This is not official—it is for your general information and discussion. Official contract documents will be mailed to active Roster members via U.S. mail.

- 3% wage increases for each year of the contract.
- 10-hour turnaround for episodic television, miniseries and new media. This will not apply to pilots, first-season episodic or when on distant location. For features and long-form TV, the provision will apply if you work two consecutive 14-hour days. An additional hour of straight time pay is the penalty if the new hours of rest are invaded; however, more than this will trigger a "forced call" penalty until contractual rest period is provided (i.e., no existing penalties have been modified). (new)
- Courtesy housing or transportation for work in excess of 14 hours in production centers around the country, NYC and L.A.'s 30-mile zone. In the secondary zone, transportation home and back is now an option (along with the existing mandatory housing) when working more than 12 hours. (new)
- Protections for those advocating for the safety of others and arbitration provisions.
- No more "New Media Roster." Existing NMR members will be placed on the IER and the New Media Roster will be subsumed by the IER. (new)
- Full Basic Agreement rates for high budget (\$30 million and above) streaming (SVOD) theatrical motion pictures (replacing the long-form rates); and established wages, terms and conditions for Mid-Budget original productions, which previously were fully negotiable between the employee and employer. (new)
- Additional pension funding from streaming content for \$30 million+ live action, 96 minutes or more features shown in a theater, 5.4% for the pension plan, and for animated features, budgeted at \$45 million+, 96 minutes or more, 3.6% will be contributed. (new)

- Additional employer contributions to the MPIPHP of \$.75 per hour, per year for companies that are currently being subsidized, including independents that produce for Netflix and Amazon, and an additional \$.40 per hour by the third year of the agreement for all other companies. (new)
- 13th and 14th pension checks for those who retired prior to 2009.
- \$5 per hour stipend increase for CSATF training (a 30%+ gain)
- Longer time to complete initial CSATF training
- IATTF (Training Trust Fund) contributions for those outside of L.A. (new)
- 401K Committee to study the feasibility of establishing a 401(K) Plan. (new)
- Production Notifications (clarifies the type of production/contract)
- On-call employees for 6th and 7th day worked, daily benefit contribution amount raised to 12 hours. (rarely applies to 706)
- There are no rollbacks, reductions in conditions or additional costs to your healthcare.

IATSE Locals: 44, 80, 600, 695, 705, 706, 728, 729, 800, 871, 884, 892 have recommended ratification of this contract, where for the first time in 25 years—EVERYBODY got something!

Note: The 10-hour turnaround provision is actually very similar to the NY Majors and the Area Standards Agreement.



IATSE Local 706 Elections

According to our Local 706 Constitution, By-Laws and Working Rules, nominations for the next three-year period (2019-2021) were officially declared "in order" on July 2, 2018. Nomination ballots have been mailed to all active members in good standing. Please read carefully and follow the directions listed so that your nomination will be counted. Both the election timeline and the work affidavit are available on our website under the "Members Only" section.

If you are unable to complete the nomination form, you may nominate (or be nominated) from the floor at our General Membership Meeting, which will be held August 19, 2018. Persons being nominated from the floor must be in attendance at this meeting to sign the official form.

You are a very important part of this great democratic process. The nomination of candidates for Officers, Executive Board and the Board of Trustees falls upon you. You will be nominating for election, fellow make-up artists and hair stylists to serve as your President, Vice President, Secretary-Treasurer, Recording Secretary, Sergeant-at-Arms and Business Representative and for our two governing Boards—the Executive Board and the Board of Trustees.

All of our Officers and members of the Boards run a business, a private-sector labor union—IATSE Local 706 (Make-Up Artists & Hair Stylists Guild). As members of Local 706, we all have the responsibility to be involved, and to nominate for office, seriousminded and committed members to manage our affairs. To be eligible to run for office, you must have been a member in good standing for the last two years, and have been actively engaged in the industry within Local 706's jurisdiction and have worked for at least one hundred and twenty (120) days in the last 36 months. (Time served as an Officer or Board member counts toward the 120 days.) Any member who takes Honorable Withdrawal or is suspended within that time frame will be considered ineligible. To determine your eligibility, please call Diane at extension 1103.

Our Officers and Board members have a personal accountability to the entire membership, they are the voice of the represented. They must commit to the position, attend the required meetings and keep current in every aspect of the Local's dealings. All members from all classifications are equally eligible to run for office whether you are in film and television, commercials, theater, new media, a regional member or work at Disneyland.

Don't be afraid to commit, to become involved. Now is the time to ask, "How can I make a difference?" Step forward and help lead us into the future!

Sincerely and fraternally,

Susan Cabral-Ebert President, IATSE Local 706

Election Timeline

August 10, 2018

Deadline for receipt of completed nomination forms by Secretary-Treasurer at Local 706 office. May be accompanied by documentary evidence establishing that the nominee is eligible to run for elective office.

August 19, 2018

Secretary-Treasurer announces the names of all candidates, nominated by mail or drop off, at General Membership Meeting (GMM) August 19.

Chair then declares nominations from the floor "in order." Nominations may be closed at the end of the GMM or the deadline may be extended. See Constitution Article 5, Section 1(j),

For more information: http://members.local706. org/static/members/election/election_timeline_w_ notes.pdf



FOR YOUR EMMY CONSIDERATION











GAME OF THRONES

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

JANE WALKER, DEPARTMENT HEAD MAKEUP ARTIST KAY BILK, MAKEUP ARTIST MARIANNA KYRIACOU, MAKEUP ARTIST PAMELA SMYTH, MAKEUP ARTIST KATE THOMPSON, MAKEUP ARTIST NICOLA MATTHEWS, MAKEUP ARTIST "THE DRAGON AND THE WOLF"

OUTSTANDING PROSTHETIC MAKEUP FOR A SERIES, LIMITED SERIES, MOVIE OR SPECIAL

JANE WALKER, DEPARTMENT HEAD MAKEUP ARTIST PAUL SPATERI, SPECIAL MAKEUP EFFECTS ARTIST EMMA FAULKES, SPECIAL MAKEUP EFFECTS ARTIST BARRIE GOWER, PROSTHETIC DESIGNER "THE DRAGON AND THE WOLF"

OUTSTANDING HAIRSTYLING FOR A SINGLE-CAMERA SERIES

KEVIN ALEXANDER, DEPARTMENT HEAD HAIRSTYLIST CANDICE BANKS, KEY HAIRSTYLIST NICOLA MOUNT, HAIRSTYLIST ROSALIA CULORA, HAIRSTYLIST "THE DRAGON AND THE WOLF"





SAVE THE DATE! Sunday, October 21, 2018

Gates Open at 11am

Betting Instruction Class at 11:15am

Lunch from 12pm to 2pm

First Race at 12:30pm

Santa Anita Park
285 W. Huntington Drive,
Arcadia, CA

For more information www.mptf.com/datr abel.martinez@mptf.com 818-876-1974



The Artisan Needs Your Contributions!

Did you work on classic Hollywood films, television or other projects? We would love to share your vintage hair and make-up photos in our "Last Looks" section. Please contact supervising editor Jeff Angell at jeffbangell@yahoo.com

2019 MUAHS Guild Awards Timetable

2018

Monday, Oct. 15: Submission begins of qualified entries to Guild Awards ALL ONLINE

Monday, Oct. 22: Voting begins for Lifetime Achievement & Artisan Awards

Friday, Nov. 9: Lifetime Achievement Award voting ends at 5:00 PM PST

Thursday, Nov. 15: Announcement of Lifetime Achievement recipient & Artisan recipient

Wednesday, Nov. 14: Deadline for submission of qualified entries for Guild Awards 5:00 PM PST

Monday, Dec. 10: Voting for qualified nominations begins

2019

Monday, Jan. 7: Voting for qualified nominations closes 5:00 PM PST

Thursday, Jan. 10: Nominations announced by Guild Awards Committee

Monday, Jan. 21: Online FINAL balloting opens – click here for secure member login

Friday, Feb. 8: FINAL Online balloting closes 5:00 PM PST

Saturday, Feb. 16: Awards presentation—winners announced



FOR YOUR EMMY CONSIDERATION











WESTWORLD

OUTSTANDING HAIRSTYLING FOR A SINGLE-CAMERA SERIES

JOY ZAPATA, DEPARTMENT HEAD HAIRSTYLIST
LORI McCOY BELL, ASSISTANT DEPARTMENT HEAD HAIRSTYLIST
DAWN VICTORIA DUDLEY, ADDITIONAL HAIRSTYLIST
KAREN ZANKI, ADDITIONAL HAIRSTYLIST
CONNIE KALLOS, ADDITIONAL HAIRSTYLIST
NORMA LEE, ADDITIONAL HAIRSTYLIST
"AKANE NO MAI"

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

ELISA MARSH, DEPARTMENT HEAD MAKEUP ARTIST ALLAN A. APONE, KEY MAKEUP ARTIST RACHEL HOKE, MAKEUP ARTIST JOHN DAMIANI, MAKEUP ARTIST RON PIPES, MAKEUP ARTIST KEN DIAZ, MAKEUP ARTIST "AKANE NO MAI"

OUTSTANDING PROSTHETIC MAKEUP FOR A SERIES, LIMITED SERIES, MOVIE OR SPECIAL

JUSTIN RALEIGH, DEPARTMENT HEAD MAKEUP ARTIST KEVIN KIRKPATRICK, CO-DEPARTMENT HEAD MAKEUP ARTIST THOM FLOUTZ, MAKEUP EFFECTS ARTIST CHRIS HAMPTON, MAKEUP EFFECTS ARTIST BRYAN BLAIR, SPECIAL MAKEUP EFFECTS ARTIST MICHAEL EZELL, PROSTHETIC DESIGNER STEVE KOCH, PROSTHETIC DESIGNER "THE RIDDLE OF THE SPHINX"



MPTF's Heartbeat of Hollywood Golf Classic and Heartbeat of Hollywood Lite

The Motion Picture & Television Fund (MPTF) held its annual fundraisers, Heartbeat of Hollywood Golf Classic and Heartbeat of Hollywood Lite, on June 4, 2018.

It was the 40th anniversary of the golf classic, and MPTF celebrated this milestone with an incredible day of golf followed by evening festivities at MPTF's Wasserman Campus in Woodland Hills.

The 8th Annual Heartbeat of Hollywood Lite was held at Castle Park in Sherman Oaks. Heartbeat of Hollywood Lite offers a family-friendly alternative to the more serious golf tournament. A set of clubs is not necessary to come out and support MPTF for this event, just the desire to have a fun-filled afternoon with your industry peers.

MPTF supports our entertainment community in living and aging well, with dignity and purpose, and in helping each other in times of need.

"We are extremely grateful for the continued support of our sponsors, as well as the guests who came out in support of MPTF. It's through events like the Heartbeat of Hollywood Golf Classic that allows MPTF to continue to serve entertainment industry members in need."—Mickey Segal, Chairman, Event Committee









From top: Robert L.
Stevenson represented
706 on the Heartbeat
of Hollywood golf team;
fun at Heartbeat of
Hollywood Lite; Local
706's Randy Sayer and
Sue Cabral-Ebert were
among the trophy winners at the Hollywood
Lite event. Photos by
Greg Grudt/Mathew
Imaging.

10 EMMY NOMINATIONS OUTSTANDING COMEDY SERIES

OUTSTANDING HAIRSTYLING OUTSTANDING MAKEUP(NON-PROSTHETIC)

THERAESA RIVERS DEPARTMENT HEAD HAIRSTYLIST VALERIE JACKSON KEY HAIRSTYLIST LESLIE BENNETT HAIRSTYLIST JULES HOLDREN HAIRSTYLIST

LANA HOROCHOWSKI DEPARTMENT HEAD MAKEUP ARTIST MAURINE BURKE KEY MAKEUP ARTIST LESA NIELSON DUFF MAKEUP ARTIST MELISSA BUELL MAKEUP ARTIST KRISTINA FRISCH MAKEUP ARTIST



NETFLIX





CALENDAR OF EVENTS

2018

August 5 August 13 August 19	Board of Trustees Meeting Executive Board Meeting General Membership Meeting at Local 80 from 2 to 4 PM Final nominations for elections from floor		
September 3	Labor Day observed, Offices Closed		
September 9	Board of Trustees Meeting		
September 10	Executive Board Meeting		
September 17	Primetime Emmys & Governors Ball		
October 7	Board of Trustees Meeting		
October 15	Executive Board Meeting		
October 15	Guild Awards submission for entries begins ONLINE www.local706.org		
October22	Voting begins for Lifetime Achievement Artisan Awards		
October 31	Halloween		
November 4	Board of Trustees Meeting		
November 9	Lifetime Achievement Artisan Awards voting ends 5 PM PST		
November 12	Executive Board Meeting		
November 14	Guild Awards deadline for		
	submission of entries 5 PM PST		
November 18	General Membership Meeting		
	at Local 80 from 2 to 4 PM		
	Election results announced		
November 22-23	Thanksgiving observed,		
	Offices Closed		

*Dates subject to change



EMMY° NOMINATED

OUTSTANDING HAIRSTYLING

FOR A LIMITED SERIES OR MOVIE

MICHELLE CEGLIA DEPARTMENT HEAD HAIRSTYLIST

SAMANTHA WADE

ASSISTANT DEPARTMENT HEAD HAIRSTYLIST

VALERIE JACKSON HAIRSTLYIST

BRITTANY MADRIGAL

JOANNE ONORIO HAIRSTYLIST

OUTSTANDING MAKEUP

FOR A LIMITED SERIES OR MOVIE (NON-PROSTHETIC)

ERYN KRUEGER MEKASH DEPARTMENT HEAD MAKEUP ARTIST

KIM AYERS ASSISTANT DEPARTMENT HEAD MAKEUP ARTIST

MICHAEL MEKASH ASSISTANT DEPARTMNET HEAD MAKEUP ARTIST SILVINA KNIGHT MAKEUP ARTIST

CARLEIGH HERBERT **ADDITIONAL MAKEUP ARTIST**

JULIE RAEL HAIRSTYLIST

OUTSTANDING PROSTHETIC MAKEUP

FOR A LIMITED SERIES OR MOVIE

ERYN KRUEGER MEKASH DEPARTMENT HEAD MAKEUP ARTIST

MICHAEL MEKASH SPECIAL MAKEUP EFFECTS ASSISTANT DEPARTMENT HEAD

KIM AYERS **MAKEUP EFFECTS ARTIST**

SILVINA KNIGHT MAKEUP EFFECTS ARTIST

CHRISTOPHER NELSON ADDITIONAL MAKEUP ARTIST

CARLEIGH HERBERT ADDITIONAL MAKEUP ARTIST

GLEN EISNER PROSTHETIC DESIGNER

DAVID LEROY ANDERSON PROSTHETIC DESIGNER







Theme Park, Theater & Broadcast Television News

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







IATSE Local 706 negotiates 'Single Signatory Agreements' with each and every touring production that plays in San Francisco, a dozen or more each year. In May, The Color Purple played the Orpheum Theater-but the producers refused to sign our standard contract, citing that our wages and benefits were 'too high.' Numerous phone calls, emails back-and-forth, nothing; even pressure from the IA General Office in New York was to no avail. I flew up to San Francisco and spent Memorial Day Weekend conducting an "informational picket" in front of the Orpheum Theater, with the full support of the IATSE and our brother and sister locals in SF: Local 16/Stagehands and Local 784/Theatrical Wardrobe, whose Business Agent Bobbi Boe was with us every day on the line, handing out informational flyers to the patrons attending the shows! Thank you to Bobbi, Local 784 President Thom Hoffman, Local 784 members Paige Howie & Isabel Poling, and our own Local 706 members Marcelo Donari, Jolie O'Dell, Ashley Joyce Landis, Toby Mayer, Robert Mrazik, Andrea Pino, Maur Sela, and our San Francisco steward Susan Stone. The company did sign a deal with us at the eleventh hour for their next show, School of Rock, and next month we have On Your Feet! loading into the Orpheum, so we may have yet another fight on our hands.

Other Regional Theater News: In June, we completed our negotiations with the Curran Theater in San Francisco. We now have a signed "term" agreement to cover legit, regional and community theater productions, as well as corporate and industrial events! We have never had a 'term' agreement with the Curran-or any of the SHN (Shorenstein Hays Nederlander) houses in San Francisco. This is an historic first! Hopefully, it will lead to signed agreements with the Orpheum and Golden Gate theaters in the future. We also signed our first Single Signatory Agreement with the Fox Theater in Oakland, for a one-day stop of a touring production of Disney's Junior Dance Party. We are currently in negotiations for our first-ever contract with The Old Globe Theater in San Diego, San Francisco Opera negotiations took place in July and negotiations with San Diego Opera will be completed this summer.

As I have written before, 2018 is an election year. Our union local and our nation will be voting this fall, choosing from the candidates the person(s) who can best represent us in the coming years. Know the facts. Choose wisely.

Whatever your views, the best thing that you can do for your Guild, our union, your city, our California and these United States is to make your voice heard: **V-O-T-E!**

I'll see you at the rally, at the negotiating table or I'll see you in the wings!

Randy Sayer













EMMY° NOMINATED

OUTSTANDING HAIRSTYLING FOR A LIMITED SERIES OR MOVIE

CHRIS CLARK DEPARTMENT HEAD HAIRSTYLIST

NATALIE DRISCOLL SHAY SANFORD-FONG
KEY HAIRSTYLIST ADDITIONAL HAIRSTYLIST

HELENA CEPEDA ADDITIONAL HAIRSTYLIST

OUTSTANDING MAKEUP FOR A LIMITED SERIES OR MOVIE (NON-PROSTHETIC)

ERYN KRUEGER MEKASH DEPARTMENT HEAD MAKEUP ARTIST

DAVID WILLIAMS
MAKEUP ARTIST

ROBIN BEAUCHESNE

DEPARTMENT HEAD MAKEUP ARTIST

ANA LOZANO
MAKEUP ARTIST

SILVINA KNIGHT

MAKEUP ARTIST

TYM BUACHARERN
MAKEUP ARTIST

OUTSTANDING PROSTHETIC MAKEUP

FOR A SERIES, LIMITED SERIES, MOVIE OR SPECIAL

ERYN KRUEGER MEKASH

DEPARTMENT HEAD MAKEUP ARTIST

MICHAEL MEKASH SPECIAL MAKEUP EFFECTS ASSISTANT DEPARTMENT HEAD

SILVINA KNIGHT MAKEUP EFFECTS ARTIST

DAVID LEROY ANDERSON

GLEN EISNER

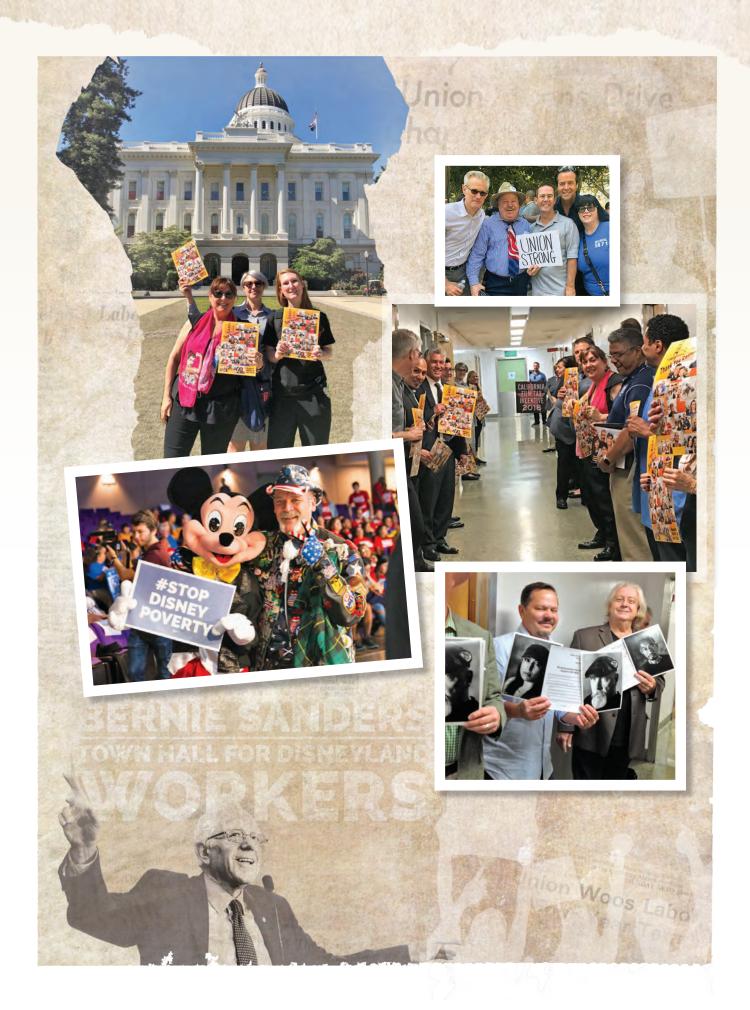
ROBIN BEAUCHESNE

PROSTHETIC DESIGNER









ACTIVISM& ADVOCACY

A Roundup of Policy News & Efforts

Film & TV Tax Incentive Success!

On June 27, 2018, Gov. Jerry Brown signed into law, legislation that extends the current California Film and Television Tax Credit Program 2.0 through 2025. In 2014, the California IATSE Council (CIC), joined by the other guilds and unions, successfully fought for two years to get a bill passed to create this incentive program. We knew



our members were hurting and we would not let up fighting until film and television production came back home to California. At the time, we told the California legislature that if they passed the incentive bill, production would return. And

we were right. But we probably don't need to tell you that. More than 45,000 cast and crew have been re-employed or employed on the 150 film and television productions that got the incentive. That's \$2.3 billion in wages paid to you and to other below-the-line men and women. And we have also brought back \$5.9 billion to the state economy.

While the current program does not expire until 2020, we all know that producers make production decisions a year or more in advance. We did not want to wait until the last minute to go for a renewal. We knew it was important to act now so that work would be here past 2020. Starting last year, the CIC began its work to pass new legislation to extend the current program. And we are thrilled to announce that we have succeeded. Legislators thought our bill was so important, they attached it to the state's 2018 budget.

We owe thanks to the two members of the legislature who carried our water: Assembly Majority Leader Ian Calderon and Sen. Holly Mitchell. It was their bills and their guidance that resulted in this success; to the Senate and Assembly Leadership who made the final decision to put us in the budget—Senate President Pro Tempore Toni Atkins and Assembly Speaker Anthony Rendon; and to Gov. Brown who signed it into law.

The CIC was not alone in this fight and we recognize the efforts of our sisters and brothers in DGA, Teamsters, Laborers and SAG-AFTRA who worked side by side with us.

Most of all, we owe thanks to you—especially the many members who turned out to have their photos taken or signed "thank you" cards to the elected representatives in Sacramento.

Our effort to pass this extension may be concluded but our work is just beginning. And we know you'll be there with us as we work to create a strong, vibrant and diverse film and television workforce throughout our Golden State.

As we said throughout this campaign, *Keep Filming in California!*

—Julie Socash



Thank You California Legislators & Congrats Brothers and Sisters

A letter from Julie Socash, Local 706

This is a time for us to celebrate the amazing accomplishment of getting the California Production Tax Incentive passed for five years.

Without all of our IATSE leaders' and members' hard work and those of our leaders in all of the other unions and the Film and TV Alliance across the board, this would not have happened.

I appreciate the opportunity that our Local 706 President Sue Cabral-Ebert recently gave to me to travel to Sacramento to thank the legislators who voted for the bill to pass. This voting and thank-you campaign has been worked at tirelessly by our union and unions all across California. Our mission was to thank those who voted for the bill and to encourage them to vote to put the money from the bill into the budget. For those who have not been informed yet, the budget puts forth \$330 million each year for five years and all of the money is slated for below the line. This extends the credits with the bill now until 2025.

Think about it realistically, this is all money allocated to the working film and television crews and their support systems in California. This keeps jobs in California, this

ACTIVISM & ADVOCACY

keeps money in California and makes money for California, all the while keeping families together in California.

This is unprecedented in the world we live in to have almost unanimous bipartisan support behind the tax incentives. To be standing with all our other IATSE brothers and sisters, such as the wardrobe, grip and camera locals, along with a huge coalition of the Teamsters, the independent filmmakers and film commissions from NorCal, Central California, SoCal and San Diego, all in unison fighting for the same goal, all together thanking our legislators.

This has been an ongoing campaign for many years and our own Local 706 was on the ground level way back to when we passed the last California tax incentive. The facts and figures speak for themselves. This tax incentive which has helped us all to stay employed is actually a positive for the state of California. The more we film in California, the more money California makes. To date, more than 45,000 cast and crew have been re-employed or employed on the 150 film and TV productions that got the incentive. That's \$2.3 billion in wages paid to you and to other below-the-line men and women. And we have also brought back \$5.9 billion to the state economy.

I remember traveling to Sacramento when we were fighting to get the first Tax Incentive Bill passed and going into all of the legislators' offices on both the Assembly and Senate side. The attitude and the support was very different back then. Now our legislators stand behind us and the bill. This was an opportunity for us to say thank you and let every single representative who voted yes on the tax incentive know how much they are appreciated. This visit to the Capitol let them see the actual working men and women who are affected by this incentive. It was a very eye - opening experience to see all the other lobbying and advocacy groups gathered to get attention to their cause, people clamoring and yelling and putting forth their grievances. This happens at the Capitol every single day, but our group received one-on-one attention from many of our Assembly and Senate men and women because our voices were positive and uplifting and we heard over and over from them on numerous occasions the words, "No one ever thanks us ... We are with you!" Some of them went on to tell us they have relatives in the film and television industry, while sharing their personal stories and claiming they understood how special and important this vote was.

Assemblyman Ian Calderon met with us and spoke about the importance of getting the tax incentive money into the budget and on the governor's desk. He and fellow lawmakers (including Sen. Holly Mitchell) have worked continuously to galvanize support to make sure that the bill be included in the budget and that all the lawmakers that supported the bill would then vote for its inclusion. Brothers and sisters, it was included in the budget vote, passed and was recently signed by Gov. Jerry Brown!

It's such a small and easy thing to tell someone thank you, yet it makes such a big impression and such a huge difference. Think about how it feels when your department head or the actors, directors, producers you are working with, tell you thank you for your work and recognize you. That is what we were able to do in Sacramento. We acknowledged their yes vote, said thank you and asked them to get it in the budget—which they did!

I urge each of you to continue to personally thank our legislators in California for their votes and all the 706 union leaders and members who took time to help fight for the passage of this bill. We should all be very happy and proud of the outcome. Congratulations to all and THANK YOU!

STAND UP, FIGHT BACK Say NO to "Right to Work"

Anti-Public Sector Union Supreme Court Decision

* Public Sector Union Members: Employees that work for government entities. (Ex: Teachers, firefighters, police officers)



The Supreme Court just ruled against working people in Janus v. AFSCME, Council 31, and in doing so, joined the dark web of corporate interests to continue the assault on all of us. This decision abandons decades of common sense precedent in favor of greater rights for corporations.

All over the country—from our public schools to the food service industry—working people are taking collective action as we haven't seen in years. The middle class is proof that the best way to get a raise, better benefits and a voice on the job is through a union contract. That's why these corporate elites are doing all they can to break us up.

Here's the thing: We have never depended on any politician or judge to decide our fate and we aren't about to start now. Workers' rights are constitutional and that hasn't changed.

What has changed is the power of corporations to hurt workers. Greedy CEOs and special interests have used the Supreme Court to do the bidding of the corporations and their donors who want to weaken working people's freedoms. Now people's ability to negotiate together for safer workplaces, higher wages and better benefits is being threatened.

Read more here:

http://www.local706.org/say-no-to-right-to-work/





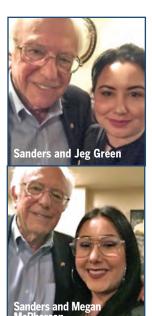
ACTIVISM & ADVOCACY

Rally Recap By Randy Sayer



In May, I attended an invitation - only rally at Local 80 for Lt. Gov. Gavin Newsom (candidate for governor) and Secretary of State Alex Padilla, kicking off their statewide bus campaign, "Courage. For A Change." The keynote speaker was U.S. Sen. Kamala Harris! The event was attended by several hundred union members, including our international vice presidents Thom Davis and Michael Miller.

Our Coalition of Resort Labor Union's 'Town Hall Rally for Disneyland Workers' on June 2 at the River Arena in Anaheim was a HUGE HIT! U.S. Sen. Bernie Sanders spoke at the event and brought the house down! Local



706 president Sue Cabral-Ebert and IA Representative Peter Marley and Executive Board member Kato DeStefan attended the event, Theme Park members Jennifer 'Jeg' Green, Therese Levasseur and Megan McPherson provided hair & make-up expertise in the Green Room, Rebekah Pederson and Deserea Parrish were our Local's spokespersons, and several of our Local 706 members were in the audience of 1,600 or more. Well over 200 news agencies covered the rally, and the event was streamed live on Facebook; it was a HUGE SUCCESS!

Over 22,000 signed petitions were delivered to Anaheim City

Hall in May, and the 'Anaheim Resort Living Wage' measure has now qualified for the November ballot! Sponsored by the labor unions within our Coalition, we are doing everything we can to educate the voters in Anaheim about this important ballot proposition. I have attended several rallies, forums and protests, and it feels as though the people of Anaheim are solidly behind us on this one! *Editor's note: As of press time, Disneyland Resort and four of the unions representing theme park workers announced they had reached a tentative contract agreement. Terms were not disclosed.*

In June, I attended a rally on the steps of L.A. City Hall to protest the 'Janus decision' by the U.S. Supreme Court, a very anti-labor ruling that will harm working Americans for a generation, and give corporations and other employers exactly what they want: limiting the effectiveness of unions. The rally was amazing, and reminded me that our SCOTUS has been on the 'wrong side of history' before: the Dred Scott decision, segregation, 'separate but equal,' internment of Japanese-Americans and interracial marriage. It will take a long time to overturn this horrible decision, but in the meantime, unions will have the opportunity to work harder and become stronger. This same month, Supreme Court Justice Kennedy announced his retirement. Justice Kennedy was not a particular friend of organized labor, but he was someone who believed that the Court should move slowly and cautiously. There is a very strong likelihood that the current administration will appoint an even more actively anti-labor justice in his place. Reminding us that elections have consequences.



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ACTIVISM & ADVOCACY

SB 999: Local 706 OPPOSED and WE CRUSHED IT!

By Sue Cabral - Ebert, President

SB 999, Morrell (R) Rancho Cucamonga—This bill would have removed: "The practices of shampooing, arranging, dressing, curling and waving the hair of any person from the practice of barbering and cosmetology. The bill would remove the practice of hair styling of all textures of hair by standard methods that are current at the time of the hair styling from the practice of barbering. The bill would also remove the



practice of cleansing or beautifying the hair of any person from the practice of cosmetology. The bill would require a person who engages in practices of arranging, beautifying, cleansing, curling, dressing, shampooing or waving the hair of any person at an establishment to provide notice to consumers of his or her licensure status. Because the bill would create a new crime, the bill would impose a state-mandated local program."

Members of Local 706 realized the problems this bill would create, enlisted the help of their president, who joined forces with the California State Board of Cosmetology, the Professional Beauty Association and the California Labor Federation. All those years of learning legislative processes and alliances would now come

into play. There were so many flaws in the "research" that Sen. Morrell and the lobbying group claimed to have done, it became very evident that this bill would seriously affect our film, television and Disneyland Collective Bargaining Agreements. Everything moved very quickly.

SB 999 had already been sent to the senate for approval and had passed. This meant the next stop would be the California Assembly Business and Professions Committee. We became determined to stop this bill in committee, to crush it. Assembly member Richard Bloom (D-Malibu, Santa Monica, Hollywood) was immediately contacted to alert him that Local 706 would be in opposition to this bill. Co-author Ben Allen (D-South Bay, Westside, Hollywood) was also alerted that Local 706 would be in opposition. Assemblyman Bloom's staff stated they had received more than 900 phone calls and emails asking for him to vote "no" on the bill.

I was asked to testify before the committee, one of two who were allowed to speak in opposition to the bill. Dr. Kari Williams, president of the California Board of Cosmetology, and I flew to Sacramento to give our testimony. Sen. Morrell gave his proposal to deregulate the cosmetology license, stating how unnecessary it was and devaluing the educational aspect, as well as devaluing the skills of hair stylists. It was infuriating. He went on to falsely state that education was expensive and was a barrier to ethnic groups being able to afford it. Somehow, he forgot to mention that more than 30 community colleges and trade schools throughout California offer the cosmetology license very affordably. He completely ignored the health and safety aspects. Basically, it was his opinion that anybody should just be able to start shampooing, styling, curling, dressing and waving hair with no training whatsoever. The California Labor Federation opposed this concept on the basis that lowering the standards would lead to lowering wages in the profession. We want to maintain the standards, not lower them. I asked if they would prefer an unlicensed, uneducated person to deal with lice, impetigo or allergic reactions?

Dr. Kari and I were each given one minute before the microphone. Then Sen. Morrell and his team had time to rebut, then take questions from the committee. After that, the Professional Beauty Association and the Cal Labor Fed, plus more than IOO hair stylists, salon owners, school owners and students from all over California came before the mic to voice their opposition. Dr. Kari and I were a bit nervous as most of the questions from the committee were seemingly pro-deregulation.

Even though we had information that seemed to lead us to believe we would prevail, you never know.

Then came the vote ... we were victorious! (Three YES, 14 NO, two weren't around for the vote.) The halls outside the committee hearing room erupted in joyous celebration. We did it! We stopped SB 999 in committee. It is done for now, but in the next year, the California Cosmetology Board will be reviewed.



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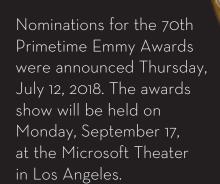


GLOW

"Money's in the Chase" | Netflix Department Head Makeup Artist: Lana Horochowski Key Makeup Artist: Maurine Burke Makeup Artists: Lesa Nielson Duff, Melissa Buell, Kristina Frisch

This Is Us "Number Three" | NBC Department Head Makeup Artist: Zoe Hay Assistant Department Head Makeup Artist: Heather Plott Makeup Artists: Luis Garcia, Elizabeth Hoel - Chang, Tania McComas

Westworld "Akane No Mai" | HBO Department Head Makeup Artist: Elisa Marsh Key Makeup Artist: Allan A. Apone Makeup Artists: Rachel Hoke, John Damiani, Ron Pipes, Ken Diaz



OUTSTANDING MAKEUP FOR A LIMITED SERIES OR MOVIE (NON - PROSTHETIC)



OUTSTANDING MAKEUP FOR A MULTI-CAMERA SERIES





Dancing with the Stars "Halloween Night" | ABC

Department Head Makeup Artist:
Zena Shteysel
Key Makeup Artist: Angela Moos
Makeup Artists: Patti - Ramsey Bortoli,
Sarah Woolf, Julie Socash,
Donna Bard

RuPaul's Drag Race "10s Across the Board" | VH1 Makeup Artists: Jen Fregozo, Natasha Marcelina

The Voice
"Live Finale, Part 1" | NBC
Department Head Makeup Artist:
Darcy Gilmore
Key Makeup Artist: Kristene Bernard
Makeup Artists:
Gina Ghiglieri, Kathleen Karridene





American Horror Story: Cult | FX Networks Department Head Makeup Artist: Eryn Krueger Mekash Assistant Department Head Makeup Artists: Kim Ayers and Michael Mekash Makeup Artist: Silvina Knight Additional Makeup Artist: Carleigh Herbert

The Assassination of Gianni Versace:
American Crime Story | FX Networks
Department Head Makeup Artists:
Eryn Krueger Mekash and
Robin Beauchesne
Makeup Artists:
Silvina Knight, David Williams,
Tym Buacharern

The Last Tycoon

"Oscar, Oscar, Oscar" | Amazon Studios
Department Head Makeup Artist:
Lana Horochowski
Key Makeup Artist:
Maurine Burke
Makeup Artists:
Lesa Nielsen Duff, Melissa Buell
Additional Makeup Artists:
Cyndilee Rice, Kelcey Fry

Twin Peaks | Showtime
Department Head Makeup Artist:
Debbie Zoller
Key Makeup Artist:
Richard Redlefsen

OUTSTANDING PROSTHETIC MAKEUP FOR A SERIES, LIMITED SERIES, MOVIE OR SPECIAL







American Horror Story: Cult

FX Networks

Department Head Makeup Artist: Eryn Krueger Mekash Special Makeup Effects Assistant Department Head: Michael Mekash Makeup Effects Artists: Kim Ayers and Silvina Knight Additional Makeup Artists: Christopher Nelson, Carleigh Herbert Prosthetic Designer: David Leroy Anderson

The Assassination of Gianni Versace: American Crime Story | FX Networks Department Head Makeup Artist: Ervn Krueger Mekash Special Makeup Effects Assistant Department Head: Michael Mekash Makeup Effects Artists: Silvina Knight, Robin Beauchesne Prosthetic Designer: David Leroy Anderson

Star Trek: Discovery

"Will You Take My Hand?" | CBS Department Heads Special Makeup Effects: Glenn Hetrick and James Mackinnon Special Makeup Effects Artists: Hugo Villasenor, Rocky Faulkner

Westworld

"The Riddle of the Sphinx" | HBO Department Head Makeup Artist: Justin Raleigh Co - Department Head Makeup Artist: Kevin Kirkpatrick Makeup Effects Artists: Thom Floutz, Chris Hampton

OUTSTANDING HAIRSTYLING FOR A SINGLE-CAMERA SERIES

GLOW







"Pilot" | Netflix Department Head Hairstylist: Theraesa Rivers Key Hairstylist: Valerie Jackson Hairstylists: Leslie Bennett,

The Marvelous Mrs. Maisel "Pilot" | Amazon Studios Key Hairstylist: Christine Cantrell

Westworld

Jules Holdren

"Akane No Mai" | HBO

Department Head Hairstylist: Joy Zapata Assistant Department Head Hairstylist: Lori McCoy Bell Additional Hairstylists: Dawn Victoria Dudley, Karen Zanki, Connie Kallos. Norma Lee

OUTSTANDING HAIRSTYLING FOR A MULTI-CAMERA SERIES OR SPECIAL



Dancing with the Stars "Night at the Movies" | ABC Department Head Hairstylist: Kimi Messina Key Hairstylist: Gail Ryan Additional Hairstylists: Derrick Spruill, Rene Vaca, Patricia Pineda, Pixie Schwartz

Jesus Christ Superstar Live in Concert

| NBC, Universal Television, The Really Useful Group Co - Department Head Hairstylist: Kevin Maybee

The Voice

"Live Finale, Part 1" | NBC Department Head Hairstylist: Jerilynn Stephens Key Hairstylist: Meagan Herrera - Schaaf Hairstylists: Renee Ferruggia, Derrick Spruill, Alyn Topper, Darbie Wieczorek

OUTSTANDING HAIRSTYLING FOR A LIMITED SERIES OR MOVIE











American Horror Story: Cult

FX Networks Department Head Hairstylist: Michelle Ceglia
Assistant Department Head Hairstylist: Samantha Wade Hairstylists: Brittany Madrigal, Julie Rael, Valerie Jackson, Joanne Onorio

The Assassination of Gianni Versace: American Crime Story | FX Networks Department Head Hairstylist: Chris Clark Key Hairstylist: Natalie Driscoll Additional Hairstylists: Shay Sanford - Fong, Helena Cepeda

Godless

Department Head Hairstylist: Geordie Sheffer

The Last Tycoon

"Oscar, Oscar, Oscar" | Amazon Studios Department Head Hairstylist: Theraesa Rivers Kev Hairstvlist: Valerie Jackson Hairstylists: Mishell Chandler, Amanda Mofield, Deborah Pierce, Loretta Nero

Twin Peaks Showtime Department Head Hairstylist: Clare M. Corsick Assistant Department Head Hairstylist: Bryn Leetch

WHEN THE WEST WAS GODLESS

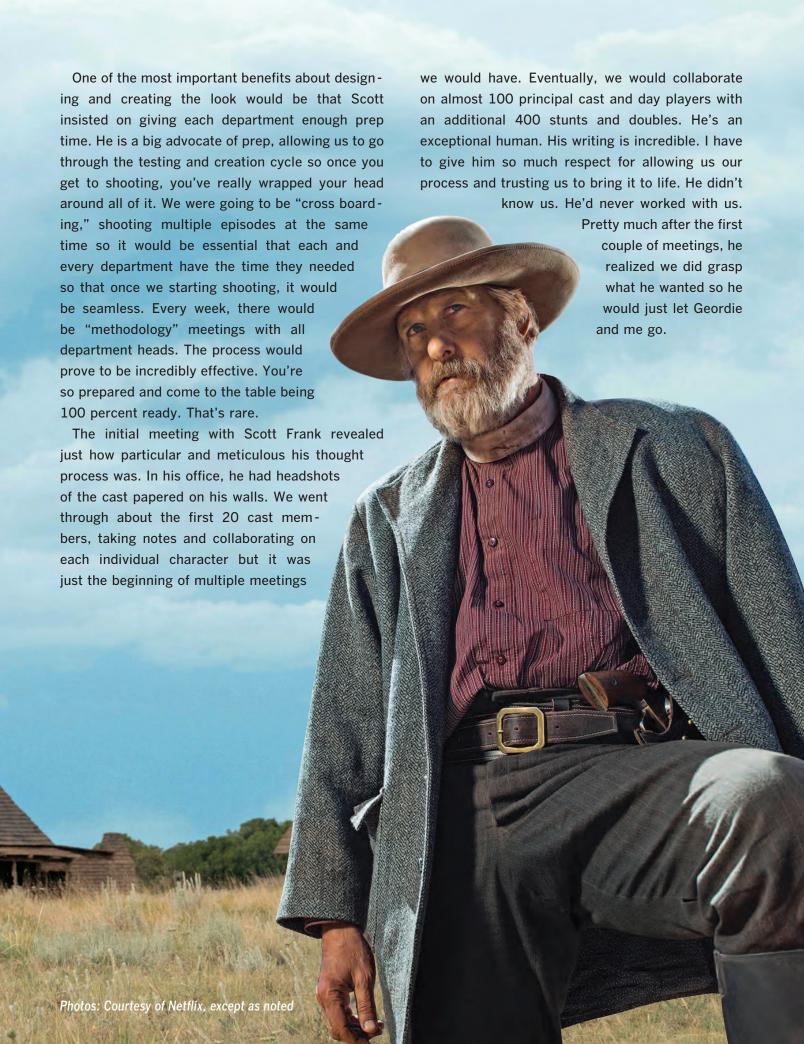
BY TARRA DAY & GEORDIE SHEFFER

DEPT. HEAD MAKE-UP/DEPT. HEAD HAIR

hen Geordie and I sat down with Mike Malone, the line producer for *Godless*, we hadn't been to bed yet. Working all night on a Fraturday (Friday into Saturday), we met with him at a local Santa Fe tea house, bleary-eyed. With the word "Western" and a bottomless cup of coffee, we were awake, not to mention it was written and would be directed by Scott Frank (*Minority Report*, *Logan*, *Little Man Tate*). We were in!

At a time when there is so much content, one can only hope to be handed a script that makes you feel a certain way. *Godless*, once again, would give us an opportunity to be a part of a genre that we love. Shooting in New Mexico would provide a canvas so broad, a defined palette of muted colors and light so stunning, it would be a pure and ideal place to





Our first task would be heading up to Durango, Colorado, to film the train sequence before it arrived in Creede. We would be shooting something that wouldn't even be in the schedule for months. You know how that is—shooting something before you even know what the big picture is. It was the first thing we did in prep, weeks before principal photography.

When we returned to Santa Fe, we started to get the influx of our cast. Scott required them all to go to Cowboy camp. Each cast member would go to riding lessons, shooting lessons and rehearsals for the next five weeks. This was also when we began to have access to them. As we worked closely with Betsy Heimann, our costume designer, we started to define each character with distinctive costume choices, make-up and hair designs specific to the period. Every actor's individual character and personality started to evolve. Betsy was so collaborative with us at every step.

Research is key. Geordie and I have tons of research material from our past projects of the same time period. It definitely came in handy.

It would be imperative to Betsy, Geordie and me to have consistency and continuity throughout the six-month shoot. We needed to be incredibly detailed so that we could evoke the feeling of the past and to include the audience so that they would feel they were truly back in time. If there was one thing out of place with any department, it could take you out of the moment. We were allowed and encouraged to come to the rehearsals, which really made a difference. Everything was storyboarded and meticulously planned ahead.

As the Griffin gang began to trickle in for make-up and hair tests, we set up a special FX make-up trailer. We brought everyone in for dental casting. Casting up the positive dental stones, recast with a base plate, then vacuform a pair of Invisaligns, trimmed, polished and handpainted. We would use the special FX make-up trailer for the duration of the show setting up a mini-lab so we could create all of the smaller projects in-house.

Justin Raleigh (Fractured FX) and his team would be in charge of the larger projects, i.e., Jeff Daniels' arm and the wrap-around prosthetic







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injuries to Jack O'Connell. They also created the young boy hanging from the water tower, as well as all the hanging bodies from the massacre in Creede. Fractured FX created the veneers for the one Devlin twin who had his teeth knocked out, as well as our smallpox 3D transfers that we applied.

Geordie: I began the process by delving into research books and early photographs. Not only to see a visual reference but to determine the differences between the five native tribes in our story. The photographs also captured life on the trail heading west, from immigrants, Buffalo Soldiers, their families, to new Easterners. It helped to distinguish the characters with a backstory.

Fortunately, I have a decent stock of weft, human and synthetic wigs, as well as John Blake lace wigs. I think we used just about everything I have. All the principal women wore hand-built extensions and pieces. These pieces were specifically colored, fit and matched to the actors' own hair. We ventilated other lace pieces to alter hairlines. We used 20 lace wigs, 15 sets of extensions and around 60 machine-made wigs for the cast, stunts and dummies. All work was done in-house.

We assigned each of our main female characters to an individual make-up artist and hair stylist. We wanted to ensure each actor felt inclusive to











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a team, as well as being consistent to their looks. The goal would be to achieve the make-up/no make-up look and the hair styles specific to the period so that the visual would be authentic and organic. Being seamless.

We were 15 make-up artists and 15 hair stylists deep every day, four make-up and hair trailers, as well as modulars that were set up to house our background for the duration of the shoot.

We matched the exact color of each town's dirt by mixing pigments together. Creede, La Belle, Blackdom and Alice's ranch. If a rider went through two or three of the locations, the dirt would be layered and textured according to show the passage of the rider. Each dirt would be added to faces, hands and hair.

Skin Illustrator palettes—we couldn't survive without those and Dirt Works pigments. We had to have Rhonda Allison sunscreen on hand constantly. We couldn't live without Roxanne Rizzo Bronze Glow. We started everyone with that sunkissed look, especially the riders. That was their base and then we would texturize on top of that. Texture and layering really help sell that look. All those little details where you put dirt under the fingernails and dirt when you're texturizing and stippling the face. Hand-painted broken capillaries, 3D prosthetic transfers, hand-painted contacts, hand-molded 3rd Degree scars, texture and layers were a part of everyday shooting.

Going back to "cross-boarding," not episodic shooting where you have the luxury of continuity











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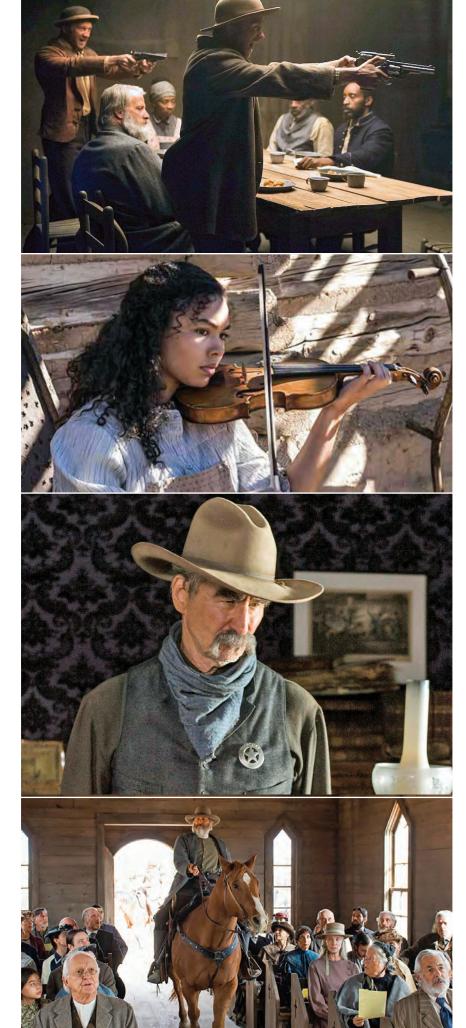
per episode. Basically, we were shooting a sixhour movie. The continuity book was our bible. You have to really wrap your head around the breakdowns of each character. For example, when Jeff Daniels is with Jack O'Connell's character when he's a boy, we had to take the gray out of Jeff's beard and smooth his skin a bit, and let go of texture so he could look younger. Geordie would have to take the gray out of his hair and add length, as well as ventilated pieces to augment hairlines. Then we'd shoot him in the years forward and take it all out, and give him texture, and then go back to when he was younger again. She had several sets of extensions of varying lengths for Michelle to denote her time passage. It keeps you on your toes.

Blackdom was the village outside of our main town, which was the home of the retired Buffalo Soldiers and their families. In keeping with the period, we utilized the actors' own natural unprocessed hair in shape and silhouettes with liberal use of oils and creams. In order to disguise current fades and sharp lines, we added Afro hair to round the shapes. We constructed full Afro headpieces to add to those who were bald.

Day 2 of shooting, Scott came to us and was concerned about the look of one of our Griffin gang. We had already shot with him but Scott was concerned that he didn't have a personality that was distinctive—we said give us a couple of hours and we'll do some work. Geordie colored his hair, colored his facial hair, we reshaped it, giving him a defined mutton chop look, added scars and had props give him glasses and some rolling papers which he would use throughout the rest of the show. He was much happier, as was Scott.

Originally, Sam Waterston's character, Marshall Cooke, was to be played by a different actor. We had the mustache made for that person. Sam was cast days before he started shooting. This is when having ample facial hair products in your kit comes in handy. I used an out-of-kit John Blake mustache and with Geordie's ventilating skills, had her augment it to fit Sam perfectly. He named the mustache Fred.

Michelle Dockery's rape scene with the Comanche warriors was a delicate dance. It had





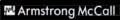
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been her idea to have a scar from that scene that would play later in the story. However, we would be shooting it in two days from the time we discussed. I ended up using 3rd Degree to create it. It worked out really well and everyone was happy. It was a big part of her armor.

There was a constant influx of new cast to be established. There were days when we would have up to 50 actors and stunts coming through the main trailer alone.

This was an epic adventure. Some of our memories are hunkering down in Alice's house—waiting for the lightning storms to roll through that would delay shooting for hours. Waiting out rainfall in the La Belle bar with no lights that eventually took the bridge out. The memory of Frank Griffin and his gang in a full gallop through a canyon wash when Jeff Daniels' horse decided to veer right almost unseating him, when the stunt rider beside him plucked him from his horse onto his own saving Jeff from a fall. Of course, that shot was used in the scene. We would do it all over again.

We could not have accomplished all that this series was without our team. We are so incredibly grateful and fortunate to have had such a hardworking and talented group of artists to implement our design and vision.

On a personal note, this is Geordie and my 18th show together. When you find a partner who has your back, who supports you and finishes your sentences, it's a rare find. We clearly have had other experiences and don't always get to work together. But when we can, we do it with each other.

It was with so much heart and soul and an incredible amount of work that Godless came out the way it did. We are so grateful this came to us. We feel very fortunate to have been a part of Godless; we like being a part of telling a story and we couldn't be more proud of it. It took a lot of people to make this happen. I couldn't be more grateful for Geordie and Betsy Heimann, and our whole team we put together. You don't do this by yourself, that's for sure. We couldn't have done it without our people. What a journey. We are going to treasure it for a long, long time. •







hen director Ava DuVernay reached out to me about the possibility of working on A Wrinkle in Time, it was a no-brainer. I was very excited about the creative potential of the project, especially when it came to hair. As a hair stylist, you are helping to tell the story and build the characters, and the fantastical world of A Wrinkle in Time provided a huge opportunity to get really creative. In addition to the out-of-this-world looks I would be creating for Mrs. Who (Mindy Kaling), Mrs. Whatsit (Reese Witherspoon) and Mrs. Which (Oprah Winfrey), there was the very human and relatable character arc of the main character, Meg (Storm Reid), that I was excited to help build.

We used Meg's hair not only to help emphasize certain character traits, but also to connect her with her mother (Gugu Mbatha-Raw), who has big, curly hair as well. On a practical level, we used hair to connect the two actresses who play Meg so that the audience would know that it is the same character. When we meet young Meg (Lyric Wilson), she is wearing two braids, and when we cut to the older version, she is also wearing two braids. On a character level at the beginning of the film, Meg lacks confidence and is very insecure about her natural curls. At the climax of the film as she fights the IT, she sees a "perfect" version of herself, and we gave this "perfect" version straight, long hair. Seeing Meg able to reject this version and embrace who she is, natural curls and all, is something I think is really important for young girls to see.





















We put that type of thought into the design of all the looks, and so even if the differences are subtle, they still influence the way the audience sees the character, and help build the director's vision. For example, for most of the film, Charles Wallace's hair is very neat and clean. He's a child genius, and his whole look is very proper, even nerdy. When he is taken over by the IT, we made his hair a little messier—it's greasier, more piece-y. The difference is subtle, but it helps the audience realize that there is something a little off about the character.

The most fantastical looks were for the Mrs. characters, and they were so much fun to work on. The Mrs. are universal beings and Ava wanted to show this by having them morph into different looks every time they travel to a different place. Mrs. Whatsit (Witherspoon) is a whimsical, hippie-like character, but she's also very fiery, so we gave her long red hair and kept it fairly loose or in messy braids. When they reach the planet Uriel, we added a touch of gold/green to her hair because she then transforms into a green creature. Mrs. Who (Kaling) speaks in quotations and is very culturally educated, so her look is a very eclectic mix of different cultures—Asian, African, South American. Her hair is Asian-inspired. We gave her a lot of sculpted looks, and added some color by weaving/ tying things into her hair. Mrs. Which (Oprah) is the star diva of the universe, so we gave her a striking platinum blonde to emphasize that larger-than-life persona. You'll notice that throughout the film, the Mrs. all have intricate, complicated styles until they reach Camazotz, the evil planet where the IT lives. They start to lose their power there, and so you can see that in the fact that their hair is no longer in intricate braids or sculpted styles. They do not have the power to maintain those looks and so their hair is loose and free-flowing—the simplest styles they wear in the film.

Another section of the film that we really worked to create a unique look was for the sequence on Camazotz. We needed to make sure that it was clear that this was not Earth. Although the people on Camazotz may look human, they are alien beings on an alien world. The IT may be trying to recreate something similar to Earth in order to trick Meg and her friends, but there's something a little off. In the scene where they land in that suburb-like cul-de-sac, everyone is very uniform because they're all controlled by the IT. So we gave all the women a giant sphere of hair on the top of their head—almost like a











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bun on steroids. All the little girls have a very long ponytail with rubber bands placed to give it some texture. The boys all have a little Dippity-do in their hair—it goes up in a slope like an ocean wave. We see something similar again when we meet Red (Michael Peña). We gave him finger waves to the side—very sculpted hair. In a later scene, he turns into a puppet, so that's where the inspiration comes from. His hair changes with each costume and gets harder and harder until he becomes the puppet.

The other main look we created was for the Happy Medium (Zach Galifianakis). He doesn't have pristine hair—he's a caveman essentially. But a space caveman. So we gave him this really cool, messy, braided man-bun.

This is the biggest film I've had an opportunity to be a part of and my favorite project so far. It was so creatively fulfilling, and of course, I got to work with amazing, AMAZING people. And those amazing people include my team of fabulous stylists who kept this whole engine running smoothly. They are a bunch of super-talented union members, many of whom I have been working with for years.

Kendra Garvey (Hood Adjacent with James Davis, All-Star Halloween Spectacular) is my girl, and a master of braiding, so she did a lot of the braiding (obviously) and helped





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maintain the hairpieces for the Mrs. She also helped with Meg, and worked on a lot of Meg's doubles.

Colleen LaBaff (The Longest Ride, The Originals, The Vampire Diaries, It's Always Sunny in Philadelphia) is a very creative hair stylist who took care of a lot of the men, as well as Mrs. Whatsit's hair.

Then of course, there's my mom, Jasmine Kimble, who taught me and has been working with me since the beginning on films like *Dreamgirls* and *Sparkle*. She did Mrs. Murry's hair (Meg's mother), as well as Charles Wallace.

On such a huge film, organization is key. We had two hair trailers—one for the Mrs. and one for the rest of the cast. I had four stylists with me each day, plus a whole team of wigmakers and assistants who would be prepping looks for the next day and generally making sure everything was

being stored in the proper place. I had a top-notch team who knew its stuff, so I didn't have to worry about the day-to-day organizational side of things as much, and was able to concentrate on being creative and doing my best to help bring Ava's vision to life.

There were so many more wonderful hair artists involved in this project that it's impossible to do justice to all their contributions here, but I do want to give them a shout out:

Dugg Kirkpatrick, Melissa Yonkey, Monte Haught, Christopher Gees, Steven Soussanna, Kimberley Spiteri, Audrey Anzures, Maria Valdivia, Conrad Hilton, Stacy Morris, Martin Samuel, Kimi Messina ... Couldn't have done this without every one of you guys!

Finally, I'd like to share one of my most cherished memories from set. Oprah would bring all the hair and make-up people these amazing treats to eat. Half of us were on Weight Watchers, but we couldn't stop eating them! There were delicious muffins and bakery jam, plus truffle oil and salt that were just amazing. Sometimes people take the hair and make-up team for granted (although they shouldn't because we're the ones that make them look good!), but Oprah was so generous and went out of her way to make sure to show her appreciation. It definitely made me feel valued and created a beautiful sense of camaraderie on set.





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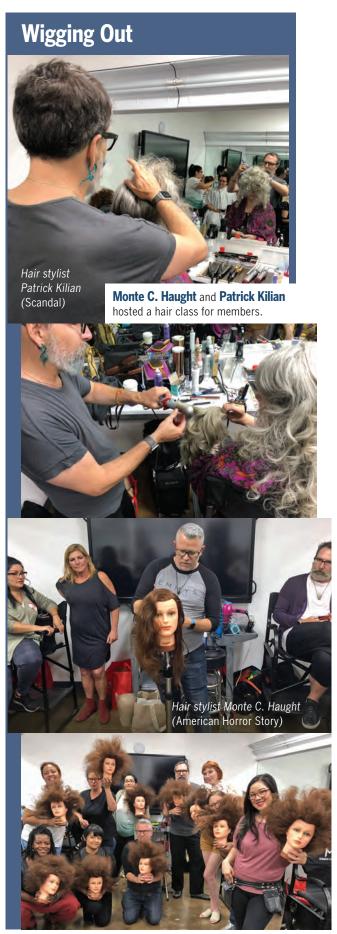
















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EXTENDED FAMILY NEWS



Love Calling

Nick Lowin & Norma Hill Patton were married in a small village in the English countryside, on May 26, 2018. Nick is a camera operator in England but will soon move to Vancouver. Norma's son, Spencer, "gave her away" & Nick's daughter was his "Best Woman." Norma designed her own beautiful wedding gown, which was constructed by Halle Berry's stuntwoman, Sharlene Royer.

In Memoriam

Joseph C. Hailey (1957-2018) Journeyman Make-up Artist

At the time Joe Hailey joined Local 706 in 1978, he was the youngest make-up artist in our Guild. At the height of 6'7" tall, a mixture of Irish and Seminole Native American, he definitely stood out in the crowd. He had an uncanny ability to tell stories of misadventures, make you laugh so hard you could not breathe and say things that no one else could say and get away with it without hurting or offending anyone. He loved setting up an epic practical joke, following through to the hilarious ending. Joe was mentored by some of the most talented artists of that era—Darrell McIntyre, Ben Lane and Joe Blasco. His scope of talents ranged from high fashion to complex prosthetics and character make-ups. He had

a true gift for make-up that was invisible and natural, for transforming a character without the viewer realizing it was paint and powder, with perhaps some glue, hair and rubber or blood. People truly liked working with Joe as he trusted those he hired to do their jobs creatively and well, he did not micro-manage or hover. He was generous and helped those who were struggling, yet he also enlisted new, talented members who needed a chance to get a start. Joe was quiet and humble about talents, he did not seek awards even though he won several and was nominated as well. He did not appreciate drama in the trailer, appreciating talent and stability. He worked with Department Head Hair Stylist Carla Dean and Frank Fontaine for 20 years.

In 40 years as a make-up artist, amusingly, his résumé only says 18 credits. The secret was that productions NCIS had 317 episodes, JAG had 71, Step by Step (160), Dallas (216). Feature films Pleasantville, Outbreak and miniseries The Beat Goes On: The Sonny and Cher Story all show his wide array of talents. He won the Make-Up Artists & Hair Stylists Guild Award (shared with Sue Cabral and Matthew Mungle) for The Beat Goes On, and nominated for a Primetime Emmy as well. Joe and Matthew were again nominated for Perfect Strangers. The make-up and hair team from Pleasantville was also nominated for an OFTA (Online Film and Television Association). Joe was Patrick Duffy, Larry Hagman and Mark Harmon's make-up artist through several series and many, many years.



Joe Hailey was once competitive in the martial arts, was an avid skier, scuba diver, Andalusian horse owner and he loved to travel. He was a prolific writer of military and adventure stories, and authored U.S. Archives: Vol. 1: The Run for Crystal Palace. He had also developed a new line of tattoo inks for make-up artists.

He was always in great physical shape, but in the last couple of years, developed heart problems. His determination and focus was to finish the 2017-2018 NCIS season, which he did, then planned his retirement. Joe had been on NCIS since its beginning in 2003. Just three weeks after they wrapped the season, Joe and his fiancée Sheri Dickerson were getting ready to leave on a European vacation when he suffered a fatal heart attack. Joe is survived by Sheri and her children Holton, Troy, Sierra and Blaine.

A Celebration of Life was being planned for late July in Redondo Beach.





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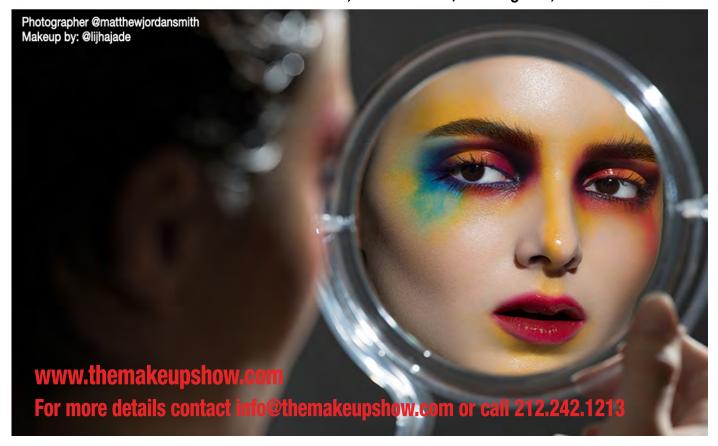
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A Cast of Hundreds



"It takes a village," says Tarra Day, Dept. Head Make-Up (second from left), about the make-up and hair styling team for the Netflix series Godless, which filmed in New Mexico. "We are so incredibly grateful and fortunate to have had such a hardworking and talented group of artists to implement our design and vision." Day and Geordie Sheffer, Dept. Head Hair, used close to 30 artists on a daily basis between make-up and hair. There were four trailers, in addition to an entire background city. The cast numbered about 400 people, including doubles and stunt doubles. Some days, according to Day, 50-55 people came through the main trailer.







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