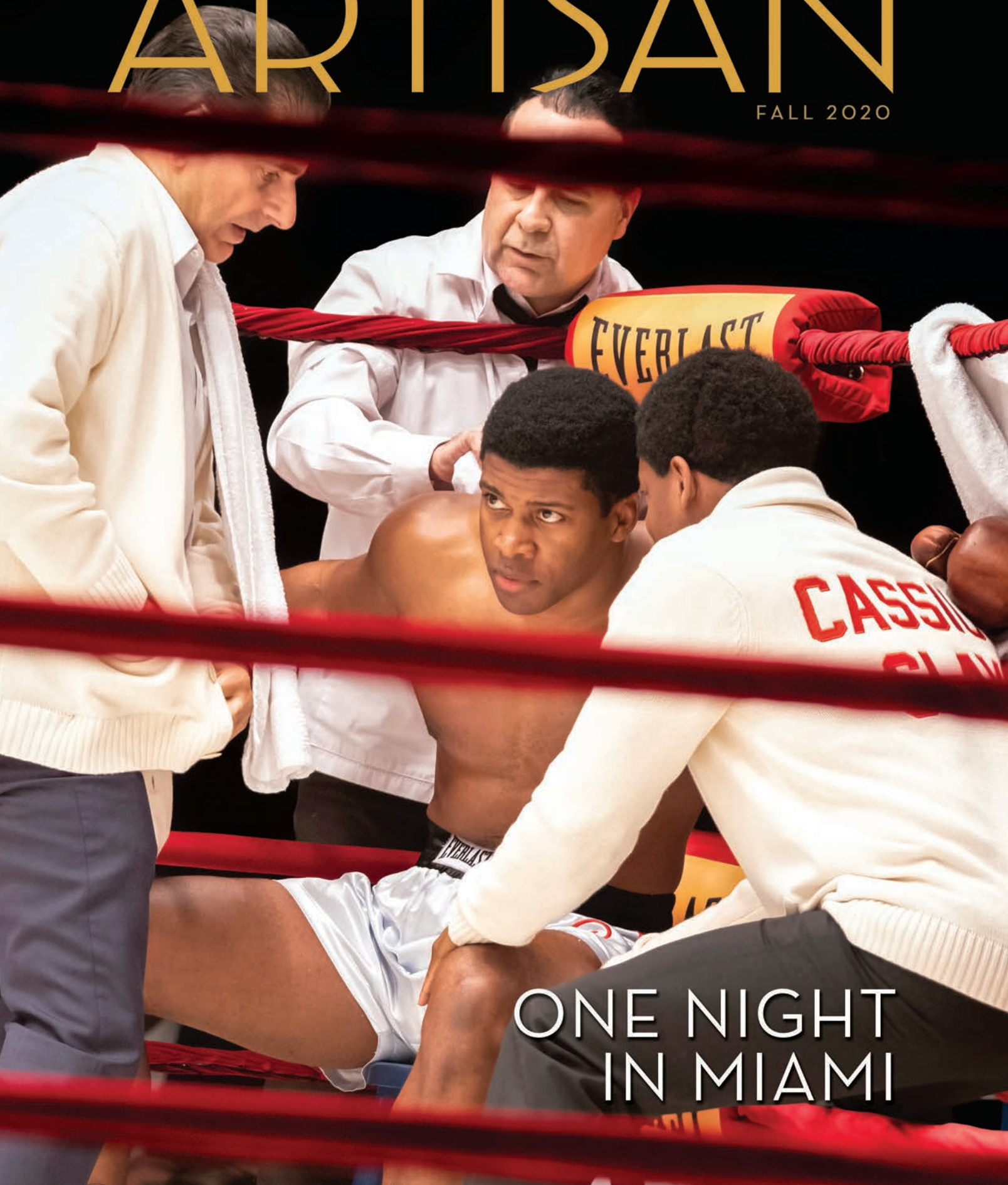


MAKE-UP ARTISTS & HAIR STYLISTS GUILD

THE ARTISAN

FALL 2020



ONE NIGHT
IN MIAMI

BEST PERIOD AND/OR CHARACTER
MAKE-UP AND HAIR STYLING
MINISERIES



“AN INSPIRING VISION.

SMALL AXE IS A GRANDLY SPECIFIC
PANORAMA OF THE VIBRANCE,
RAGE, EXHILARATION AND
HEROISM OF A COMMUNITY.” VARIETY



FROM ACADEMY AWARD® WINNER STEVE MCQUEEN

AMAZON ORIGINAL SERIES



SMALL AXE

A COLLECTION OF FIVE FILMS



FYC | prime video



18



22



28

VOLUME 16 NUMBER 4

THE ARTISAN

FALL 2020
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Cover: Michael Imperioli (far left) and Eli Goree (sitting) in *One Night in Miami*. (Photo by Patti Perret/Courtesy of Amazon Studios)



“Dripping water hollows out stone, not through force but through persistence.”—Ovid

All of us as artists and creative beings in the film and television industry

understand the concept of different techniques or varying applications to end up with the same desired result. Like when you are driving from one place to another but have to detour from your normal route and end up finding a new shortcut. That is what has been happening over these last several months as we are doing our jobs, there have been a few added twists, turns and even stops along the way.

There are many tips and tricks people are now putting out there to help navigate safety, but the most important one that I would like to pass on is, be your own COVID safety proponent. There are guidelines and rules, some mandated by the state or by production, some suggested or encouraged, and we all are doing our best to follow them. I say take it a step further, after all, this is your life and the lives of our loved ones and brothers and sisters. If you enter a situation you feel is unsafe, remove yourself from that situation. If you see someone not following the guidelines, don't just ignore it either, remove yourself from their space or perhaps kindly remind them of the rules. Most of the time, it's not that people are being disrespectful, it is usually sometimes we forget.

Forge your own safety path. Read and educate yourself on how to stay safe. Any who have cosmetology, barber or esthetician licenses know very well how sanitary you are and the rules of sanitation you follow are the difference between whether you pass or fail the licensing test. COVID compliance officers are a new position and some are still learning themselves, so if you are equipped with your own information and have educated yourself in safety, you can still follow protocols, it is just like taking a different route. There is no harm in adding extra protection if your research and belief is that it's needed.

Some simple tips to further explore. Some shows allow different types of masks. N95 masks are one type of mask recommended for make-up artists and hair stylists use and can be quite effective, however, did you know that if you don't wear or fit it properly, then it does you no good at all? You can Google how to fit an N95 mask which needs to be properly sized and fit to your face. If it is too large and does not fit snugly, air can escape and get in.

Did you know there are different types of filtration and different air filters and air scrubbers, some much more effective than others? HEPA filters, the most commonly used, can vary in the particulates they filter out. Charcoal filters which help with filtering aerosols can be a good complement to the HEPA. Dual filtration systems can work very well, but you need to also take into account the space, footage, and how much is actually filtered.

There are goggles that fit to your face and help keep aerosols and debris out of your eyes, some more effective than others additionally, some face shields that are easier to use because they have anti-glare coating.

These are all little bits of information that when added up, along with your own bits of information, can go a long way in helping you control your own safety while still following the proper guidelines.

Things are ever-changing, some of the advice or protocols have changed and continue to change as we learn more and that is the point of constantly staying informed.

As I said, we are all creative people. The more we practice our crafts, the better our artistry becomes.

The more we practice safety and learn how to do our jobs while having to continue wearing our PPE, the easier it will be and we may break through the uncertainty and the future will be an easier route to follow.

JULIE SOCASH
President

THE ARTISAN

Official Magazine of Hollywood
Make-Up Artists & Hair Stylists.

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

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The Artisan is published quarterly
by Make-Up Artists & Hair Stylists,
I.A.T.S.E. Local 706, 828 No. Hollywood
Way, Burbank, CA 91505

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VARIETY

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MOVIE MADE FOR TELEVISION

**"WILL SEND FANS OF
GOLDEN AGE CINEMA
SWOONING WITH
NOSTALGIA"**

THE HOLLYWOOD REPORTER

"'SYLVIE'S LOVE' DOES NOT WANT FOR EYE CANDY
...**THOMPSON'S HAIRSTYLES ALONE,**
FROM HER LESLIE CARON PIXIE CUT TO
HER HAIRBAND-EMBELLISHED
'60S CAREER-WOMAN BOB
ARE WORTH THE PRICE OF ENTRY"

VARIETY

AMAZON ORIGINAL MOVIE

SYLVIE'S LOVE

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Valued Sisters, Brothers and kin,

‘Safety’ has been at the forefront of our work this year.

Keeping our members safe on the job has always been a priority for the IATSE and Local 706. This year has meant expanding our efforts as work slowly returned to our film & television industry. Starting with my work on the Industry-Wide Labor Management Safety Committee just weeks into the pandemic, “The White Paper” was created—which opened the door for work to resume! Next, I formed our Local 706 COVID-19 Safety Task Force to create our own craft-specific recommendations. These guidelines have now been shared with/adopted by our fellow IATSE locals across the United States and Canada, doing exactly what we intended: protecting ourselves and our fellow artists. Next, I served on International President Loeb’s Special Subcommittee in our negotiations, alongside the Directors Guild of America, Screen Actors Guild, Teamsters & Basic Crafts with the AMPTP—an unprecedented four months of talks and discussions, culminating in the creation of the Back-to-Work Agreement. These negotiations solidified our common goal; Labor joins with our employers in this effort, creating a zero-tolerance policy regarding COVID compliance and safety for everyone in the workplace! **Poor judgment, lax standards and irresponsible behavior will not be tolerated;** we are all responsible to be vigilant and hold each other accountable for our common good. We must take these measures and apply them in our communities, our worksites and within our homes: **wear a mask, practice diligent hand washing, avoid touching our face, protect our eyes, keep surfaces clean.** Practice these steps, and we survive as a union, an industry, and as a nation.

Thanks to our efforts, work has returned to Los Angeles in the areas of film and television. The fourth quarter of 2020 looks to exceed our last pre-COVID quarter in 2019. Work has been plentiful for our trainees and journeyman members, refilling our banks of hours and our checking accounts. Work has also been exasperating, emotional and extremely demanding; the masks and face shields that protect us are also hot, cumbersome, cause glare and make it difficult to see. Eating and drinking on the job have been severely reduced, making long days even more challenging. Many producers have stepped up and have done an excellent job supporting their crews. Other productions have been as problematic as ever ... lime green cloth masks in evi-



**Our members
need their union ...
now, more than
ever before.**



dence. Polly and I have worked months on end without wavering, bringing our members’ concerns to the employers’ ears; more work-related issues have been addressed in the last six months than in my previous 13 years working here in our Local 706 office.

However, work has not returned to a major area of our entertainment industry: live productions. Theater, musical theater, ballet and opera, live concerts and theme park operations were halted mid-March and have remained shuttered. Disney Theatricals and The Broadway League have announced that no shows shall return before May 31, 2021. Patrice and I are doing everything within our power to secure work and safety protections for our members in these areas when work does return.

Our members need their union and have relied on us for educational, financial and

emotional support—now, more than ever before. We have managed to provide relief for our members in our quarterly dues, while still protecting our health plan benefits, retirement and pension plans whenever possible in the process. However, our Local runs on flat quarterly dues payments. I ask each of you to make your union dues a priority this month, and bring your accounts up to good standing. This will preserve our resources for those members who truly need it ... our Sisters and Brothers who have not been as fortunate.

Protecting ourselves; protecting each other.

It all starts with you.

You are the union.

Please enjoy your issue of *The Artisan*.

Sincerely and fraternally,

Randy Sayer

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PARTICULARLY
**THE PROSTHETICS
AND MAKE-UP,**
ARE **TRULY
PHENOMENAL**"

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We Are Back to Work... by Polly Lucke, Assistant to the Business Representative

Now that work has resumed, we have had many questions and comments from those following our **IATSE Local 706 COVID-19 Safety Task Force** recommendations. The most common one is: "Are you going to update these?" For the time being, we are leaving our recommended guidelines "as is." These guidelines have been widely distributed and shared with all the IATSE locals that represent make-up artists and hair stylists, and we don't want to confuse the issue with multiple versions in circulation. We encourage you to adapt the recommendations to meet the specific needs of your show.

Much of the document focuses on surfaces, particularly, cleaning and disinfection—and we stand by those recommendations and procedures. Our recommendations closely follow State Board of Cosmetology guidelines, and they are the standards we should have been following all along. Even before COVID-19

was an issue, we have been regularly confronted with instances of herpes, bacterial conjunctivitis (pink eye), lice, etc., and we should be following standard disinfection procedures to prevent transmission of all infectious diseases. There is mounting scientific evidence that it is difficult to transmit COVID-19 via surface contact, but we strongly feel that ensuring the workspace is clean and disinfected should always be a top priority.

Ultimately, these are guidelines; not hard rules or contract language. Each type of show has different needs, and what works for a big-budget feature will not work on a reality competition show. Standard hygiene protocols and PPE (face masks and shields or goggles) are going to be in place for the foreseeable future, so I encourage you to consider the needs of your particular show and team, and set the standards of your cleaning and disinfection protocols at the highest level.

Our Tribe

*In crisis, we do not return to our tribe...
We become one
And we preside.*

*And in crisis, we stand together
Work tirelessly...if not forever.*

*So that the phantom fog will lift
And we'll see that beauty is our gift.
The countless butterflies and hummingbirds
They have all listened and they have all heard.*

*There's clean air to breathe in,
Skies as clear as you can see.
The animal kingdom are claiming their land
Setting all of our creatures free.*

*I say we stick it out together
Far apart but closer than ever.
It's on the other side of the door
Phase one through three...then four!*

*When we come out and we're on top
For the whole world to see
Our diligence and hard work
In numbers, set us free.*

*We have suffered, we have cried
So many loved ones have died.
But we're making it through
To the "normal" that's new
And we'll be remembered as we survive!!!*

Written by Bryn E. Leetch
Brynbaby27@sbcglobal.net



The make-up crew from Nickelodeon's Danger Force being COVID safe and ready for Halloween.

CORRECTION

The name of Emmy nominee Gloria Elias - Foeillet (*The Voice*) was misspelled in our last issue. We apologize.

Hair Stylists and Make-Up Artists Crafting Co-Op by Maria Sandoval



In March of 2020, my show went down for hiatus and I was supposed to go to Morocco with another series. Then COVID-19 hit. As the weeks went by, it became clear that the virus wasn't being contained, and as the United States moved toward lockdown, all productions were postponed and then canceled. My husband, who was on a show in Boston, was given less than 24 hours to pack up and get on a plane back to Los Angeles.

None of us were prepared for what was to come. As the weeks turned into months, I cleaned out all of my closets, organized my garage, painted my dining room—basically completing a list of chores that had been languishing for years. Emotionally, I was a wreck, as the virus showed no signs of stopping and it was clear our industry wasn't going back to work anytime soon.

I missed having the creative outlet my job provided, so I turned to my crafting room and my hobbies to keep busy. The shortage of available PPE was big news, and many people with sewing machines were setting up mask-making shops in their homes. I jumped on the mask bandwagon, making masks to be donated to charity and to give to many my union Brothers and Sisters.

It soon became apparent that this lockdown was going to continue through the summer. As time passed and my savings dwindled, I realized that I couldn't keep giving away masks and decided to start asking for payment in order to at least cover my costs, while still donating what I could when I could. Through the use of social media, I sold quite a few masks, and passed the time sewing and watching Netflix, happy to have something creative to fill my days.

Since my family is social distancing, keeping "in touch" through social media has been important to me. As my Facebook and Instagram feeds became flooded with the many arts and craft projects of my many creative friends and colleagues, I thought back to the days I used to spend helping my father, who was an artist, set up and run his booth at art fairs. If it was OK for farmers' markets to continue running safely, why not create a similar setup for a craft fair?

I posted on one of the union member's Facebook pages to see if anyone knew of a venue. I remembered that make-up artist Amy Sparks was a member of a Burbank church that has a large parking lot, so I asked her if it was possible to get South Hills on board, and she contacted them immediately. Once we knew we had a venue, Amy and I started planning, and the "Socially Distant Co-Op Crafting Fair" was born!

Amy and I assembled a group of interested crafters, specifically, Local 706 members. Amy was told by the church that in order

for us to use their property, a portion of our proceeds needed to benefit a charity, so we decided to pay it forward by using booth fees as a donation to MPTE. Again, through the use of social media, we asked that all of our crafters advertise the fair as much as possible, and created the "Hair Stylists and Make-Up Artists Crafting Co-Op" Facebook group.

Amy also grew up helping her parents run booths at art markets, so we pooled together our knowledge and started to assemble lists of things that we would need in order to make this event a success. Amy contacted Aaron Rojker, owner and operator of Dead of Night Distillery, and he generously donated hand sanitizer to us to be used at each booth and at the entrance to the fair. We asked each crafter to provide their own pop-up tent and table, and stressed that everyone stay masked and limit the amount of shoppers in each booth at a time. We knew that this fair would be an opportunity for many of us to see people we haven't seen in months, so it was important that we enforce social distancing as much as possible yet give people a fun experience and a way to get out of the house for a rare (somewhat) social gathering.

The amazing lineup of crafters we were lucky to have for our maiden voyage included Bruce Samia (silk scarves); Sarah Ault (stained glass); Karen Stein (macramé); Ana Gabriela Quinones (candles); Joleen Rizzo (jewelry); Bianca Appice (CC cup holders); Carme Tenuta (lotions and candles); Ginger Damon (motorcycle fashions); Robin Slater (vinyl decal customized items); Stephanie Scott (estate sale vintage jewelry); Amy Sparks (candles); Sandra Rubin-Munk (jewelry); Maria Sandoval (masks and concert ticket belt buckles); James Mackinnon (T-shirts); and Karriann Sillay (candles).

Our volunteers were Kelcey Fry, Lorna Reid, John Berger, Dylan Berger, Jason Powell, Wendy Boscon Southard (who sold water and took donations for MPTE), and Debbie Hovey, who obtained a contactless hand sanitizer for the event donated by SirReel.

The July 17 event was a tremendous success! Through the booth fees and private donations, as well as selling water, we were able to donate a total of \$825 to MPTE. Plans are in the works for a December 12 fair as well, and hopefully as things open up and regulations relax, we will be able to have even more crafters at our future fairs!

For more information to be a vendor at future fairs, or to contact the artists to purchase their crafts, please visit our Facebook page at <https://www.facebook.com/craftyglamsquad>

The fair is located at South Hills Church, 222 S Victory Blvd., Burbank, CA 91502.



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-Elena Arroy, Loc 706 MUA [Behind the Slate]

Seen on Set: Evil, Euphoria, POSE, New Amsterdam S3, Home Alone, The Dark S3, Resident Evil, War of the Worlds, Dear Evan Hansen, A Million Little Things, Batwoman, NCIS New Orleans S7, Home Alone, Chicago Fire, Supergirl, Schitt's Creek, Republic of Sarah, Vikings, A Little Late with Lilly Singh, The Good Doctor, Katy Keene, See, The Act, The Order, Dampyr, Fosse/Verdon, Godfrey, The Politician, Wu Assassins, Hawaii Five-O, Conan O'Brien, RuPaul's Drag Race, Magicians, Flash, The Art of Racing in the Rain, Sneaky Pete, MacGyver, Guy's Grocery Games, Reno 911, My Lottery Dream Home, Ink, A Million Dollar Listing, Property Brothers, Stumptown, Siren, 13 Reasons Why, Pretty Little Liars the Perfectionist, Dead to Me, Riverdale, Married at First Sight, The Chilling Adventures of Sabrina...



MUA: Elena Arroy

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LOCAL 706 CONGRATULATES Our Primetime Emmy Winners

OUTSTANDING CONTEMPORARY MAKEUP (NON-PROSTHETIC)

Euphoria: "And Salt the Earth Behind You" • HBO
DONIELLA DAVY, Department Head Makeup Artist

KIRSTEN SAGE COLEMAN,

Assistant Department Head Makeup Artist

TARA LANG SHAH, Makeup Artist

OUTSTANDING PERIOD AND/OR CHARACTER HAIRSTYLING

Hollywood: "A Hollywood Ending" • Netflix

MICHELLE CEGLIA, Department Head Hairstylist

BARRY LEE MOE, Assistant Department Head Hairstylist

GEORGE GUZMAN, Hairstylist

MICHELE ARVIZO, Hairstylist

MARIA ELENA PANTOJA, Hairstylist

OUTSTANDING CONTEMPORARY HAIRSTYLING

black-ish: "Hair Day" • ABC

ARAXI LINDSEY, Department Head Hairstylist

ROBERT C. MATHEWS III, Additional Hairstylist

ENOCH WILLIAMS, Key Hairstylist

OUTSTANDING PERIOD AND/OR CHARACTER MAKEUP (NON-PROSTHETIC)

The Marvelous Mrs. Maisel: "It's Comedy or Cabbage" • Prime Video

MARGOT BOCCIA, Makeup Artist

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

Star Trek Picard: "Absolute Candor" • CBS All Access

JAMES ROBERT MACKINNON,

Special Makeup Effects Department Head

RICHARD REDLEFSEN, Special Makeup Effects Artist

ALEXEI DMITRIEW, Special Makeup Effects Artist

MICHAEL ORNELAZ, Makeup Effects Artist

OUTSTANDING CONTEMPORARY HAIRSTYLING FOR A VARIETY, NONFICTION OR REALITY PROGRAM

RuPaul's Drag Race: "I'm That Bitch" • VH1

CURTIS FOREMAN, Department Head Hairstylist

RYAN RANDALL, Hairstylist

OUTSTANDING CONTEMPORARY MAKEUP FOR A VARIETY, NONFICTION OR REALITY PROGRAM (NON-PROSTHETIC)

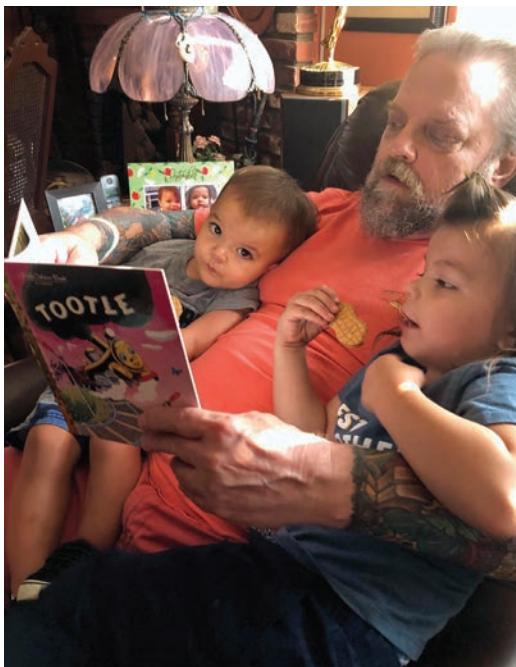
RuPaul's Drag Race: "I'm That Bitch" • VH1

NATASHA MARCELINA DE POYO,

Department Head Makeup Artist

DAVID PETRUSCHIN, Makeup Artist

JEN FREGOZO, Makeup Artist



Rick Stratton Retires

An associate since 1981 and initiated in January 1982, Rick retired on July 20. "I got my first 30 days with John Chambers and Del Armstrong on National Lampoon's Class Reunion."

CALENDAR OF EVENTS

2020

Nov. 26 & 27 Thanksgiving holiday,
offices closed

Dec. 6 Board of Trustees Meeting
10 AM via Zoom

Dec. 7 Executive Board Meeting
8 PM via Zoom

Dec. 24 Office closes at 2 PM

Dec. 25 Christmas holiday,
offices closed

Dec. 31 Office closes at 2 PM

2021

Jan. 1 New Year's holiday,
offices closed

**Dates subject to change*

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KIMBERLY COLE

CLEAN BEAUTY LINE
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LOCAL 706 MAKEUP ARTIST

SHOW NEWS

Theme Park, Theater & Broadcast Television News

BY PATRICE K. MADRIGAL
Theater Business Representative
I.A.T.S.E. Local 706

One of my favorite sayings is taped to my desk where I can see it all day long and read it over and over.

“Life isn’t about waiting for the storm to pass. It’s about learning how to dance in the rain.” —Vivian Greene

We are all doing whatever we can to dance in this COVID storm. Most of us have suffered some kind of loss, either personally or professionally. Some of you may know that my family and I suffered a huge loss with the passing of our mother the day before Mother’s Day, due to COVID. My Sister and Brother members, it is all of you who hold me up and keep me going. Every phone call and email, regardless of the contents, serve a greater purpose to keep us connected and on track toward our goals. We are all doing this in some way. Our Brother and Sister locals step alongside us in service to our members making us stronger together. We are ‘Union Strong.’

From coast to coast, I have witnessed how many members within our beloved live industry have gotten creative with their talents to create new work and establish some kind of income. In our Local, we have members who are stepping up their game to build their own businesses, from jewelry to art, and other beautiful things. We have a few members who have opened brick & mortar stores, online shops, and salons. And why not celebrate all aspects of our creativity?

In addition, our hair stylists and make-up artists are part of an industry that must practice, have the knowledge of, and be licensed in health and safety laws. Our members have been using their knowledge to help create safety protocols and lead the way in the film and television part of our industry that is now slowly returning to work. Since we work in the personal space of others, our members have had to change our safety standards to create and meet a COVID-compliant way of working. The truly inspirational part is the outpouring of love and assistance we have for one another.

Please take care of yourself. Wear a mask to keep you, your family, and others safe. Our lives and our jobs depend on us adapting and thriving through this storm and coming out on top as better artists and compassionate human beings.

In Solidarity,
Patrice K. Madrigal

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ONE NIGHT IN MIAMI

Eli Goree as Cassius Clay

BY **SCOTT WHEELER**

MAKE-UP DEPARTMENT HEAD

My journey on this film began with an email out of the blue inquiring if I might be interested. How could any make-up artist not be interested? After doing some conceptual designs, I met with our director Regina King, and all of our producers before I was actually hired. I think it was my “audition.” My first question was aimed at their collective philosophy on creating likenesses for this movie. Biopics run the full range. There are movies where an absolute accurate transformation was the goal. And there are movies where no apparent attempt other than matching hair styles is made toward creating likenesses. There is no objective right or wrong answer.



Kingsley Ben-Adir as
Malcolm X

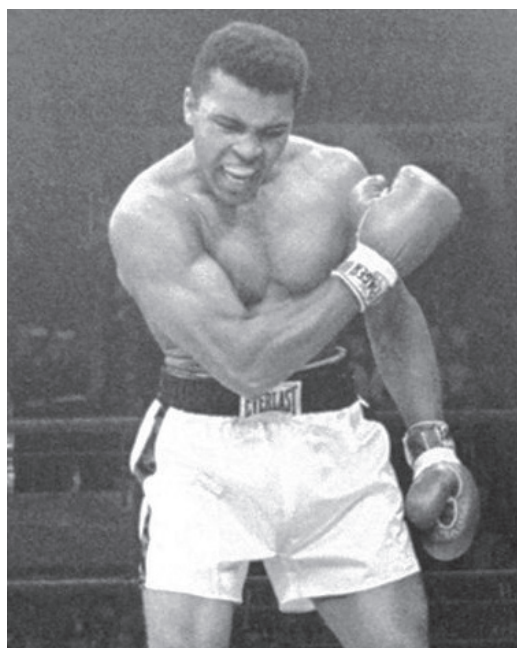


Leslie Odom Jr. as Sam Cooke. Photo: Patti Perret/Amazon Studios

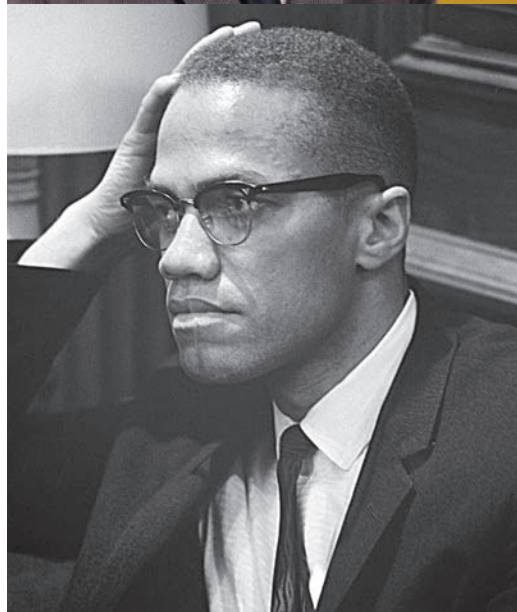
Great biopics have been made both ways and every other way in between. We were an indie film with an indie budget and we did not have the schedule needed to take the 100 percent transformation approach. There were only three weeks between my first meetings with any of the actors and our first day of shooting. The schedule would not allow for any lengthy make-ups. The four leads worked together in over 60 percent of the film. All four had to be camera-ready first up almost every day for the first half of the shoot. Hair and make-up could not take more than a combined hour and a half for all four actors each morning. The actors were always on their turnarounds.

The agreed upon approach was to push for accurate likenesses but to keep our methodologies within the given bounds of our schedule and budget and most importantly to create undetectable make-ups that would not inhibit the actors' performances.

I had to consider each individual actor's goals and concerns. This was very much a performance-centric movie. The actors' wishes had to be put first. Aldis Hodge, who played Jim Brown and Leslie Odom Jr., who played Sam Cooke were keen on total transformations while Eli Goree, who played Cassius Clay and Kingsley Ben-Adir, who played Malcolm X wanted minimally invasive make-ups. I had to be careful to honor these goals but make sure that these two different approaches looked right together on screen and hold up to multitude of close-ups. We also had to respect the fact that the make-ups had to be undetectable. Any make-up seen for what it was would prove to be a distract-



*From top:
Cassius Clay;
Sam Cooke;
Malcolm X*



tion that would have crippled such an intimate performance-driven movie. We knew we had achieved this goal three weeks into the actual shooting when the sound mixer told us he had heard some of the actors were in prosthetics. He had never noticed despite being nose-to-nose with them every day.

I could write a novel about the three weeks of prep, prosthetic builds and testing that took place between that first meeting and our first day of shooting.

Every actor had some variation of prosthetics built and tested in our two weeks of building and testing. I was alone in my shop for the entire build. Sleep was not on the menu. All of the prosthetics were conventional silicone gel-filled pieces made with Platsil 10 and Baldies encapsulator. All applications were done with Westore silicone glue, a choice that served us very well during our boxing scenes. And all of our coloring for these make-ups was done with alcohol-based make-ups by Skin Illustrator. After a whirlwind of make-up tests that ended at 3 a.m. the final choices were made and we were ready for day one.

The next magical stage of our journey began. That was six weeks of hard work, lots of goose bumps watching these beautiful scenes and amazing performances. We dove straight into three weeks of doing these four lead actors every morning and getting them out in an hour and a half or less each day. Sabrina Castro, my Co-department Head and savior, Lufeng Qu, our second savior, along with our wonderful hair team of Department Head Nakoya Yancey and her key Wayne Jolla Jr., orchestrated a morning dance that was as precise as it was insane. At one point in our routine, we would literally be triple teaming one make-up and then dance away to juggle the other simpler make-ups individually. These characters were truly a group effort in execution. On our craziest day, I had to do a bald cap using a rubber Valdez cap doubled up with an Alcone vinyl cap and hand-laid halo of hair to match stand-up comedian Myron Cohen. That was followed directly by a head full of hand-laid hair to fill a natural hair halo to match Copacabana owner Jules Podell. While I was busy doing those make-ups, Sabrina Castro had one of our leads in his prosthetic make-up and coordinated a large body of featured background make-ups. It was a monumental job and a labor of love for us all. We recreated classic boxing scenes with full prosthetics, recreated many stars such as Elizabeth Taylor, Richard Burton, Johnny Carson, Jackie Wilson and represented many styles of the '60s from the upper-class crowd of the Copacabana to the streets of Miami. What a ride it was.

I will admit it pushed me to my physical, mental and artistic limits. The movie itself meant so much to me. We were representing four real-life legends. Men who were leaders, role models and world changers. The self-imposed pressure to do them justice weighed heavily on my shoulders. It was only because of the complete support from our producer, Jessica Wu Calder, and director Regina King that



I got through the process at all. They believed in me in a moment when I did not believe in myself. This movie and the people who made it were a rare and special gift to me.

A post-script. I began this article a month before finishing it. I was very fortunate to land a job early in our return to work from the pandemic. Unfortunately, I came down with COVID-19 early in the shoot. And here I sit on day four of my quarantine in a strange cottage alone far from home. I sit not knowing what this insidious disease will do to me over the next few days, weeks or months. In re-reading and reworking this article, I am once again reminded of how truly precious every experi-

ence is in our lives and careers and how truly blessed we were to have this beautiful movie fall into our laps like mana from above. I am grateful to have been able to contribute to something bigger than pop entertainment. Something bigger than me. Something that will speak to people long after I am gone. Through all of the ups and downs, I know that have been given a blessed existence on this earth. Being able to do what I love all these years has been one of the biggest blessings. This is a special movie that tells an important story that is as relevant today as it was back in 1964. It is a movie that needs to be seen. •

Leslie Odom Jr.
Photo: Dale Robinette/
Amazon Studios



Aldis Hodge as Jim Brown.
Photo: Scott Wheeler





Below: Keanu Reeves in the tattooed suit with Kevin Yagher.



KEVIN YAGHER | MAKE-UP/MAKE-UP EFFECTS ARTIST

Over 12 years ago, actor/producer Alex Winter (plays Bill Preston) contacted me about doing the make-up and make-up effects work on the third installment of the *Bill & Ted* franchise. Having worked on the first two films, I was excited to do a third, but that anticipation ended when the film was suddenly shelved. Then, in 2018, producer Scott Kroopf let me know that the film was back up and running. I found out that Bill Corso would be hired as the make-up department head. I was pleased because Bill and I had worked together before and, not only is he an excellent make-up artist, he knows his way around prosthetics.

After my first meeting with the director Dean Parisot, I began Photoshop make-up designing. There were many make-ups assigned to me, including demons, a Paleolithic woman, a robot named Dennis, an overweight belly appliance for Keanu Reeves (plays Ted Logan), bald caps and wigs for Alex, musclebound body prosthetics complete with tattoos, shaved heads and facial hair for both actors, as well as



Yagher sculpts age make-up for Reeves



doing 95-year-old make-ups on them. However, by the time preproduction got rolling, my prep time had dwindled and I had to make a difficult decision. I wasn't willing to give up the make-ups on Keanu and Alex, so I decided to assign the construction of "Dennis the Robot" to creature artist Steve Wang. I was then free to concentrate on the Bill and Ted make-ups.

The old-age make-ups were my first concern because of the time they would take, and I wanted them absolutely perfect. For Alex, I went with a softer look to reflect the sweet attributes he brought to his character. I did his "Granny Preston" make-up for the second film, *Bogus Journey*, where he hilariously played his own grandmother, so I knew he'd be great in this old-age roll. For Keanu, I gave him longer hair

and a harder edge, like a burned out rock star. After working all day, I would take the appliance sculptures home at night to add as much detail to them as I could. At my studio, we ran the appliances using PlatSil Gel 10 silicone with different percentages of Smith's Deadener to vary the softness. They were encapsulated using acetone-based Baldeez cap material. Make-up artist Thom Floutz and I pre-painted the appliances with alcohol-based inks, like Skin Illustrator. Both lead actors were working daily, so I didn't want to exhaust them with long hours in the make-up chair. To save application time, hair stylists Ursula Hawks and Michelle Nyree prepunched the hair into four sets of appliances for each character. For extra bonding strength, I pre-coated the appliances with Telesis adhesive. On set application was



Above: Keanu Reeves, director Dean Parisot and Kevin Yagher view a muscle suit. Top right: Bill Corso makes up a hell demon.



divided into two teams. Keanu's make-up was done by me and Stephen Kelley. Alex's make-up was applied by Bill Corso and Dennis Liddiard.

For a scene where Bill and Ted needed to appear older and physically changed, I made a prosthetic potbelly for Keanu. I had developed a technique of combining an under layer of foam latex (to make the piece lightweight) with a thin outer skin layer of silicone for more translucency. I weighted areas inside the belly to add giggle. For the same scene, I sculpted a bald cap and made a comb-over wig for Alex. Bill Corso and Stephen Kelley handled the on-set application.

Two of the more difficult make-ups to shoot were for a prison scene where Bill and Ted had to appear as "steroid-enhanced" body building prisoners complete with tattoos, shaved heads and facial hair. We built the muscle suits at my studio, using the same foam latex/silicone technique and I designed and applied tattoos (manufactured by Tinsley transfers) to the silicone body suits in advance. Bill, Stephen, Dennis and I handled the on-set application in New Orleans with heat pushing 100° and extreme humidity. We struggled to keep the bald caps from melting off, all the while making sure our actors were as comfortable as possible. It was one of the most challenging days on set in my 35-year career, but we survived to apply another day.

BILL CORSO | DEPARTMENT HEAD MAKE-UP

In 1992, I had the pleasure of working with Alex Winter on a make-up-heavy film called *Freaked*. It was during the course of this film that we discussed the possibility of a third *Bill & Ted*. I told him that if it was ever to happen, I had to work on it because I loved the first two films so much. Twenty-seven years of fan support finally got us a green light and here we are.

In addition to all of the iconic and historical looks the script required, the most exciting aspect of the story was that Bill and Ted would travel through time and meet various versions of themselves. A few of these looks would require extensive prosthetics. Kevin Yagher had created such



memorable make-ups and prosthetics for *Bill & Ted's Bogus Journey*. I was excited when the producers brought him back to handle the heavy prosthetic work on this film. On the days when Kevin's prosthetic make-ups shot, he and I split up the application work. I would take the lead on Alex's application and Kevin would concentrate on Keanu. We also had help on those days. I had brought on my frequent collaborator Dennis Liddiard (key make-up) who would assist me while Kevin got the help of Stephen Kelley, Keanu's personal. Kevin also had the wisdom to bring on our friend Steve Wang to create the killer robot, which would be a delicate, prosthetic/hybrid suit.

Luckily for me, Stephen and Dennis are very strong department heads themselves. On the days when he wasn't too busy with Keanu, Steve was generous enough to help us with some principal historical characters. Dennis, having done seven films in New Orleans, was crucial as he could run set so I could spend time designing the other characters' looks. I also had Courtney Lether as my New Orleans 3rd. LA-based Bianca Appice handled Bill Sadler as Death and NOLA-based Bailey Domke handled Dennis the killer robot. Both involved complicated applications.

As is often said, the key to a successful character's look lies in the hair being done right. On this film, with so many characters over so many time periods, I knew that our make-ups would only work if they had a strong hair element. This is where Jeri Baker, who handled Keanu and Alex, and Hair Department Head Donna Spahn Jones came in.

Across the vast reach of the film, B&T had six looks a piece. First, was their primary look. It involved a corrective make-up so that each actor would look a little younger than their current ages. The next look was a couple of years later where they appeared a little worse off than normal and included some facial hair. The third was a few years older than that. In those scenes, they first appear as hipper versions of themselves, but later devolve into ragged versions, incorporating bald caps and fat bellies (courtesy of Kevin Yagher). Then, there was the now famous, muscle-suited prison B&Ts and finally the 95-year-old versions (both designed and created by Kevin).

The script not only called for famous musicians throughout history, who would be playing principal roles, but it also required us to recreate some of the most iconic events in world history such as: George Washington crossing the Delaware, Babe Ruth hitting his legendary home run and even The Last Supper itself. Luckily, we were able to weigh in on casting choices to get us in the ballpark as budget and time forbid any heavy prosthetic alterations. As each performer was cast, Donna and I would coordinate with our costume designer, Jennifer Starzyk, and do multiple tests to find the right look to present to our director, Dean Parisot.

All aspects of our craft were utilized: creative paint jobs, lace beards and overlaid hair. In the case of Gandhi, a bald cap with flocked hair was done, while prosthetic horns and ears complemented the full-body paint jobs of the demons that



Thom Floutz
prépaints
Bill's forehead
appliance



Steve Wang and the robot



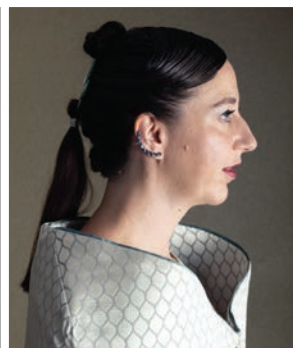
Stephen Kelley applies
beard for prison scene



Stephen Kelley, Bill Corso and
Kevin Yagher with Alex Winter



Donna Spahn Jones
with "Jesus"



appear in hell (played by our writers, Ed Soloman and Chris Matheson).

It's a rare thing when a wish list movie checks all the boxes, this one did.

DONNA SPAHN JONES | DEPARTMENT HEAD HAIR

Hair styles define a period. So, the time-travel element in this film, including 16 periods ranging from 10,000 B.C. to the year 2720, put a lot of attention on the hair department. In our initial meeting with director Dean Parisot, the producers and Make-up Department Head Bill Corso, we reviewed the looks I created for our two female leads, Samara Weaving and Brigitte Lundy-Paine, and also discussed the 60 historic characters we had to create over a tight schedule.

Wigs were not only a key element in the speed of getting our cast camera ready, they were also weather-friendly. Summertime in New Orleans is always a challenge in maintaining hair styles because of high humidity, heat and rain. Actors perspire and hair becomes damp near the scalp. Our wigs and hair pieces were mostly synthetic so they didn't frizz up in these conditions.

A good portion of the work was recreating influential musi-

cians throughout time. Mozart's scenes required over 15 wigs for both men and women. For the Viennese women, we sometimes stacked wigs to create elaborate pillowy hair styles. For musician Ling Lun, a Qin Dynasty character from 230 B.C., I referenced an image depicting hair worn in an elongated, upward shape. Using a huge, braided bun of synthetic hair, I added gray to match the actress's hair and sewed it up vertically, building in clips for easy attaching. The ends of her hair were braided and wrapped around the base to blend the two. Jimi Hendrix used pink foam rollers, typical in the '60s, to straighten his hair. The actor portraying him already had a natural Afro style. Instead of rollers, I used a flat iron to smooth the texture and match Hendrix's world-famous Afro.

Besides historical figures like Queen Elizabeth I, Indira Gandhi and Babe Ruth, we recreated imagined moments captured in well-known paintings like da Vinci's *Last Supper* and George Washington crossing the Delaware. We shot both scenes on the second half of the same day. With little time to meet actors in advance, wigs are sometimes a little tight, so we used Reel Hair Palette to airbrush color into their hairlines and blended that into the wigs. For characters that had significant camera time, like Mozart and Washington, we used real hair, from John Blake Wigs, so it could be permed to achieve a specific look.

Creating off-the-wall looks and fantasy hair creations is a passion of mine. I had the most creative freedom with the characters from the future, led by Holland Taylor playing The Great Leader. For inspiration, I relied on our brilliant costume designer, Jennifer Starzyk. I worked hand-in-hand with her to create complimentary hair designs.

For Kelly's separated ponytail look, I slicked back Kristen Schaal's hair, fastened it into a neat loop with a hair ornament at the back of her head, then added a little switch that appeared to hover just underneath. First Noble (played by Shoshana Bean) had a spray-painted bouffant updo. Bantu-knot style extensions were added to Sharon K. London's short Afro to create Second Noble's hair style.

With only a week to prep, I constantly shopped, tested looks and created hairpieces that continued well into filming. Beyond the historic figures, background actors' hair also had to reflect each time period. My local support team, Budd Bird, Anne James and Ulla Gaudin, were essential! With so many wigs, we stored them everywhere, even filling a teamster trailer. To save cost, we hand-made things like ponytail switches. There were about 60 wigs for featured characters, day players or background that were always set and ready for any schedule changes.

I am grateful to have had the opportunity to run the marathon on a film so deeply appreciated by its fans. All the positive reinforcement from the director and producers made you feel like you were on the right track and inspired us to work harder. Thinking back to that first call from Bill, a consummate artist and lovely spirit, I remember him saying, "You're going to need a lot of cheap wigs and it's going to be fun." He was right on both accounts! •

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Marvin Westmore

THE ARTIST



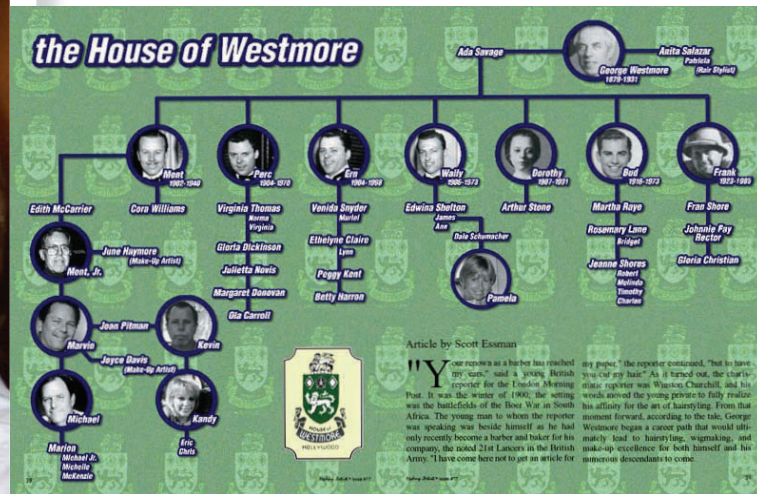
BY ADAM BRANDY & JOHN RIZZO

The Westmores of Hollywood were a make-up dynasty in the 1930s and '40s. The patriarch, George Westmore, established the first movie make-up department in 1917. His six sons, Monte, Perc, Ern, Wally, Bud and Frank were all make-up artists, and at one time, most of them were the Make-up Department Heads of every major studio in Hollywood.

The oldest son, Monte Westmore, was Rudolph Valentino's personal make-up artist, as well as the make-up artist in charge of these iconic films—*King of Kings* (1927), *Mutiny on the Bounty* (1935), *Intermezzo* (1939), *Gone with the Wind* (1939), and *Rebecca* (1940) before his untimely death in 1940 at 37 years old.

Marvin Westmore was Monte's second son and like his father and uncles, became a career make-up artist. Marvin





got his start working in live television at CBS in the 1950s on *The Red Skelton Show*, *The Danny Kaye Show* and *Playhouse 90*—serious dramas performed live as if you were actually in the theater—which according to him was great training. Those shows, plus the soap operas, taught Marvin how to get the essence of a look without dawdling or extra brush strokes. In other words, total time management.

In his 50-plus years as a make-up artist, Marvin Westmore racked up a very impressive résumé working on such films and TV shows as *My Fair Lady* (1964) with Rex Harrison, *The Singing Nun* (1966) with Debbie Reynolds, *Doctor Dolittle* with Rex Harrison, (1967), *Sweet Charity* (1969) with Shirley MacLaine, *The Autobiography of Miss Jane Pittman* (1974) with Cicely Tyson, *The Buddy Holly Story* (1978) with Gary Busey, *Elvis* (1979) with Kurt Russell (considered by some to be the best Elvis biography), *Breaking Away* (1979), *The Idolmaker* (1980), *Blade Runner* (1982), for which he was nominated for a BAFTA, *The Best Little Whorehouse in Texas* (1982), *Sadat* (1983) with Lou Gossett Jr., *V: The Final Battle*, *V: The Series* (1984-1985), *MacGyver* (1991-1992), and *Escape from L.A.* (1996)—a very partial list.

Not bad, if that's all Marvin did with his career, but he was never content on staying idle because living life and giving of himself is the essence of Marvin Westmore.

Very early on in his career, Marvin became aware that there were men and women who were born with skin conditions or facial deformities, or suffered facial injuries from all kinds of accidents, and how difficult it was for these people to go out in public and face the world. A very cruel world, where they were stared at, made fun of, or just plain ridiculed. So, Marvin started working with plastic surgeons and teaching classes to these men and women,



From top: Marvin Westmore with wife Joyce; Westmore with Local 706 President Julie Socash; the four Westmore brothers: Perc, Monte, Wally & Ern.



The Westmore clan (from left): Eric, Kandace, Marvin, Kris, Kevin and Matthew, at Marvin's 65th birthday party

instructing them on how to apply make-up so they could feel confident when going out in the world.

And if that wasn't enough, Marvin also served Local 706 over the years in many official capacities; as President (1970-1973, 2000-2003), Vice President (1992), Executive Board member (1974-1975, 2007-2010), plus The Deb Star Ball Committee in the 1950s and 1960s, Craft President and was one of the first Board of Directors of the Hollywood Make-Up Artists & Hair Stylists Guild Awards.

And last, but certainly not least, you are reading this today in *The Artisan* because Marvin Westmore got Adam Brandy and John Rizzo excited about creating a magazine for all the members of Local 706.

The Artisan was first published as a small in-house publication for members only, by Marvin Westmore in the 1970s. It had a short life, but Marvin never lost sight of the dream that Local 706 would have its own first-class publication that would go out to the world.

You are holding this in your hands because Marvin Westmore never gave up on that dream. Thanks, coach.

MY TEACHER, MENTOR AND FRIEND

BY ADAM BRANDY

I have had a few mentors in make-up artistry. My fast friends, Allan A. Apone and Johnny Rizzo, took a special interest in moving my career forward. The one and only Jack Wilson, drill sergeant-ed me on the fine art of laying hair, and I learned through osmosis just by being at the station next to Michael Westmore. To these men, I will be eternally grateful.

Then there is Marvin G. Westmore. He was the very first teacher and sage mentor in my longshot endeavor to become a professional entertainment industry make-up artist. He took on the ginormous task of converting my raw abilities into sustainable artistic prowess. Not an easy job I assure you. A duty he discharged with a fatherly nurturing that was beyond the pale.

He threw the kitchen sink at the project, or better stated ... the entire clan. His daughter Kandy was brought in to get me past the fact that I had never done a woman's make-up before. I actually had seen blusher, but had no clue as how to apply it. Marvin would stand over my shoulder, pushing me on as I recreated the corrective beauty make-up that Kandy did on half of my model's face. It took a while, but through this ingenious teaching method, I got the hang of it.

Next, Marvin sent his wife Joyce at me. She was pretty darn tough, but I still could feel the love and investment she had for me. And,

after all, this was an advanced beauty course I had signed up for, so I quickly came to embrace the tough-love approach she rightfully took with me. I can report that she worked a miracle as I came to hold my own to my great pleasure, and I think her satisfied amazement.

Then it was Marvin's son Kevin's turn to hold my hand. He was in my corner through beard laying, casualty and character make-up application courses. He made that part of the adventure more fun than I can convey in simple words. I took it as a great challenge to match his artistic flare and mastery. I think he'd proudly tell you I did all right.

But again ... there is Marvin G. Westmore.

He taught me some of the House of Westmore's greatest techniques, the Westmore Eye and the timeless Classic Eyebrow to name just two. He truly taught me how to be a "No-limit" make-up artist. However, I think the most valuable thing he bestowed upon me, in a treasure trove of gifts, was the following credo. "The successful Hollywood make-up artist recognizes that there is beauty in all women." A credo I live by every time I step onto a film or television set.

For that and more, I am forever beholden and blessed by the time and effort he so lovingly invested in me. He is truly the best "coach" this old jock ever had.

Marvin G. Westmore? I love him. So easy a thing to write.

MY FIRST MENTOR

BY JOHN RIZZO

Marvin Westmore was my first mentor in make-up.

I had just passed my journeyman's test in 1984 and was starting to day check when I got a call to work on *V: The Series* at the Warner Bros. backlot. I was very excited. Marvin Westmore was the Department Head and he had worked on some of my favorite movies, *Blade Runner* being the one that stuck in my mind at the time.

So, I showed up for work the next day bright and early—4:50 a.m. for a 5:12 a.m. I wanted to impress Marvin. I got there before him and was setting up at the empty station, hoping I was doing the right thing when Marvin showed up. The first words out of his mouth were, "Good morning, cuz, you must be John." Wow, he knew my name and called me cuz, a term of endearment where I grew up. I replied, probably a little too eagerly, "Yes, that's me. Is it okay if I set up here?" Marvin just smiled and said, "Sure, unless you want to work outside." Now, he was kidding around with me. Made me feel right at home. Then, he said, "Let's go grab some breakfast before the cast gets here."

Walking over to Craft Service, Marvin informed me that the other make-up artist had just left the show the night before and that I was going to be the new second. I looked at him dumbfounded and said, "Huh... I thought I was just day checking, Marvin. I mean, it sounds great, but I just passed my test a couple of months ago and I've been trying to day check and introduce myself to other make-up artists in the Local and work on some features."

Marvin just looked at me, smiled, put his arm around me and said, "I understand, cuz, but believe me, I've been doing this for a couple of years and have been going back-and-forth between TV and features my whole career, and you'll be doing the same thing. Trust me."

My mind was racing real fast. I mean, I had already met his



From left: Kaori Turner & Westmore; Terri Polo & Westmore at the TV101 Christmas Party



From right: Westmore, John Rizzo and Lisa Pharren at a craft meeting with a beauty vendor.



Uncle Frank, who had come to one of the practice sessions that the Local had set up for the make-up artists that were taking the test. I had bought and read Frank Westmore's book, *The Westmores of Hollywood*, years ago, and now I was going to work with Marvin Westmore. I'd be a fool to turn that down. It took me all of two seconds to say okay.

And just as I was thinking about all the cool things that I was going to learn working with Marvin, he said, "Oh, and by the way, I teach a medical make-up course every year for six weeks and I'll be leaving the show next Friday, but I'll be back after that. During that time, you'll take over and do my people." You could have knocked me over with a feather. "Whaaaaaaa" was my very intelligent reply. Marvin put his arm around me again, and said, "Don't worry, we have a great cast and I've done a good job of training them. They're going to love you." I stammered, "Love me, they don't even know me. You don't know me. You don't even know if I'm a good make-up artist."

Marvin just looked at me and said, "You passed your test. The hard part is over. You're going to be just fine."

And that's how I met Marvin Westmore. During the next week and a half, I learned a lot about make-up and life on the set from him, plus a very special technique he called the Magic Pass. It's the Obi-Wan Kenobi of make-up. Ask around if you don't know what that is. And he was right about the cast. He left on a Friday. On Monday, every single cast member sat in my chair as if I had been doing their make-up for years. No kidding! To this day, I really don't know how Marvin did it, but it was absolutely amazing.

My relationship with Marvin just got better and better and better over the years. I continued to work with him on other shows. He instilled in me a very healthy respect for education.

He was Craft President and I became his Craft Secretary. We had great craft meetings. Marvin invited the Hair Stylist Craft President and Craft Secretary when he thought that the information was worth sharing so it could be passed on to their artists. He started the practice of inviting vendors to do demonstrations of their products and give sample bags to the attendees. I eventually became Craft President when he felt it was my time and continued in his footsteps.

Marvin also loved the fact that I had started in TV and spent the first half of the 1980s working at NBC and CBS. It was great training ground. You learned how to work fast and efficiently, and Marvin helped me to take my make-up skills to the next level.

I started going to his classes, which were more art classes than make-up, per say. My eyes were opened to a whole new way of looking at things. I learned about color and how to match just about any make-up without knowing what products another make-up artist used. That was a big plus. One of his classes, "Eyebrows Only," was eight hours of fun, joy and fearlessness. Yes, Marvin taught me to be fearless and not to be afraid of failure. In order to avoid mistakes, you have to have experience. In order to have experience, you must make mistakes. Yes, Obi-Wan.

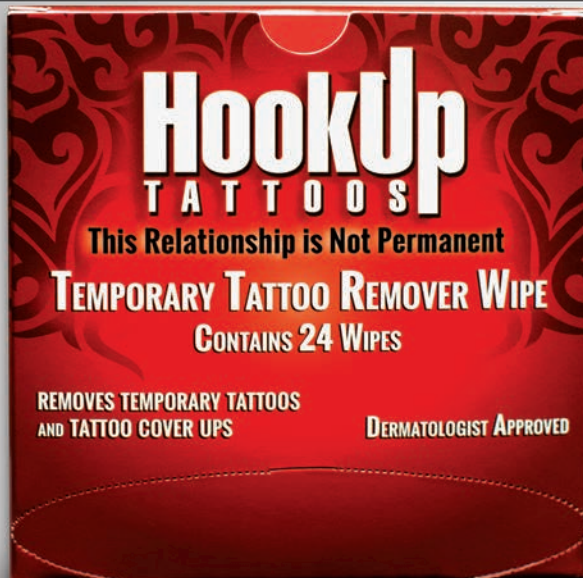
Marvin was not only my first mentor in make-up. He was my first mentor in life. Marvin taught me to never hold back and always give your best. And, again, I followed in his footsteps giving service to Local 706 as a Craft President, an Executive Board member, Vice President and the First Assistant to the Business Representative. Marvin was always there to give advice and support when I needed it, and is still there to this day. I am, and will always be, forever grateful. •

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Welcome, Finneas!

MUAHS Guild trainee Abby Lyle Clawson and her husband Brian welcomed baby Finneas James Clawson on July 13, who was 21 inches long and weighed 8 lb



Fitzy!

Make-up artist Sara Vaughn and husband Clint Ostrander welcomed baby boy Fitzy John Ostrander August 28 at 2:55 a.m. His sister Charlie is obsessed with her new brother, and our hearts so full of love for our complete family.



Welcome, Paulina!

Trainee hair stylist Patricia Pineda and husband Dave Lansingh announce the birth of their daughter, Paulina Otillia Lansingh, who was born October 4. She weighed 6 lb 1 oz and was 19½ inches long. She's the sweetest little nugget!



Welcome, Holden!

Trainee hair stylist Samantha Rosenberg announces the birth of Holden Wyatt York, who was born September 8. His height was 19 inches; his weight was 6 lb 10 oz



In Memoriam

Lisa Cubero (1952-2020) Journeyman Hair Stylist



Lisa Cubero joined Local 706 in 1996. She is remembered by co-workers as a "tiny little spitfire with a huge heart and an infectious laugh" and for her incredible ability to work with hair and get the job done. She was very much a "people person"

and those that had the pleasure of knowing and working with her, remember her most for her kindness and generosity of spirit.

Sister Cubero worked primarily in episodic television in her career. Her credits include *The Pretender*, *Felicity*, *Miss Match*, and *Mad Men*. She retired in 2010 and passed after a long battle with cancer. She is survived by her daughter Michelle Pond and her brother Randy Cubero.

William Lyons MacKenzie (1927-2020) Journeyman Make-up Artist



Will MacKenzie joined Local 706 in 1969. His early career was spent working in live TV. He worked on iconic 1970s television series like *Fantasy Island*, *Mork & Mindy*, *The White Shadow* and *Dallas*. He worked for five seasons as personal make-up artist to Connie Selleca on the series *Hotel* before joining the team on *NYPD Blue*.

He is remembered by co-workers as a 'total gentleman,' a master make-up artist, and for his dry wit and ability to see the humorous side of life in spite of the long hours working in episodic television.

Brother MacKenzie volunteered his time to Local 706.

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Darrell Redleaf-Fielder,
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Donald Mowat,
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In Memoriam

He served on the Board of Trustees from 1975-79, was an Executive Board member from 1981-91 and 1998-00, and was Vice President from 1993-94. He strongly promoted union strength and unity, serving as chairman of the Unionize Now Positive Action Committee in the early 1990s.

Brother MacKenzie retired in 2002 and is survived by his wife of 35 years, Sonya MacKenzie.

Barbara Wilder Pearlman (1968-2020)

Journeyman Make-up Artist



On Saturday, June 27, Barbara Wilder Pearlman, loving wife and mother of two, passed away at the age of 51. Barbara was born Mary Barbara Ratajc in 1968 in Cleveland, Ohio, to Bozidar and Angela (Kos) Ratajc. Throughout her life, Barbara brought love, friendship and

joy to countless friends and family. She was a whirlwind of energy and creativity, and was passionate about everything and everyone she cared about. She was a talented chef, artist, gardener, friend, and an overall inspiration to many. Barbara loved cooking, experimenting with flavors, techniques and world cuisines. Her zest for new foods eventually turned into a career. Nothing made her happier than feeding friends and family, and spending time with those she loved. Barbara was also a talented artist in multiple media, as well as an avid gardener. There was never a time when she didn't have at least a few different projects of some kind going.

Barbara was preceded in death by both of her parents, Bozidar (Bill) and Angela. She is survived by her husband David (who met her 25 years earlier, on July 22, 1996, and then married her exactly a year later); her children Jacob and Livia, her siblings Michael and Margie and their families, her uncle and aunt Tony and Mary Kos, her cousins Monica, Sonia and Tony, and many friends. Barbara grew up in a specialty food shop her parents owned in Ohio; her father was an Austrian-trained butcher who crafted salami, ham, sausage and cheese. While most kids were sneaking candy, she was tiptoeing up to the attic where her dad kept a giant hindquarter of prosciutto and sliced little pieces off for herself.

Barbara studied make-up while finishing high school, and in addition to becoming a cosmetologist, she studied special effects make-up in Toronto, with the goal of working in film and television. Soon afterward, she packed up all her possessions and drove across the country to Los Angeles. Through her talent and newfound connections, she became successful in the industry, working on projects, including TV shows and miniseries. Her TV credits included *Babylon 5*, *Dinner and a Movie*, and *The Shining*. Her film work included *Swordfish*, *Phone Booth*, *Spider-Man* and *Boogie Nights*. After many years in the business, Barbara made the decision to leave the industry to start a family and raise her two children. All the while she found herself experimenting with unique ingredients and diverse flavor profile, leading her to her next career passion, cooking. Barbara was always an outstanding home cook, and craved a new career.

To fulfill that dream, she studied at Le Cordon Bleu Culinary School in Hollywood and graduated with honors. She spent some time in the restaurant world, but her love of world cuisine would take her in a different direction. She spent years at Whole Foods, where she built a strength in culinary development. She formulated many recipes across all venues, wrote seasonal guides for team members, and trained staff. A passion for creating new formulas drove her to seek other opportunities that would allow her to focus on development. Barbara worked for a string of companies, each time learning more about food science and the production process. She developed items that were distributed to grocery stores and became part of their ongoing offerings. She had many more projects on the horizon. Barbara had a bright, larger-than-life personality. She was a passionate person with strong opinions and a caring heart who loved friends and family both old and new. She leaves a hole in the lives and hearts of those who were lucky enough to have her in their lives, even for a shorter time than anyone expected. An online virtual memorial service is planned for friends and family in the near future. Those interested in attending, as well as those who wish to share stories, pictures, and good food and drink in Barbara's honor, should email memorial@eclectic-cuisine.com. Apologies for the delay in the posting of this obituary. It was impossible to cover all that Barbara was and is in words, especially through tears. In lieu of flowers, please consider planting a tree, a plant or flower in her honor, as well as enjoying your favorite food and a cocktail. Barbara would love that.

To plant memorial trees in her memory, please visit our Sympathy Store.

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Fond of Fonda



Local 706 member and Emmy Award-winning make-up artist David DeLeon adds his magic to Jane Fonda's make-up on Oscar night 2020. David enthuses, "It's heaven working with this goddess."

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