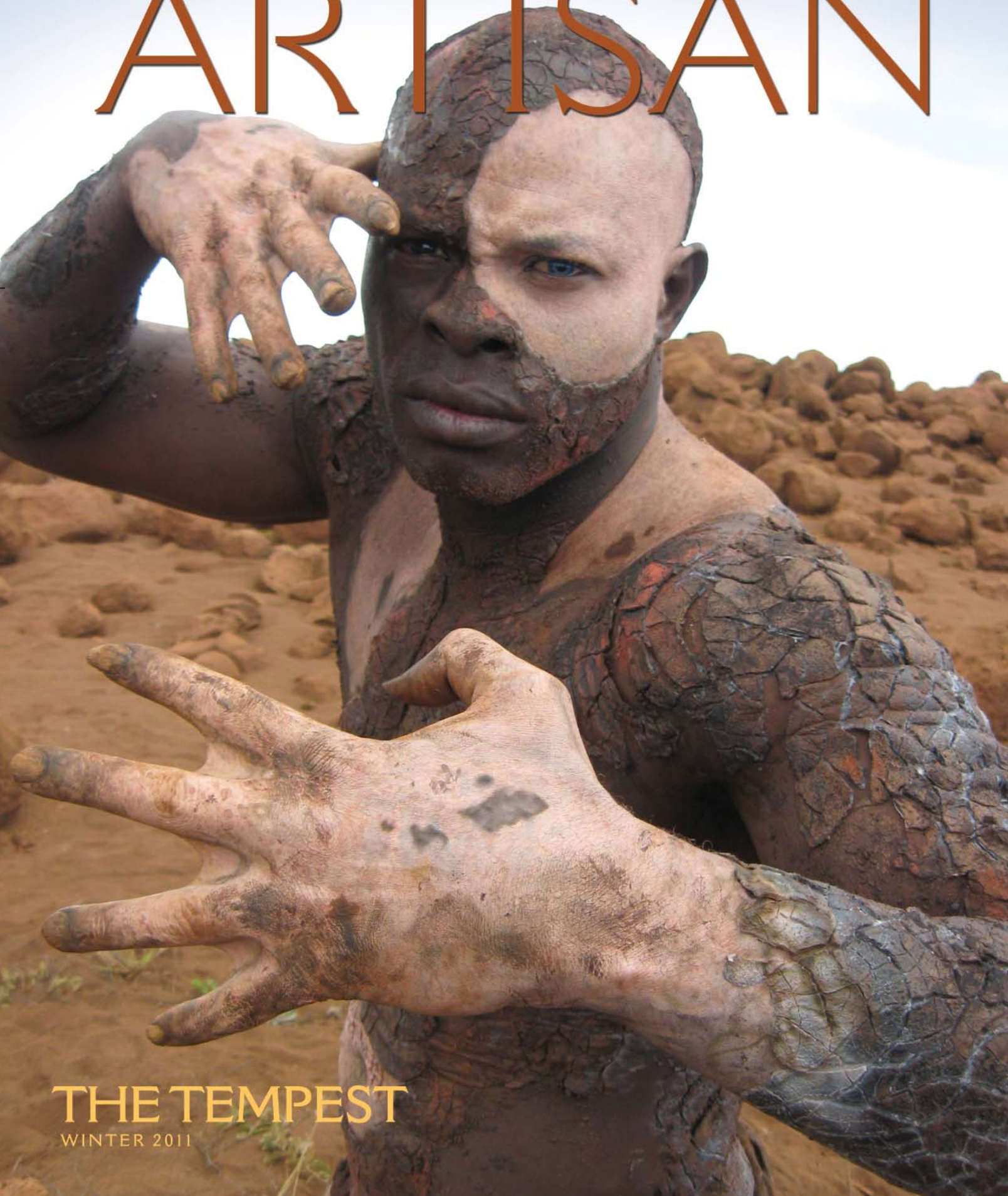


THE ARTISAN



THE TEMPEST

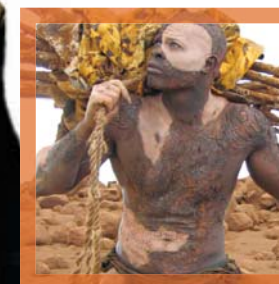
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Winter 2011

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Little Angels

Cover: Djimon Hounsou (Courtesy of The Tempest)

PRESIDENT

FROM THE PRESIDENT



Congratulations to our exceptional Academy Award nominees—Eddie Henriques, Greg Funk and Yolanda Toussieng for *The Way Back*, and to Rick Baker and Dave Elsey (UK) for *The Wolfman*. Although not a 706 member, Adrien Morot's beautiful aging work on *Barney's Version* must also be appreciated. All of this year's nominees are outstanding and they truly deserve our support and applause at the Oscars Symposium on February 26. This year, we created incredible beauty and glamour, and in the next film, we created someone

cutting off his own arm. Our members have stretched imaginations and foreheads, pulled cheeks, grown massive amounts of hair and fangs, grown older, plumped up youth, dirtied everything, and made sure that no one could see any lace in 3-D, covered tattoos by the thousands, and added more over the ones that were covered. We've removed hair, added hair, curled hair, straightened hair and colored it in varying degrees that nature never intended ... and then they film it and we get awards! In a roundabout way, it also sets an example to the audience the real reason that many make-up artists and hair stylists want to join our union—to work alongside and be considered one of the premier talents in the world. Please remember that tickets for the Oscars Symposium are free (and the food is amazing) and simply log on to www.oscars.org and go to "Events." It is a wonderful celebration and it's great to see friends or get to meet someone whose work you always admired. Even if the website says tickets are sold out, *come anyway!* There are people who get tickets and then don't show up, leaving empty seats.

Sadly, none of the films nominated for the Make-up and Hair Styling Award were shot in Los Angeles. However, things actually are looking up. First, the tax incentives are actually having an effect. FilmLA, Inc. and the California Film Commission provide figures that show overall production was up 15% in 2010, the greatest improvements were in commercials and feature films. The annual increase can be wholly attributed to California's Film and Television Tax Credit. Estimates from the Commission show that since program inception, incentivized projects have injected \$2 billion in direct spending in the California communities, including more than \$697 million in wages paid to crew members. That's the good news.

The other side of the coin is that the funding will run out in 2012 and with our state in economic uncertainty, we must remain diligent in letting our local and statewide legislators know that we are a very large voting body. On December 13, 2010, officials launched **Film Works™**, a stakeholder-driven marketing campaign designed to promote filming in Los Angeles. Conceived and supported by a growing coalition of entertainment industry, community and government partners, the Film Works campaign will remind Angelenos of the economic and cultural benefits the L.A. region receives from local filming. Watch for billboards, bright-yellow bumper stickers and skins to put on your car, your windows, and even your equipment. The "Left Behind" photo shoots are resuming at Local 80 on Saturdays. These photos of crew members will be used in several different ways in the future—to remind all Californians that we are the entertainment union industry workers—their neighbors, friends, relatives. It's a grass-roots movement that everyone should become involved in. You can even follow the movement on Facebook and Twitter. Bright black-and-yellow billboards, film trucks parked on locations, bus-stop signs, car stickers, business windows, your equipment—you can even download and print out the stickers and banners from the website www.filmworksla.com. Have a little fun... I already have one on my own car, but I think I'm going to put one on my husband's jeep.

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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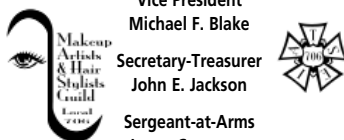
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7
ACADEMY
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NOMINATIONS

BEST PICTURE

BEST DIRECTOR
DAVID O. RUSSELL

BEST SUPPORTING ACTOR
CHRISTIAN BALE

BEST SUPPORTING ACTRESS
AMY ADAMS MELISSA LEO

BEST ORIGINAL
SCREENPLAY

Screenplay by
SCOTT SILVER AND
PAUL TAMASY & ERIC JOHNSON

Story by
KEITH DORRINGTON &
PAUL TAMASY & ERIC JOHNSON

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MELISSA LEO



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THE FIGHTER



First of all... Happy New Year! May this year be full of friends, family and more work in Los Angeles.

One thing I learned when I was a department head, you cannot run a show alone. You must surround yourself with talented people; those who cannot only do the job, and do it well, but also those who know what the words “team effort” mean. Well, thank goodness this lesson I learned many years ago has held me in good stead these past seven-plus years as Business Representative, for I have been fortunate to have had a great support team at the office, along with two progressive Boards to work with, the Executive Board and the Board of Trustees, and your elected Officers who work tirelessly on your behalf. I also wish to thank the best work partners a guy could ask for... Sue Cabral-Ebert, President; Michael Blake, Vice President; John Jackson, Secretary/Treasurer; and of course, his “right hand,” Hazel Catmull; Randy Sayer, Assistant to the Business Representative; Sandra Rowden, Recording Secretary; Laura Caponera, Sergeant-at-Arms; Kathy Sain, our fabulous and ever-so-organized office manager; Diane Burns, our accounting specialist and computer guru; and Zack Harris, our unflappable, ever-dependable dispatcher. All these dedicated folks make your Local run smoothly and efficiently.

Through my years as an active make-up artist, I had the opportunity to work with some pretty talented artisans in our Local, and during many of those working relationships, I received my best training. I would venture to guess that many of you have also learned your trade by watching and learning from your peers. This kind of “on-the-job training” is, in my opinion, the heart and soul of our business, learning and giving back to those in need of knowledge and passing on the “art” for future artisans. Whether a make-up artist or hair stylist, keep those artistic juices alive and continue to learn and hone your craft, no matter where or from whom. You won’t regret the effort.

As many of you know, I am no longer a Governor for the Television Academy. After four years in that position, I termed out, and Patricia Messina, journeyman make-up artist, has been elected to the post. For at least the next couple

of years, she and Hair Peer Group Governor Judy Crown will be your eyes and ears of the Academy, and they will be working very hard on your behalf. Please support them in their endeavors to be your advocates in the upcoming television awards seasons.

Local 706 lost some wonderful people the past year, and I would like to acknowledge these talented artisans in memoriam: Roxanna Floyd, make-up artist trainee, Jan. 28; Jack Freeman, make-up artist journeyman, Feb. 3; Robert Lattin, hair stylist journeyman, Jan. 9; Sherry Caudle, make-up artist journeyman, May 8; Lynn Masters, hair stylist journeyman, June 5; Dan Greenway, make-up artist journeyman, July 6; La Rue Matheron-Barr, hair stylist journeyman, Sept. 25; Marlene Stoller, make-up artist journeyman, Nov. 22; Penelope Staley, make-up artist journeyman, Nov. 24; and Beau Wilson, journeyman make-up artist, Nov. 29. May we never forget these gifted make-up artists and hair stylists.

Last year, I received an email in regards to a front-page story written by Peter Fimrite for the *San Francisco Chronicle*, about a female humpback whale that had become entangled in

a web of crab traps and lines, along the Northern California coast. She was fighting to stay alive when a fisherman spotted her and radioed an environmental group for help. When the rescue team arrived, they worked for hours and eventually freed her. When freed, the divers say she swam to each and every diver, one at a time, and nudged and pushed them gently around as if she was thanking them. The relevance of this paragraph leads me up to the following sentence, which was part of the email but not from the original *Chronicle* piece, so I don’t know who exactly penned it. I will call it a quote from “writer unknown”... “*May you, and all those you love, be so blessed and fortunate to be surrounded by people who will help you get untangled from the things that are binding you. And, may you always know the joy of giving and receiving gratitude.*”... Amen to that!

Please enjoy this issue of *The Artisan*.

Tommy Cole



“ You cannot run a show alone. You must surround yourself with talented people. ”

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THE ACADEMY OF MOTION PICTURE
ARTS AND SCIENCES AND
PROUDLY CONGRATULATES OUR NOMINEE

THE WOLFMAN

RICK BAKER AND DAVE ELSEY
BEST MAKEUP



The Motion Picture & Television Fund Wants to Hear Your Voice!

Please take this opportunity to communicate with the Motion Picture & Television Fund (MPTF) through your survey response and help develop a future that addresses your needs and those of your family, friends and industry co-workers. The survey is being administered by an independent research company

and all responses will be kept confidential and anonymous. The survey will take approximately 15 minutes to complete. Your participation is critical. Help MPTF define what "taking care of our own" will mean for tomorrow. Click here to take the survey: <http://surveys.globaltestmarket.com/survey/gmi/181288?list=17>



12/8/2010

An Open Letter to the Entertainment Community

RE: Industry Survey

Today, the Motion Picture & Television Fund is launching the entertainment industry's largest survey to roughly 150,000 members and **your participation is critical**. This is a time of change in our industry, as well as in our nation, and MPTF wants to continue to be an important resource for all members of the entertainment industry. **WE WANT TO HEAR YOUR VOICES!**

Please take this opportunity to communicate with MPTF through your survey response and help us develop a future that addresses your needs and those of your family, friends, and industry co-workers.

This survey is a first-of-its-kind for MPTF and **WE NEED YOUR SUPPORT** in completing it so that it fully represents the views of all industry members. The survey focuses on identifying needs in key areas such as health care, social services, and retirement planning. Over the next few days, it will be made available to you through your employer, your union or your guild. **We urge you to take the time to complete the survey and forward it back to us for tabulation.** We will report back on what you've told us in this survey at the beginning of 2011.

As the Motion Picture & Television Fund approaches its 90th Anniversary year in 2011, the Board, management, and I want to assure all of you of our continued commitment to "taking care of our own." Our mission remains as Mary Pickford described it at the birth of this charity—"we see a need and we try to fill it." That has meant evolving from just a social service charity in 1921 to providing high quality health care and social services today – always focusing on preserving human dignity and offering compassionate care to industry members most in need. Mary Pickford and our other founders understood the changing dynamics of the business they helped to create. They also knew that the human needs of the people who work in this business are forever changing as well.

**So what will "taking care of our own" mean for tomorrow?
That's what your participation will help us define.**

We welcome your support and advocacy and look forward to you joining with us in completing a survey and enabling your voice to be heard.

Warm regards,

Bob Beitcher
President and CEO
Motion Picture & Television Fund

10 ACADEMY AWARD® NOMINATIONS INCLUDING BEST PICTURE

BEST ACTOR **JEFF BRIDGES** BEST SUPPORTING ACTRESS **HAILEE STEINFELD** BEST DIRECTOR **JOEL & ETHAN COEN**

Los Angeles Times
BETSY SHARKEY

"THE COEN BROTHERS HAVE MADE A CLASSIC INFUSED WITH ROUGH-HEWN HUMOR AND HUMANITY."



USA TODAY
CLAUDIA PUIG

"A TRIUMPH IN THE LONG LIST OF COEN SUCCESSES."

TRUE GRIT



Rolling Stone
PETER TRAVERS

"A STAR IS BORN IN HAILEE STEINFELD."

CHICAGO SUN-TIMES
ROGER EBERT

"THE COEN BROTHERS' CRAFTSMANSHIP IS A WONDER. IT REMINDS US OF THE GLORY THAT WAS, AND CAN STILL BE, THE WESTERN."



TIME
MARY POLS

"JEFF BRIDGES IS SUBLIME."

PARAMOUNT PICTURES AND SKYDANCE PRODUCTIONS PRESENT A SCOTT RUDIN / MIKE ZOISS PRODUCTION JEFF BRIDGES MATT DAMON JOSH BROLIN "TRUE GRIT" BARRY PEPPER AND HAILEE STEINFELD MUSIC BY CARTER BURWELL
COSTUME DESIGNER MARY ZOPHRES EDITOR RODERICK JAYNES PRODUCTION DESIGNER JESS GONCHOR DIRECTOR OF PHOTOGRAPHY ROGER DEAKINS, ASC, BSC EXECUTIVE PRODUCERS STEVEN SPIELBERG ROBERT GRAF DAVID ELLISON PAUL SCHWAKE MEGAN ELLISON
PRODUCED BY SCOTT RUDIN ETHAN COEN JOEL COEN BASED ON THE NOVEL BY CHARLES PORTIS SOUNDTRACK ALBUM ON NONESUCH RECORDS READ THE NOVEL FROM THE OVERLOOK PRESS WRITTEN FOR THE SCREEN AND DIRECTED BY JOEL & ETHAN COEN
PG-13 PARENTS STRONGLY CAUTIONED SOME MATERIAL MAY BE INAPPROPRIATE FOR CHILDREN UNDER 13 SOME INTENSE SEQUENCES OF WESTERN VIOLENCE INCLUDING DISTURBING IMAGES
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A PETER WEIR FILM
THE WAY BACK
 INSPIRED BY THE INCREDIBLE TRUE STORY

PG-13

GUILD
 GUILD NEWS

BY SUSAN CABRAL-EBERT
 President, I.A.T.S.E. Local 706

Taking Care

MOTION PICTURE & TELEVISION FUND

of Our Own ... Safely

Staying abreast of the most popular techniques and products is always necessary for “staying in the game,” but there are times when you truly have to step back and question the importance of being trendy when your own personal health may be at risk. As artists, many times we jump onto a new idea before its consequences are evaluated and it’s understandable. But when documentation and governments begin giving warnings—it’s time to stop and seriously question whether or not being popular is really worth it. Your actor/client may be begging for you to use the product, but it’s the cumulative effect on our hair stylists that is the concern here. Is it really worth it, even if the work is done off the production site?

Reports keep coming forward from both public health and safety advocates here in the United States, Canada, Europe and South America pertaining to the use of hair-straightening treatments that contain high levels of free formaldehyde and have removed a number of products from the market. In addition, the authorities have questioned the levels of formaldehyde released into the air during the treatment and the effect this may have on the health of hair stylists and their clientele. In November, a coalition issued strong demands to the U.S. Food and Drug Administration (FDA) for the recall of two popular hair products, the Brazilian Blowout Solution and the Acai Professional Smoothing Solution, due to dangerously high levels of formaldehyde in both products. Formaldehyde is a known carcinogen.

Recent lab tests by the Oregon Occupational Safety and Health Administration (Oregon OSHA) found formaldehyde levels as high as 10.8% in the Brazilian Blowout Solution and 11.8% in the Acai Professional Smoothing Solution, labeled “formaldehyde free.” Independent tests by Health Canada found that the products contained anywhere from 8.4% to 12% formaldehyde. Formaldehyde is listed in California as a chemical “known to cause cancer” and is also a known allergen that can cause severe allergic reactions. It is permitted in cosmetics at less than 0.2% when used as a preservative. Oregon

OSHA also monitored the air in several salons to assess worker exposure levels to formaldehyde. “Although it’s not clear whether the regulatory level of airborne exposure would be exceeded based on our results, it is clear that the levels are high enough to cause concern,” said Michael Wood, Oregon OSHA administrator. “And it is certainly clear that the amount of formaldehyde in many of these products is high enough to trigger the requirements of OSHA’s formaldehyde rules.”

Formaldehyde is a sensitizing agent that can cause an immune system response upon initial exposure. It is also a suspected human carcinogen that is linked to nasal cancer and lung cancer. Acute exposure is highly irritating to the eyes, nose, and throat and can make you cough and wheeze. Subsequent exposure may cause severe allergic reactions of the skin, eyes and respiratory tract.

Understandably, the Brazilian Blowout company has denied these test results and continues to advertise “no formaldehyde” on its company website. Under current U.S. law, the FDA cannot require product recalls. The agency must go to court to remove misbranded and adulterated products from the market.

Information and education make us stronger. Sometimes we need to self-govern in order to protect ourselves. Although there are no directives, caution should certainly be observed, and it is obvious that these are products that should never be used in small, enclosed places like make-up and hair trailers. Even the training for the product suggests wearing masks and proper ventilation, but even that doesn’t seem to be an effective precaution. We quit using Naphthalene, MEK and numerous other products because they were considered a health hazard. Let’s face it, we cannot always rely on governmental agencies to protect us and advertising is not always truthful, so we still need to “take care of our own.” With the use of the Internet, we can now access more information and more quickly than ever before. Just do a little research and decide for yourself.

GUILD

GUILD NEWS

Make-up Artists & Hair Stylists Guild

IATSE LOCAL 706 CONGRATULATES THE 83rd ANNUAL ACADEMY AWARD NOMINEES

The Way Back

Edouard Henriques, make-up artist
Gregory Funk, make-up artist
Yolanda Toussieng, hair stylist

The Wolfman

Rick Baker, make-up artist
Dave Elsey (UK), make-up artist

Barney's Version

Adrien Morot (Canada), make-up artist



EMPIRE EDUCATION GROUP ACQUIRES WESTMORE ACADEMY

Empire Education Group, the largest provider of cosmetology education in North America, has acquired the M.G. Westmore Academy of Cosmetic Arts from its founder and owner, Marvin G. Westmore. Empire plans to rebrand the Burbank school and continue its tradition as an advanced make-up academy for television, motion picture, theater, runway, salon, spa and session make-up artists at its current location.

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THE ARTISAN

EVENTS

CALENDAR OF EVENTS

2011

- February 6 Board of Trustees Meeting
 February 7 Executive Board Meeting
 February 13 General Membership Meeting
 2-4 p.m. Local 80
February 21 Presidents Day Offices Closed
 February 26 Oscars Symposium
 February 27 Oscars
- March 6 Board of Trustees Meeting
 March 14 Executive Board Meeting
- April 3 Board of Trustees Meeting
 April 11 Executive Board Meeting
April 22 Good Friday Offices Closed
- May 1 SF General Membership Meeting
 Meeting
 May 8 Board of Trustees Meeting
 May 16 Executive Board Meeting
 May 22 General Membership Meeting
 2-4 p.m. Local 80
May 30 Memorial Day Offices Closed
- June 5 Board of Trustees Meeting
 June 13 Executive Board Meeting
 June 25-26 IMATS Show
- July 4 Independence Day Offices Closed**
 July 10 Board of Trustees Meeting
 July 11 Executive Board Meeting
 July 18 Theatrical Meeting 7:30 p.m.
- August 1 SF General Membership Meeting
 August 7 Board of Trustees Meeting
 August 15 Executive Board Meeting
 August 21 General Membership Meeting
 2-4 p.m. Local 80
 August 28 Primetime Emmy Awards Show
- September 5 Labor Day Offices Closed**
 September 11 Board of Trustees Meeting
 September 12 Executive Board Meeting
- October 2 Board of Trustees Meeting
 October 10 Executive Board Meeting
 October 31 National Holiday for Make-up Artists Happy Halloween
- November 6 Board of Trustees Meeting
 November 7 SF General Membership Meeting
 November 14 Executive Board Meeting
 November 20 General Membership Meeting
November 24-25 Thanksgiving Offices Closed
- December 4 Board of Trustees Meeting
 December 12 Executive Board Meeting
December 23 Office Closes at 2:30 for Holiday
December 26 Christmas Holiday Observed Monday
December 30 Office Closes at 2:30 for Holiday

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THE TEMPEST

CALIBAN MAKE-UP created by
Matthew W. Mungle & Richard Redlefsen

"He would be from the earth," was director Julie Taymor's main concept for Caliban in her new film *The Tempest*. She had renderings produced of the character and approached Matthew Mungle and W.M. Creations to bring the character to life on the big screen. Matthew has always found a creative surge when working with directors who understand the characters and can translate that vision back to him. It has to be a combined force of talent and vision to bring the concept together and Julie Taymor, director of *Titus*, *Across the Universe* and *Frida*, was just that force!

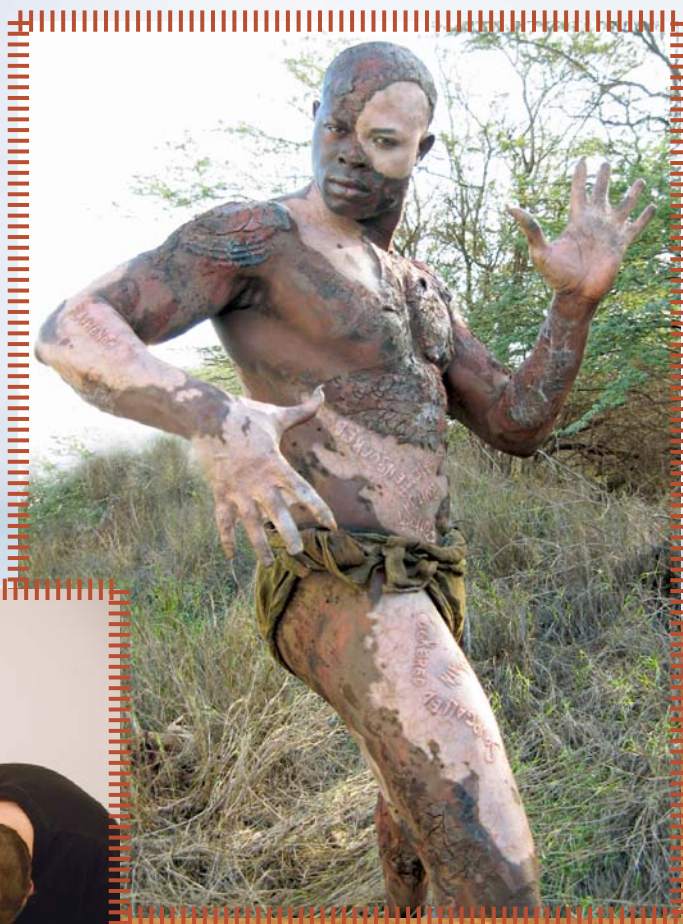
Because Caliban would be *from the earth*, the skin would resemble a "cracked lakebed." Areas would be of a vitiligo color. In those areas would be scarification in the form of Shakespearean words that would represent Caliban's self-loathing. He would have webbed hands and thumb and pointer finger would have a long nail. A large circle around the left eye would represent the moon as well as a blue contact. Caliban would need to look as if he had bare feet with pointed toes but still have protection from the rough Hawaiian terrain. These were the main ideas and challenges that Matthew and W.M. Creations would have to solve.

Ideas like foam latex suits were discussed but deemed too hot, too thick, and not "skin like." Foam appliances were also deemed too thick, not very sturdy in the rough

terrain and very timely in application. W.M. Creations has been servicing the film industry for 25 years and using a quick, sturdy, and reliable appliance for many of its shows. The answer was with Pros-Aide, bondo-filled plastic skin appliances. Brush with alcohol, lay on the skin and it's done, and for extra adhesion, Telesis was used. And so the sculpting began, of cracked lakebed pieces, webbed fingers, Shakespearean words and feet covers. These sculptures were molded and prosthetics made. The webbed fingers and feet covers were made with latex for extra durability. The vitiligo areas would be done with make-up brushes and then airbrushed. Make-up clay mud mixed with water, Gantrez and 99% alcohol would be used to bridge the gaps and give a finer cracked lakebed into the exposed skin.



47 cracked lakebed appliances, each numbered, were placed on all areas of Djimon Hounsou's body using charts. As the end drew near for gluing on the lakebed pieces, the Shakespearean words were added. Make-up artists Richard Redlefsen and Bryan Furer.



In Hawaii, Richard and local artist Bryan Furer, along with Department Head Make-up Judy Chin, also assisted in the application.

Matthew called Richard Redlefsen to do the test with him, take the make-up to Hawaii and New York City, to head-up the application and watch it on set.

Djimon Hounsou (*Blood Diamond*) was the actor chosen by Julie to be Caliban. Richard, Matthew and Djimon tested the make-up in Los Angeles. Taking four hours, notes were taken to streamline the application. In Hawaii, Richard and local artist Bryan Furer, along with Department Head Make-up Judy Chin, also assisted in the application. The first application was a final test. The first step was gluing the webbed finger appliances on Djimon's hands. Then, stenciling the vitiligo area began. Once those areas were established, they were painted by brush in a basic light Caucasian color. 47 cracked lakebed appliances, each numbered, were placed on all areas of Djimon's body using charts. As the end drew near for gluing on the lakebed pieces, the Shakespearean words were added. Once all the words were in place, the vitiligo areas were noodled, spattered and detailed to look like vitiligo on black skin. The make-up (Gantrez) mud was then used to bridge the gaps. Black, brown and terra cotta loose powders were pressed into the wet mud. When shooting began, the muds had cracked, creating different colors due to the powders. The

final test was a success, except for one detail. How would we mic him???

Redlefsen went to the sound department to see what kinds of microphones and lines were available. The only place to hide the microphone power pack was in Djimon's loincloth. Redlefsen used the thinnest cord and smallest mic available. So the line was now the first thing put on in subsequent applications. It was applied with Telesis adhesive and toupee taped in an "S" curve fashion so the cord would not limit Djimon's movements. Then the lakebed appliances were then applied. A small cut was made into the left pectoral—its appliance to just slightly expose the tip of the microphone and hence Djimon's dialogue could be heard. Problem solved.

The Caliban make-up was a success! Djimon was amazing and extremely patient in the cumbersome application, cumbersome only because the make-up artists needed 360 degrees of access to Djimon's body. He could only sit on a medium-height stool or stand. The application was reduced to three hours and 15 minutes in the last weeks of applications.

So, in the end, Julie Taymor's vision of Caliban "from the earth" was realized and brought to life. •

THE ARTISAN

THE BIGGEST LOSER

CREW WINS THE BIGGEST PRIZE

BY SUSAN CABRAL-EBERT

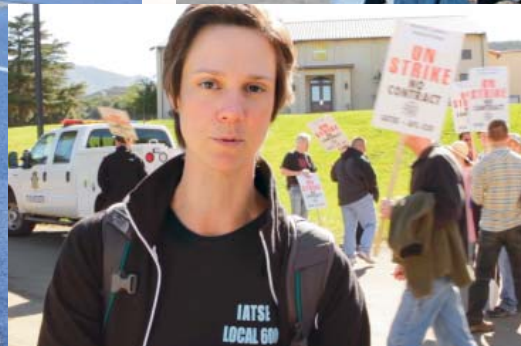


Above: IA President Matt Loeb addressing the crowd. Left, from top: Randy Sayer, Assistant to the Business Rep, shows his support; Lisa Meyers on strike; Loeb's crew in solidarity. (Photos by Vince Mata & Sue Cabral-Ebert)



and members joined their brother and sister make-up artists and hair stylists, both on the picket lines and through social networking, to lend support and show they were in everyone's hearts and prayers. It was heart-wrenching for them to watch scab workers drive through the picket lines to take their jobs, but we rang cow bells, made a joyful noise and made it very difficult for production to use the footage that suddenly was not up to the usual standard they were used to. Even harder was seeing a close crew now divided, but even through the difficulties they would still give security guards hugs in the morning, and surreptitiously talk with their friends on the production side. Even through the stressful times, their friendships remained in place.

The strike was financially and psychologically overwhelming for some of the crew who had no income and thought an agreement would be reached right away, but we can never doubt the ingenuity and creativity of people in the entertainment industry. The eBay auctions became a prime fundraiser and contributions came from all directions. Local 706 members Matthew Holman (journeyman hair stylist) and Corina Duran (journeyman make-up artist) auctioned a makeover and the lucky winner will have a very special day on January 29, 2011, at the Matthew Ray Salon in Burbank (see our next issue for the follow-up). Vanessa Holtgrew (Local 600) became an amazing, strong yet calm voice that held everyone together through the toughest days. *BL* stars Alison Sweeney, Jillian Michaels and Bob Harper refused to cross the picket lines while the strike was going on and did a wonderful job along with future 706 members Paige Padgett (make-up) and Allison George (hair) to help raise money for their crew families. The West Coast International Representatives worked tirelessly to keep everyone organized, safe and in constant communication, and behind the scenes, President Loeb and Vice President Miller went through marathon negotiations fighting for a contract. The crew went through every emotion and challenge together as a team—from tears of frustration to tears of joy when the contract was finally signed just at Thanksgiving. It was very hard but worth it. On November 20, a four-year agreement was reached and ratified unanimously by approximately 70 production and post-production crew, and everyone on *The Biggest Loser* got their jobs back! •



IT SEEMS SOMETIMES THE WORD INSPIRING IS OVERUSED AND WORN OUT, BUT THERE ARE TRULY TIMES WHEN IT APPLIES. THE CREW OF NBC'S THE BIGGEST LOSER (BL) WON THE ADMIRATION OF ALL THEIR UNION BROTHERS AND SISTERS FOR THEIR PERSEVERANCE AND FORTITUDE, THEIR GENUINE CAMARADERIE

AND LOVE FOR ONE ANOTHER. OVER THE YEARS, WE'VE SEEN SHOWS THAT WERE DIFFICULT TO ORGANIZE, BUT THIS ONE WAS DIFFERENT.

After 10 cycles (a cycle is six months) without the benefit of a union contract, protection, health and pension benefits, the *BL* crew members (a mixture of union and nonunion) desired a contract that would give them the same benefits as thousands of other members working on prime-time television shows. It seemed ironic to everyone that a show focused on health and well-being did nothing for its own production crew.

Above, far right: Sue Cabral-Ebert (second from left) with other union reps and members on the picket line. Above: Corina Duran on the picket line. Above, right: Vanessa Holtgrew. (Photos by Vince Mata & Sue Cabral-Ebert)

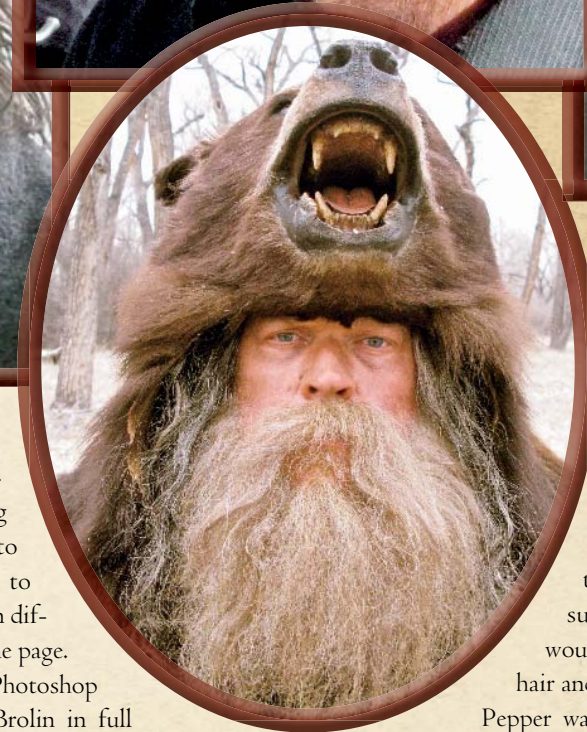
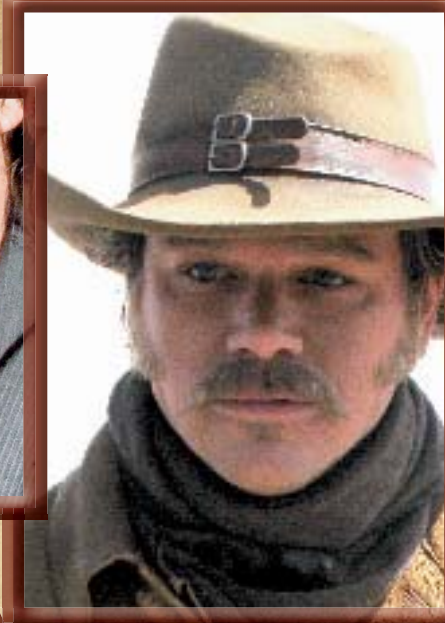
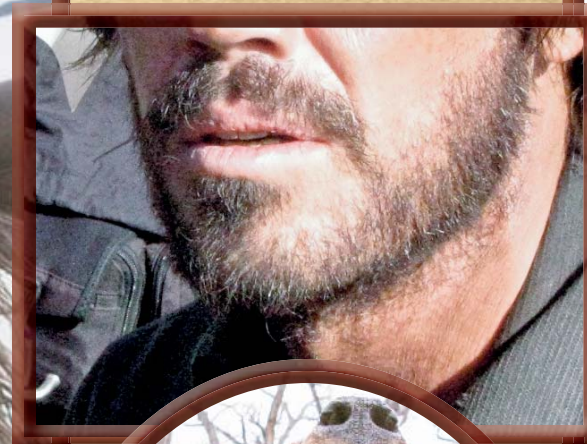
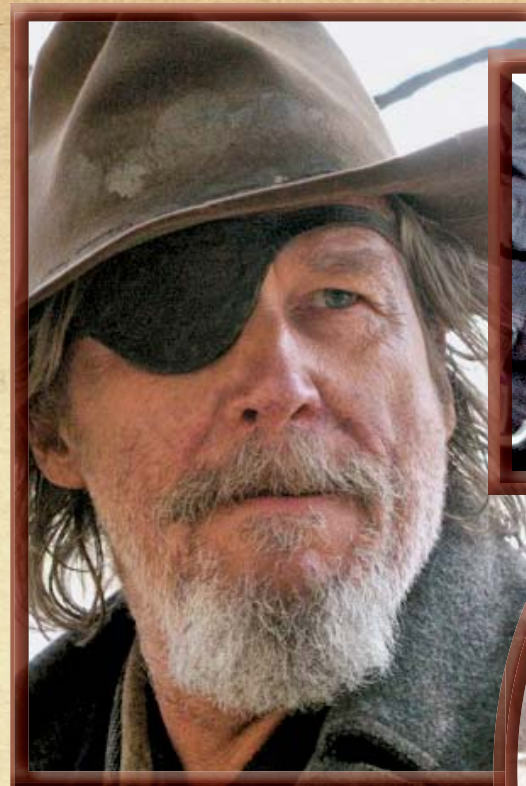
TRUE GRIT

STORY & PHOTOS BY THOMAS NELLEN,
DEPARTMENT HEAD MAKE-UP

WHAT AN INCREDIBLE JOURNEY IT WAS. A TRUE TREAT, WITH QUITE A FEW CHALLENGES, BUT MOST IMPORTANTLY, A TRUE EXPERIENCE THAT I'LL NEVER FORGET. LET ME START FROM THE BEGINNING. I HAVE ALWAYS BEEN A TRUE FAN OF THE COEN BROTHERS. I LOVE THEIR FILMS, THEIR "CINEASTE" WAY OF STORYTELLING, THEIR WIT, HUMOR AND DEDICATION TO THEIR PROJECTS. BECAUSE THEY HAVE BEEN WORKING WITH THE SAME PEOPLE FOR THE PAST 25 YEARS, IT WAS DREAM COME TRUE TO ENJOY THE OPPORTUNITY TO WORK WITH THEM ON ONE OF THEIR FILMS. HALF OF TRUE GRIT WAS SHOT ON LOCATION IN AND AROUND AUSTIN, TEXAS, AND THE OTHER HALF IN NEW MEXICO.

Bob Graf, our line producer, made the contact between Mary Zophres, the costume designer, Kay Georgiou the hairdresser and myself. Kay and I had met on *The Patriot* and I remembered what a good team we had made back then.

We met with Mary at the costume house to share thoughts and ideas. She had, of course, started way before Kay and I, and it was great to see the fabrics, colors and textures she was going to use on *TG*. I feel very strongly that costume, hair and make-up have to collaborate and work together in order to create the right silhouettes for each individual character that will enable them to come alive. Not only to make them look the appropriate period but also to make them reflect the period as if it were their own personal style and fashion.



Opposite page: Jeff Bridges & Hailee Steinfeld. Above, clockwise from left: Jeff Bridges as "Rooster Cogburn"; Josh Brolin's beard; Matt Damon as "LaBoeuf"; Ed Corbin as "Bear Man" (beard is a mixture of pieces and hand-laid)

Mary's research material combined with ours created quite a big volume of possibilities and thanks to the Internet, we were able to refer to one photo or another, while being in different places, yet still be on the same page.

I started designing different Photoshop images of Jeff Bridges and Josh Brolin in full character using photos I had taken of them and adding bits and pieces from photos I had taken from some of the "work in progress" costumes and images from the research materials. This process was very helpful for everyone involved, including "the brothers," to see the look and style we were trying to achieve.

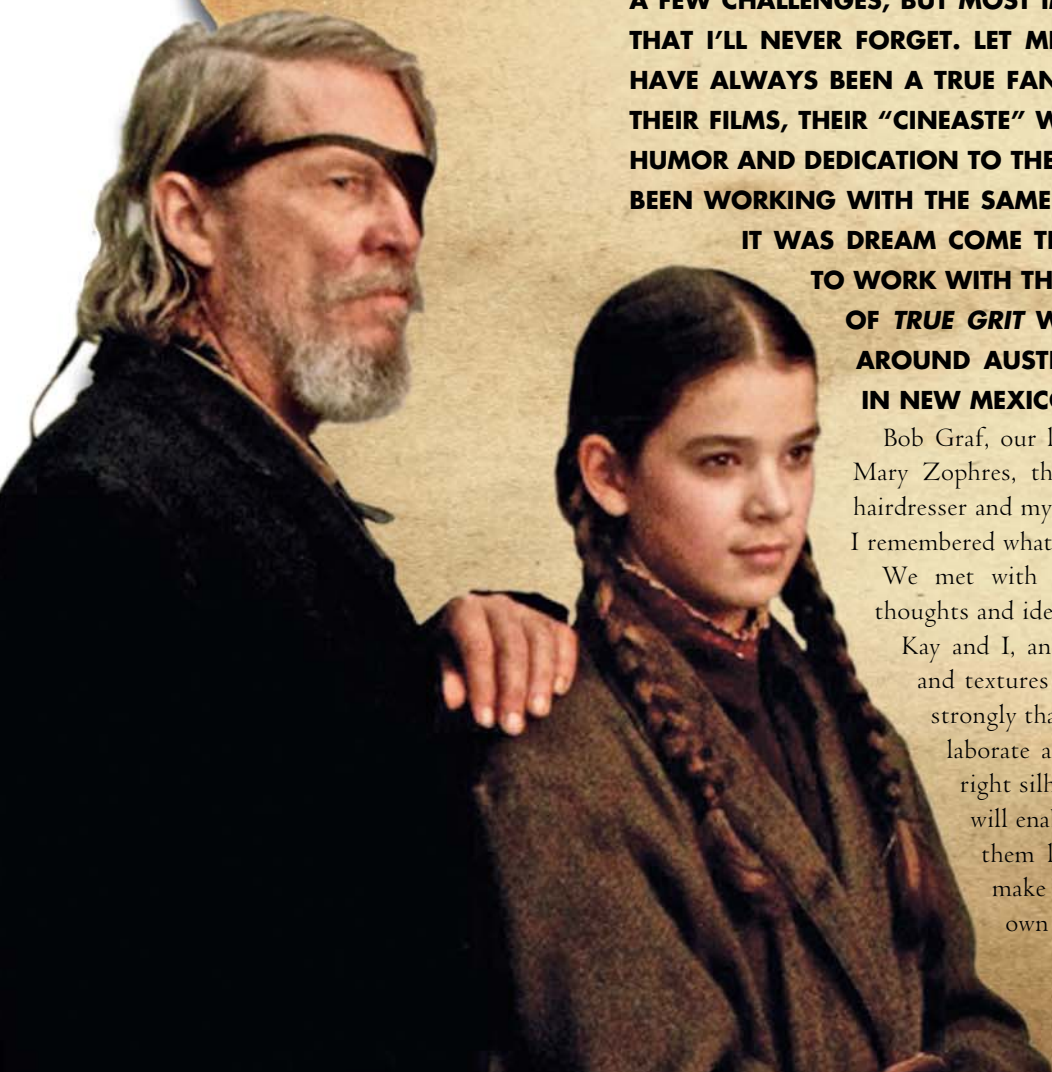
Christien Tinsley, our FX make-up artist, started designing Barry Pepper's crooked and stained teeth and his upper-lip scar. At that time, we let background casting in Texas know that everyone who was going to be in the movie had to let their beards and hair grow. We did this so that once we shot the big crowd scenes at the hanging, the courthouse and townsfolk, it would enable us to shape, cut and style it to our needs.

We produced facial hair floaters that we could use on the background people who might show up on the day with no facial hair at all or to enhance a style on certain people that simply did not have the beard or look for the period.

Mary and I began exchanging emails about the new actors that had been cast, and we discussed costumes and ideas for their characters. I started to ventilate beards and pieces for our actors that needed some help in that respect.

Kay's first question would, of course, always be: "How long is his or her hair and is it colored or treated?" Obviously, there was no such thing at the time. My question would be: "Does the actor have facial hair and if yes, how long is it?" When Barry Pepper was cast, I asked the same question: "Does Barry have facial hair?" "He does. We'll send you a clip from his audition." The resolution was very small but I could tell that he was sporting one of those big cowboy mustaches. I asked: "Is that his own mustache?" "Yes it is." "I mean is it his own?" "... Yes..." "No. I mean, did he grow it himself?" "Oh... I see what you mean ... let me check ... no. He did not grow it himself but it is his own... I think he bought it or got it from another movie." It made me laugh because once again I realized the importance of good communication. My next phone call was to Christien Tinsley, of course, to tell him about the situation. It actually helped him out as he now could create the scar pieces and once applied, shape the facial hair according to Barry's look.

This was such a cool project because whatever we did, nothing was just about beauty in a contemporary sense, but about the appropriate period—rugged, weathered and dirty-looking guys and sometimes blood—but all as realistic as possible. Except, naturally, for Hailee Steinfeld, our young Mattie. She was as cute as a button altogether. All she needed were those braids and rosy cheeks to give her this girlish young look—Judy Garland in a *True Grit* way.

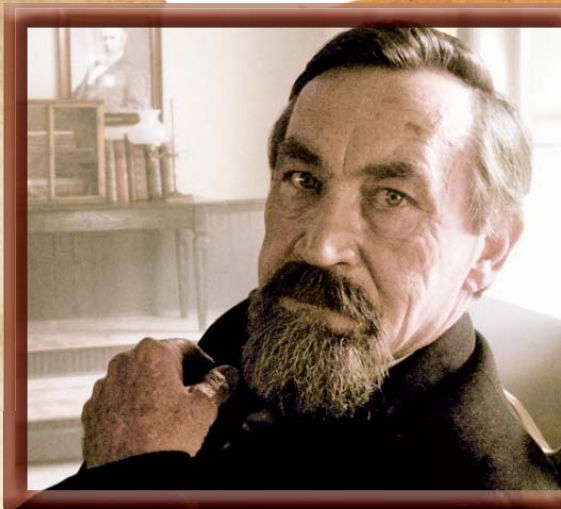




Elizabeth Marvel (adult "Mattie")



Hailee Steinfeld (young "Mattie")



From left to right: Jake Walker ("Judge Parker"); uncredited Native American; David Lipman ("Lawyer #1")



During our first tests in Santa Fe, we tested Bridges' and Josh Brolin's look as well as Hailee's. Kay fitted and colored hair and extensions for Hailee's doubles to match Hailee's own—also because nobody else's hair was as long as Hailee's. Josh had a goatee that he could not shave while he was still working on another film.

I fitted him with the side pieces I had made for him, working around his own facial hair overlaying elongating and blending them. Even with the facial hair and, perhaps, even more so because of the quality of the color, his white teeth were almost blinding. To stain them and keep good continuity seemed out of the question ... so Christien made him a pre-stained tooth tray. It looked perfect, guaranteeing us solid continuity and also saving us a lot of time. Because this was a very ambitious project and we had only a few weeks to shoot, saving time was everything.

Kay had started styling and trimming Jeff's hair back in Los Angeles according to styles from the Photoshop images that the Coens had approved. In my experience, to do this kind of thing early on helps the actor to become familiar with their look and character.

Jeff's hair and beard grew in nicely and once Kay had finished his hair style with all the grease and dust and dirt, I started shaping his facial hair, making sure it looked like it once had a look but now looked rather unkempt. The broken blood vessels around his nose and cheeks helped to sell his drunken behavior and the stipples of camouflage and washes of dirt gave him a textured, weathered appearance. His teeth were stained by painting and the nicotine stains and dirty

fingers completed "Rooster Cogburn." It was amazing to see the Photoshopped images applied to the actors becoming real, becoming alive.

Production felt very strongly about hiring our key people locally, either in New Mexico or Texas. It saved the production money to do so—if they came from New Mexico, they would travel with us to Texas or vice versa.

It was difficult for both Kay and I because we didn't know anybody in either state. Kay finally found Geordie Scheffer from Santa Fe. She lived there, knew the local scene and had all the contacts. My key, Troy Breeding, ended up coming from Austin, Texas. Five days prior to shooting, we all found ourselves, including Ed Corbin our "Bear Man," in Santa Fe fitting and testing. Because Ed was not going to shoot until way past Easter, Kay and I still had time to finish his wig and beard later on as we both had our hands full with all the things that were needed during our first week of shooting. We tested the actors and the keys were put in charge of fitting the doubles and stunt guys, matching beards and hair. Chrissie Beveridge, Matt Damon's make-up artist, had also arrived from London. We had been in touch via Internet to figure out Matt's look. The drawings of his style were convincing. It finally all came together.

While Kay was still working on wigs and extensions for Barry Pepper, I was working on my facial hairpieces, the cutoff fingers for Moon (that I ended up making out of latex, third degree and for a realistic back where the bone would show). I used chicken drumsticks that I chopped in half, made a mold of plaster and created the back cap for the fingers. From props I got a piece of fake snow mat and

built a little set in my hotel room, with gravel and some grass. I then distributed the bloody fingers in between and took photos to show Joel and Ethan for their approval.

The plan was to shoot for the first three days in a remote location about 1½ hours outside of Santa Fe. For those days, the whole crew was set to stay in Las Vegas, New Mexico, and from there on, had the choice to stay either in Santa Fe and travel back and forth or stay at a hotel near our location. When we moved to Las Vegas that Sunday, the weather was hot and as dry as you can imagine. The next morning however, on our first day of shooting, everything was covered in snow. Ha ha, right? It was good that we all had remote keys for our cars because everyone ended up finding and de-icing their cars with the peep and lights that would indicate whose car was whose. Then on our drive to location, we passed cars stuck on the roadside ... obviously crew members. Then we passed the craft service truck stuck in snow tilted to the side. It was time to stop our car too, as we did not have four-wheel drive. Chrissie picked us up and we made it—just barely—to our trailer. It was total chaos ... everyone running around waiting for instructions and as it turned out, we had already figured that it was pointless to stay because we needed dry, hot weather for the scenes at Bagby's.

We got everyone ready—Hailee, Jeff and Matt—packed whatever we could and what came to mind that we might need for the next few days, locked the trailer, drove to the hotel, packed a bag for three days and headed back toward Santa Fe. Halfway in between, we ended up shooting our first scene with photo doubles of actors we had not yet seen.

Another amazing thing about *True Grit* was that the whole movie was storyboarded in advance and we not only got the minies (the script in small form) but also extracts from the storyboard of all the shots we were going to do on a particular day. If schedule and time allowed, we really stuck to that. Anyway, once everyone was bloodied up and

set in place (we had no idea yet how we were going to shoot the scene prior), Mattie, Rooster and LaBoeuf mounted their horses and rode off into the wilderness. More snow was brought in to cover up the hoof prints so that we could shoot a few more times before the sun was too low and we had to call it a wrap. Everyone then moved back to Santa Fe.

From then on, it was a constant back and forth to Las Vegas because we just did not have the weather on our side. One day would start out hot and dry and dusty and before we knew it, winds came up and the temperatures dropped. An hour later, we found ourselves driving through a snow blizzard.

As I mentioned earlier, we had Ed, the Bear Man, who was not shooting until after Easter. He came to town for another costume fitting and before we knew it, the rumor was that he was going to stay and shoot the very next day because the weather promised to be just right. His beard was far from done, but you know what ... when you're under pressure, one can do almost anything. The next day, we got him ready between Mary, Kay and myself. He turned out great and we all applauded his performance.

In order to relate the time from when our group of three left town, we had determined four stages of how far we would go with the dirt. So by the time Rooster, LaBoeuf and Mattie met Barry Pepper and his gang, everyone would have the same rugged look. Because Barry was part of it, Christien Tinsley joined our team. He brought the hanged man with him and so we had the body standing by in the trailer. We all worked well together and apart from everything else, everyone did bring each of their characters to life. We applied layers and washes of dirt and grime and then washed it down and partially off to make it look real. The winds in New Mexico were often so strong that after a while everyone was the same color from head to toe—very beige. Unfortunately, that is not what we needed. We needed sweat and dirt. So just before shooting, we would run in, de-dust the actors, reapply our washes and add the sweat again.



Clockwise, from left: Three dead guys and severed fingers—made in the hotel room with chicken bones; Paul Rae (“Emmett Quincy”) with a bullet hole in cheek

The looks and styles were divided into the courthouse, the townsfolk in the streets, the Wild West show, the hanging scene and, of course, our men, Mattie and the outlaws.

Everyone was looking forward to moving to Texas and when we arrived, there was so much lush green around it almost hurt the eyes. No more sandy beige and adobe color. It was also humid ... what a relief ... except ... the dry and hot weather back in New Mexico was perfect for our needs.

Beards and hairpieces stayed dry and stayed on. Now, in this humidity, everyone broke out in a sweat and had a natural glow. Back in New Mexico, we wanted people to sweat and as I mentioned, it was a real challenge to keep it on ... but here in Texas, we needed our people to stay dry ... talk about your “no win” situation.

Jacenda Burkett and Debrah Ball were make-up and hair artists who, while we were still in Santa Fe, began styling and fitting the town ladies with either wigs or used their own hair to create the period hair styles. The men were trimmed, clipped and groomed. We exchanged photos every day to discuss styles and directions. It was quite amazing to see men who had not seen their chin in 30 years or more ... or the stories that came with cutting their beards ... or the guys who had never had a beard before in their lives and their wives basically threatening to divorce them. They all looked so great in their costumes, hair and make-up. And because we had manufactured the floaters early on, we were now able to tweak, adjust and add a little here and there ... just to make it look right.

I was glad to have Beate Petrucci at my side at that point. Firstly, because she had helped prep the floaters and knew how to handle them and secondly, because I knew her artistry. As Troy had left the show for personal reasons,

Beate guaranteed a flawless transition. While Beate was down in the snake pit covering for Mattie and Jeff Bridges, Kay and I got to meet Elizabeth Marvel, the actress who was going to be our adult Mattie. Joel and Ethan wanted her to look about 48 years old and for the very last scene, as old as she could look without prosthetics. Because Elizabeth was only going to have one arm, and it would have been too costly and complicated to achieve this effect in CGI for the wide shots, we needed to double

her with an actual person with only one arm. In the close shots, the arm was removed digitally. Kay designed Mattie’s hair style, adding gray here and there, and added some very fine silver wefts. Then we did the same to Mattie’s double’s wig. Now it was my turn to make Elizabeth into old Mattie using age stipples, third degree and alcohol colors and powders to give her the texture and required age.

Close to the end of shooting I was notified that we were going to do reshoots for *TRON*. That meant that Jeff had to shave his beard in order to slip back into his previous facial hair and character. To be on the safe side, in case we would do reshoots for *True Grit* as well, I used Gaf Quat on his beard and mustache, rubbing it in, making sure it was well distributed. Once it was styled into place and dry, I was able to shave it off with a clipper. The result was a perfect floater of his own hair. Guess what... We did do reshoots with Jeff and as he was wearing his own beard floater, no one will ever be able to tell what scenes were shot during additional photography.

Throughout the film, we got to use all of our knowledge and tricks and *True Grit* was an amazing experience. I’m looking forward to many more like this to come.

The definition of someone who has “true grit,” is someone who follows through from beginning to end, or who “has what it takes.” Everyone had just what it takes to make this movie. •

THEATER THEATER NEWS

Our Local Is User Friendly

Since coming to work in the Local 706 Office four years ago (it’s quite impossible to believe that I have been in my present position for four years! I remember that I promised Tommy that I would “try the job for one year and see how it goes...” and the time has flown by; I truly love my “new” job), I have learned a great deal about our union: the larger I.A.T.S.E—or ‘the Mother Ship’ as I call it, as well as our own Local branch. I have formed relationships with our brother and sister union members (and leaders) at the other IA locals, as well as the Officers at the IA West Coast office, and I have made a lot of new friends within our own Guild. It has been four years of intense lessons; I feel that I have earned a bachelor’s degree in labor studies—on top of that ‘psychology degree’ that I earned from being a hair stylist for more than 25 years... (gulp; another hard reality to accept: I’m over 50 now and have been styling wigs and hair for more than half my life!).


“ This past year has been a banner year for negotiations. ”

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

In these past four years, I have witnessed numerous “new” members join our Local through the entry-level venues and rise up the ranks to network TV and eventual Roster placement—just as I did. (One very talented member joined via Theme Park, rose to Theater, elevated again to network TV, and she just got placed on the I.E. Roster at Contract Services. She has done it all correctly, worked her behind off, and she deserves to be there! Another of our hair stylists lost her job at a network TV venue; she took my advice, used her days to get onto the Roster, and within a matter of a few months, she is now working full time and has already earned her motion picture insurance!).

Thirty years ago, our Local was not as ‘user friendly’ as it is now; when a member—or gawd forbid, a non-member—called to ask a question, they were told to “figure it out.” Today, I hear Tommy and Sue—and Kathy and Diane—spending a great deal of time explaining answers to our members’ questions and con-

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THEATER
THEATER NEWS

cerns. I myself spend hours each week explaining to our members exactly how to 'rise up in the ranks' and expand their employment possibilities. "The cream rises to the top"—and so do our members!

Just as I was happy and proud to do my part on various hair & make-up teams (in basements, in dressing rooms, and in trailers—the type of media didn't matter). I am just as fulfilled serving on a great 'Business Rep Team,' safe in the knowledge that our entire membership can sleep well: our union local is well run, well governed, and well represented in all aspects of its business. The series of 'checks and balances' between the elected Officers and the two Boards is working exactly the way it is meant to—brilliantly. The fact that our office staff "rocks" at their job doesn't hurt either. We could not serve so many members without their skill, diligence, and support. "Experience Matters" in representation, the same as it does in the implementation of our crafts.

This past year has been a banner year for negotiations—just as I foretold back in my article at the beginning of last year. We have re-negotiated a dozen or more good contracts with "old" venues, but more importantly, we have negotiated union agreements with several new venues up and down the state—even greater than my 2010 objectives! We still have inroads to make at a number of establishments, but slowly and surely, we are finding "new" work (and benefits!) for our members under these union contracts—and that makes this job even more rewarding.

See you in the wings—or at the negotiating table or on the picket line!

Randy Sayer

NEWS

EXTENDED FAMILY NEWS



Healthy & Happy!

Hadijah Devlin (pronounced Had-ya), a happy & healthy baby girl, was born to make-up artist **Leslie Devlin**. She was welcomed into the world at 12:16 a.m. on August 31, 2010. She weighed 8 lbs 10 ozs!



Little Angel

GianFranco Carrero was born to **Maria Garcia** and **Dario Carrero** on November 15, 2010. They are so blessed to have such a happy, healthy little angel in their lives and wanted to share that with you!

In Memoriam

Verne Langdon (1941–2011)

A true Renaissance man, Verne Langdon was a multi-talented journeyman make-up artist, mask maker, radio personality, record producer, musician, composer, writer, actor, and even a wrestler. Above all, he was a friend to so many. His zest for life was infectious and everything always seemed more fun when Verne was around. Born to a musical family in Oakland, Calif., his earliest years were focused on his musical abilities, primarily with piano and organ. He had a successful career in radio—he even learned to play both simultaneously for the *Chandu the Magician* radio soap opera in 1948, and was co-host for the prototype of the Coca-Cola Hi-Fi Club (1959–1960) and his own radio show in San Francisco.



Although music was his first talent, Verne loved making masks. He became friends with Don Post and corresponded with him for a few years, often ordering masks to amuse patrons at businesses where he worked. They became pen pals over the years, and when Verne made a trip to Hollywood, Don made a business deal and sold 50% of Don Post Studios (DPS) to Langdon in 1963. The crew was small and Don Sr. did most of the sculpting before Verne came in and made improvements. Verne put together "The Don Post Private Collection" of life masks, all the stars who had played in "monster movies," including Boris Karloff, Basil Rathbone, Lon Chaney Jr., Peter Lorre, John Carradine, Vincent Price and Bela Lugosi. During the time he was at the studio, Verne designed and/or designated everything in the commercial area from 1963 to 1968. Although he gave credit for the majority of masks made during that time to Pat Newman, he also hired Ellis Burman, Sr. as head of the lab, then Tom and Ellis Burman, Jr. ("Sonny"). John Chambers began giving museum work to Verne, and eventually when Fox studios began *Planet of the Apes*, Verne went with him (along with several others). The former Don Post Studios crew worked in the Fox lab on all five of the *Planet of the Apes* films, the TV series *Lost in Space* and *Hello, Dolly!*. His proficiencies were in sculpture, mold-making, foaming and hand-finishing appliances, application of appliances on actors and all phases of straight and character make-up including hair work, bald caps and aging. It didn't take Verne long to figure out that movies and television were his new calling, and sold his share of Don Post Studios back to Don Post, Sr. After he left DPS, Verne made masks in his own home and created the famous "Zombie" and "Neanderthal," that he eventually turned over to Local 706 make-up artist Terry Smith. The zombie mask was recently re-created in a very limited edition, with certificates of authenticity.

After working at Fox, Langdon applied for membership in Local 706 and became a staff make-up artist at CBS Television City as a make-up artist. His talents gave us many laughs while transforming Tim Conway and Harvey Korman into numerous characters on *The Carol Burnett Show*. As staff make-up artist, he worked on *The Red Skelton Show*, *Smothers Brothers Comedy Hour*, *The Jonathan Winters Show*, *The Jim Nabors Hour* and *CBS Playhouse*.

(continued on page 31)

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NEWS

EXTENDED FAMILY NEWS

(continued from page 29)

During that same time period, Verne Langdon was also the creator/producer of the make-up show for the Universal Studios Tour known as "The Land of a Thousand Faces," to salute the art of cinema make-up and hair styling artistry. In a special stage presentation, two Tour visitors were selected from the audience to be made up as Frankenstein and the new bride of Frankenstein, representing a novel departure from the usual glamour make-up show. To introduce the show, a magical "Mirror of a Thousand Faces" visually traced some of the great cinema make-ups including The Phantom from *The Phantom of the Opera*, Frankenstein's monster, the hunchback of Notre Dame and delightful characters from *The Wizard of Oz*. While the Tour visitors were transformed by 706 make-up artists Keith Crary and Nick Pagliaro into monsters, *The Spirit* character (the voice of John Carradine) explained the basic techniques and elements used in the creation of some of Hollywood's more famous make-ups.

The script was written, the pre-recorded theater organ accompaniment was composed and performed by Langdon. No video was used in the show. As each type of make-up was described, each frame would light up, easily seen by all 1,700 Tour visitors from any seat in the theater. It became the most popular attraction on the Universal Studios Tour until its end in 1978.

Even while the Tour was still going on, Verne still worked as a make-up artist on *Diff'rent Strokes*, *Trapper John* and *Baryshnikov on Broadway*. In 1981, Verne requested honorable withdrawal with his usual humor... "Due primarily to my growing involvement in other areas of our industry (coupled with the fact I have inadvertently misplaced the key to my case), I am requesting at this time that you grant me an 'honorary withdrawal' (rather than risk being asked to leave further on down the road)... God knows you'll miss me (I never knew a make-up artist or hair stylist yet who was a good shot—including Britton), but you're all invited over every Sunday for brunch. Bring your own ham. Cloris Leachman not included... A friend indeed, Verne Langdon." In 1983, he came back into membership and applied his talents to films *Johnny Dangerously* and the miniseries *The Atlanta Child Murders*.

Once again following his dreams, Verne created Slammers Wrestling Gym, where the public could rent the ring or take wrestling lessons and plan an entire career at the University of

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Professional Wrestling. He was a master publicist and even convinced L.A. mayor Tom Bradley to declare September 21, 1991, as "Slammers Wrestling Gym Day."

From 1967, when he and collaborator Milt Larsen (The Magic Castle) produced *An Evening With Boris Karloff and His Friends* for Decca Records, to the present, he had written, produced or been featured artist for 15 LP albums ranging from theater organ to harpsichord, comedy to calliope, and more than 30 CDs. His spoken-word album *Jonathan Winters: A Very Special Time* garnered a Grammy nomination in 2009. His *Carnival of Souls* and other collections can be downloaded from iTunes.

Hundreds of make-up artists attended "Monsterpalooza," personally invited and encouraged to attend by Verne. He promoted the convention improved and drew more and more people each year. It was just so much fun. He even had his old friend Jonathan Winters at the last convention to the delight of so many fans and attendees. Cheri Minns made him up in a Dracula make-up and he hosted events and absolutely relished and enjoyed every minute.

Verne passed away quietly in his sleep on January 1, 2011. No autopsy is being performed and services are pending. We will notify the membership as soon as everything is finalized. He was married to Local 706 body make-up artist, now attorney, Dawn (Langdon) Karrasch for 20 years and they maintained a loving and strong relationship even after their divorce. Verne Langdon is survived by "his family" Brent, Dawn and Brianna Karrasch. Everyone is encouraged to email Dawn to communicate your thoughts, wishes, anecdotes and love about Verne: Dawnkarrasch@sbcglobal.net. The family truly wants to hear from everyone, and they encourage everyone to do Internet searches to learn more about this interesting, charismatic and talented man.

Marion ("Beau") Wilson (1931-2010)



Journeyman make-up artist Beau Wilson was born in Texarkana, Texas, and served in the U.S. Navy during the Korean Conflict. Related to both the Westmore family and make-up artist R.L. Hickman, Beau naturally gravitated to the family business at the House of Westmore and CBS Television in the late 1950s, eventually earning his membership into

Local 706 in 1961. Early in his career, Beau was the key make-up artist on *What Ever Happened to Baby Jane?* In her book *This 'N That*, Bette Davis said she had a lot of control over how her make-up should be done for the film. She imagined the older Jane as someone who would never wash her face, just put on another layer of make-up. When her daughter B.D.

first saw her in full "Jane" make-up, she said, "Oh, mother, this time you've gone too far." She also said that her make-up was based upon a character named Delilah Judith, who used to walk around the streets of Hollywood. In either case, Bette Davis' iconic look will never be forgotten in film history. Beau worked alongside Bill Tuttle on *The Unsinkable Molly Brown*, then spent time on numerous Westerns such as *The Great Sioux Massacre*, *The High Chaparral* (TV series), and *Bonanza* (TV series). He also worked on the TV series *Jake and the Fatman*, *Simon and Simon* and the beautiful series set in the late 1940s, *Homefront*. Wilson also was a firm supporter of his union and served on the Welfare Committee and the two terms on the Executive Board. A true Texan, Beau and his wife moved back to his home state but he regaled the cast and crew of *Dallas* with his never-ending stories and laughter when they would shoot there during the summer months. After his retirement in 1995, Beau moved to eastern Texas. He is survived by his wife Dorothy Wilson of Hemphill, his son Kevin Lecaon Wilson of New York, two daughters, Charisse Butler and her husband Lanny of Hemphill and Crystal Heinrich of Austin, his sister Virginia McLelland of Midland, Texas. He is also survived by four grandchildren, Kriston and Tara Butler, Luke and Quinn Heinrich. Services for Beau Wilson were in Hemphill, and he was buried in Dallas-Ft. Worth National Cemetery. Online condolences may be posted at www.starrfuneralhome.com.

Marlene Stoller (1957-2010)

Innovative, creative and multi-talented, journeyman make-up artist Marlene Stoller joined the Make-up Artists and Hair Stylists Guild in 1991 as an Associate member, earned her days to elevate to the Roster, and became a journeyman in 1999. With proficiency in all areas of make-up, she excelled creating and ventilating facial hairpieces and wigs. Marlene's artistry also had a flair for more unusual productions as evidenced by her work on Shari Lewis' *Lamb Chop's Play-Along* and *The Chimp Channel*, that parodied television series by using chimpanzees. As the show's department head, not only did she provide the make-up for the human actors, but Marlene also skillfully constructed wigs for each of the animals that made them instantly recognizable as the real characters they were mimicking, similar to *Saturday Night Live* parodies. She was nominated for her work on the CBS soap opera *The Bold and the Beautiful* in 2007 (along with Christine Lai-Johnson, Chris Escobosa, Marlene Mason and Charlene Jackman). Episodic series *American Dreams*, *Ghost Whisperer* and *Deadwood* and numerous commercials showed the diversity of her skills from beauty, to period work, to gritty, realistic make-up, prosthetics and contact lenses. She volunteered and covered events for *The Artisan* and was an Executive Board member. Her time on the picket line when the IATSE was organizing the commercial

production company Propaganda Films was greatly appreciated and recognized. She also had an uncanny ability to transform herself into various characters for various events and parties; her quirky imagination was limitless. Marlene was an intensely private person, so few knew of her courageous battle with lung cancer that finally claimed our sister as she slept on November 22, 2010. She is survived by her mother Carole, who lives in Canada, and her brother Bryan. Services are anticipated to be in Canada, but there may be an additional memorial here in the Los Angeles area. When details are provided, we will notify the membership.

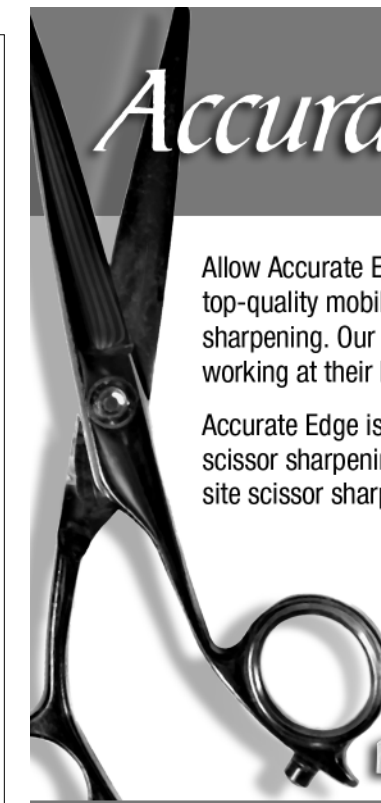
Penelope Staley (1943-2010)

Creative, talented, and always excited to learn new aspects to the make-up craft, journeyman make-up artist Penelope Staley began her career as an apprentice to Harry Blake at NBC. One of the first generation of female make-up artists, she joined Local 706 in 1977 and spent many years in the sitcom world of *Webster*, *Three's Company*, *One Day at a Time*, *The Facts of Life*, *Who's the Boss?*, *Mary Hartman*, *Mary Hartman* and *Family Matters*. She



was also the department head make-up on the popular variety programs *Star Search* and *Solid Gold*. Not only did she excel in three-camera series, but she also worked on episodic television series that demonstrated the range of her abilities. She worked for several years on the futuristic *Voyager* and *Deep Space Nine*, and was nominated for multiple Emmys for her work on *Leeza* and *Liz: The Elizabeth Taylor Story* (with Cheri Minns, Matthew Mungle and John Jackson). She was featured on the CBS lifestyle segment titled "Makeup of the Nineties," representing Shu Uemura Cosmetics. She also made guest appearances on radio and television talk shows and appeared on *E! Entertainment*, *Behind the Scenes*, (television segments showing the making of many of her episodic television series credits.) Penelope was kind, caring, generous to a fault and extremely positive. She was a yes! person and a true team player. She never gave up on life and lived it to the fullest. She was clearly ahead of her time exploring natural cosmetics and nutrition and kept herself in the best physical condition possible with life-long dance lessons. After a double hip replacement, she retired from film and television but rehabilitated herself back to strength and flexibility with her dancing. A new phase of her life transitioned; she made a DVD and traveled to Japan as part of a team for NuSkin, demonstrating the galvanic spa treatment. Sister Staley passed away on November 24, 2010. She is survived by her daughter Anastasia. Services will be held after the holidays. We will notify the membership when we receive the information.

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The Early Funny Girl



At 20th Century Fox, Alice Faye with make-up artist Ben Nye on the set of *Rose of Washington Square*. IATSE Local 706 was 2 years old when this photo was taken in 1939. Did you know your Local has many archival photos, research materials and museum-quality displays? (Courtesy of the Make-up Artists and Hair Stylists Guild Archives)

Available Now at Professional Dealers!



:: F/X Creme Stacks

Ben Nye's renown F/X shades are now available in three five-color **Stacks**. Select from **Bruise** (FXS-1), **Burn** (FXS-2), and **Age Stack** (FXS-3). Build your own stackable combos with F/X, **Lumière**, **Fireworks**, **Neutralizers** and **Lip Gloss**.



:: New Mojave Series

Select from 12 **Matte Foundations**, 8 **Compact Powders**, 6 **Translucent Face Powders** and new **5-Color Mojave Concealer Stack**. **Compact Powders** are available in a useful **8-Color Mojave Palette**.



:: Theatrical Eye Shadow & Rouge Palettes

Two new eight-color ensembles are practical and versatile for every working artist. **Theatrical Rouge Palette** (ESP-924, top) and **Theatrical Eye Shadow Palette** (ESP-914) include the best of neutral and rich colors for highlighting and contouring. Both are designed to complement most complexions. Refills are available in all **Eye Shadow**, **Powder Rouge** and **Lumière Grande Colours**.



:: Olive-Brown Foundation Palette

This palette includes 12 remarkable shades from the **Sahara**, **Maple** and new **Mojave Series Foundations**. **Matte Foundations** are Hi Def compatible in a light textured and micro-processed finish. Set with our new **Mojave Compact** or **Translucent Powders**. Refillable. (BFP-12)



:: Creme Concealer Stacks

Conceal flaws and discolorations with two pigment-rich, preassembled **Stacks**. New **Mojave Stack** for brown complexions (SCS-5, left) efficiently covers flaws with 5 useful shades including new **Brick** and **Golden Yellow**. **Neutralizer Stack** (NKS-5, right) instantly disguises flaws on fair to olive skin.



:: The Essential 12 Color Palette

Eye Shadows and Rouges

At your service, six each of our essential **Eye Shadows** and **Powder Rouges** in a refillable, magnetic palette. This ideal selection is all you'll pigmented and apply like silk. Refill tablets available in all pressed **Eye Shadow**, **Rouge** and **Lumière Grande Colour** shades. (ESP-952)

:: Shimmer Crayons High-Intensity Metallics!



Indescribably delicious! High-intensity **Silver** (CSC-1), **Gold** (CSC-2), **Night** (CSC-3) and **Opal** (CSC-4) **Shimmer Crayons** glide on like liquid metal, then "dry" to a smudge and water-proof finish. Safe for eyes, but you'll want to use them everywhere! **Silver Shimmer** available now. All other colors available this Winter.

Catalog 2011 Preview

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interview of Dana Nye and see all of our new products.