

MAKE-UP ARTISTS & HAIR STYLISTS GUILD

THE ARTISAN

THE HUNGER GAMES
QUADRILOGY

WINTER 2016



Make-up Designory School of Make-up Artistry

From Beauty to Special Make-up FX, we have been training make-up artists at our LA and NY campuses for close to 20 years. Today as the demand for make-up education has grown so has the availability of Make-up Designory (MUD) classes. Now you can choose to seek training at one of MUD's main campuses in LA or NY where our full programs are offered, at one of our international MUD Studios or part of your beauty studies at a partnering beauty school.

* Please note that programs and classes offered vary by location.

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Make-up Designory New York

📍 65 Broadway, 15th floor
New York, NY 10006
☎ 917-962-8760

MUD Studio courses

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 ✉ sales@mud.edu
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 🔍 www.mud.edu

Winter 2016

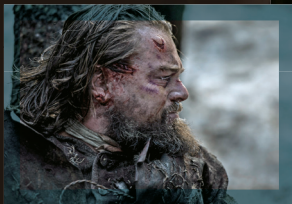
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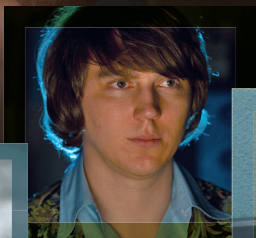
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Cover: *Tigris* from *The Hunger Games*.
(Photo: Courtesy of Alchemy Studios)

Much has been said about the lack of respect for make-up artists and hair stylists, not only within our industry but among our own members. Unless we clean our own house first, we cannot expect others to follow.

Many of our members are college graduates and hold master's degrees and licenses. Recently, I visited a set where the department head make-up artist had been fired, and both the female producer and director had referred to her as a bitch. Ever since I can remember, there has been hue and cry from female producers and directors who claim that they are being discriminated against yet they have no qualms degrading others. I remember when a national organization promoting women in the film and television industry did not accept below-the-line women to become members. Even if you look today at their Board of Directors, none are from the crafts. They want to bemoan their plight, yet treat us like something they scraped off their shoe? Even worse are the men, no matter what their persuasion, thinking it's cool and permissible, who refer to each other in that derogatory term or to women in general. Enough.

We didn't get into our crafts or join the union to allow ourselves to be degraded, yet we do it to one another. Commercials have software that prints "the Glam Squad" or "Vanities" on call sheets to lessen our importance. While on its face it may seem hip and trendy, consider how an accountant would feel if you referred to them as a "Bean Pusher" or lessened their importance. Do they lessen or degrade the cinematographer, grips, electricians? The call sheet should designate our proper classifications, and if it doesn't—get it changed. It may seem like a small step, but it can be achieved easily and every small step counts.

Our oath specifically states that "I will use every honorable means to procure employment for the members of this union, in preference to nonmembers." It does not say, "Unless I'm in a right-to-work state and the producer wants me to hire locals." Or "Treat local hires as second-class citizens and see how that works." Learning how to stand up for the principles yet stay employed is an art.

Treat people the way you want to be treated. Talk to people the way you want to be talked to. Gossip and false accusations against brother and sister members degrade and damage not only our reputations, but make us look like complete buffoons and bring a sad cartoon-like image to our crafts. Undermining each other only crystalizes our employers' beliefs that we are not worthy of the respect and honor we desire. Our Constitution and By-Laws clarifies it beautifully. We must act in the best interest of Local 706 or its members which includes conduct that reflects upon and or damages the reputation and goodwill of Local 706. We must uphold these principles for which the Local stands. These principles include, but are not limited to, the fostering of brotherhood and the advancement of unionism. It applies to everyone. As much as I support our awards show, gold statues cannot replace our negative actions. If we honor our contracts and respect one another, we will have a firm ground upon which to build respect. Respect is earned, not given.

The female make-up artists who entered this union 40 years ago, worked very hard, endured a lot of mental and physical hazing, yet persevered knowing that their talents would push them forward to equality with the exceptional male make-up artists of this union. They did not back down. With a lot of talent and great senses of humor, they achieved much with the assistance, mentoring, guidance and encouragement of many of the men. There were, of course, some of those men who did everything in their power to trip us and humiliate us, but for some it was to make sure we were tough enough. Try calling our Lifetime Achievement honorees a B and see where it lands you.

SUSAN CABRAL-EBERT
President



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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Warner Bros. Pictures

thanks the

Make-Up Artists and Hair Stylists Guild

and congratulates our nominees

MAD MAX

F U R Y R O A D

FEATURE MOTION PICTURE

BEST PERIOD AND/OR CHARACTER MAKE-UP

Make-Up Artists: Lesley Vanderwalt, Nadine Prigge, Ailie Smith

FEATURE MOTION PICTURE

BEST PERIOD AND/OR CHARACTER HAIR STYLING

Hair Stylists: Anita Morgan, Kerstin Weller, Kylie Clark

FEATURE MOTION PICTURE

BEST SPECIAL MAKE-UP EFFECTS

Make-Up Artists: Damian Martin, Elka Wardega, Jaco Snyman

BLACK MASS

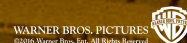
FEATURE MOTION PICTURE

BEST SPECIAL MAKE-UP EFFECTS

Make-Up Artists: Joel Harlow, Kenny Niederbaumer, Khanh Trance

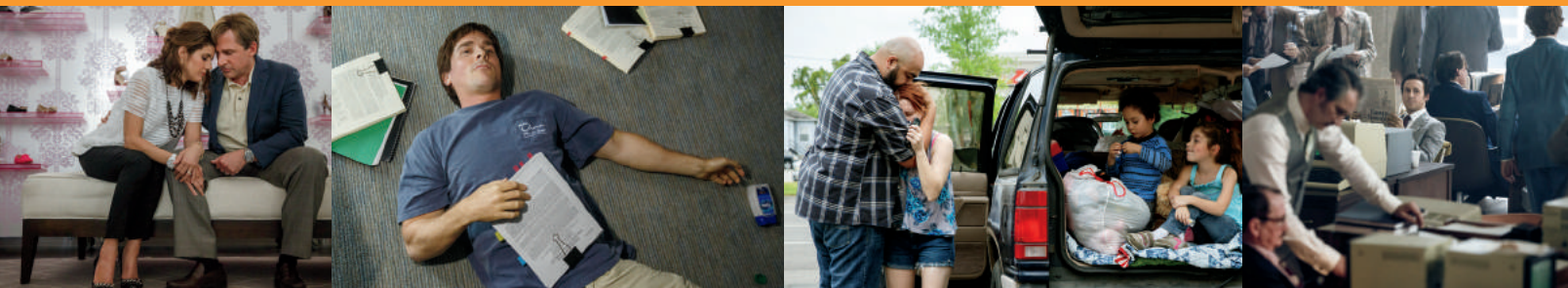


KENNEDY MILLER MITCHELL



PARAMOUNT PICTURES CONGRATULATES OUR 2016 NOMINEES

MAKE-UP ARTISTS AND HAIR STYLISTS GUILD
AWARD NOMINEE
FEATURE MOTION PICTURE - BEST CONTEMPORARY MAKE-UP
◆ JULIE HEWETT | PAMELA WESTMORE ◆



Los Angeles Times

“THE BIG SHORT is about the here and now.

Its truth-telling take on economic issues — America’s and the world’s — concerns everyone, rich and poor, left and right. It’s a movie that provokes serious, spirited conversations. It plays like a madcap comedy.

But at its center ‘The Big Short’ is about a nation’s heartbreak.”

-Glenn Whipp



First of all, Happy New Year to all ... friends, past co-workers, active and retired 706ers. I do hope you had a joyful and wonderful holiday season and that 2016 has California bustling with an abundance of work generated by the incentives that we (and you) all worked so hard for.

This is our first *Artisan* issue for 2016 and also the start of my fifth term and thirteenth year as Business Representative, and I am truly looking forward to a productive three years ahead for our Local.

During the first week of the new year, our newly elected and reelected 706 Officers were sworn in for the 2016–2018 term; I would like to acknowledge and thank all those who ran for office; their commitment to their Local is what helps make our union strong and a viable part of our industry. The positive work our Board of Trustees and the Executive Board accomplishes throughout the year is an outstanding example of what unionism stands for, and what can be achieved by like-minded members with just one agenda ... to serve and represent each and every 706 member fairly and equally. They all make us proud!

For those who don't know the particulars, on June 1, 2014, the Motion Picture Television Fund (MPTF) transitioned its six primary care clinics to UCLA Health. The driving force behind this move was to connect members of the entertainment industry with a more sophisticated, well-funded, larger and more progressive health system than MPTF could manage on its own. In short, MPTF wanted to "future-proof" primary care for the entertainment industry for many years to come.

UCLA Health has proven, over the past 18 months, to be an extraordinary and beneficial partnership for not only our membership, but for the entire entertainment industry. They have retained most of the medical and clinical staffs that you are used to, expanded services and hours, and are beginning to renovate some of the primary care clinics. Toluca Lake will be the first, followed by Bob Hope and a brand-new 50,000 square foot Jack Skirball Health Center in Calabasas. UCLA Health patients' portal, my.uclahealth.org, now offers mobile and online access for lab and radiology test results, viewing referrals, billing and communication with your doctors. My wife and I use this portal for communicating with our primary doctors about appointments, any medical concerns and prescriptions. It works very well, and our doctors answer us in a timely fashion.

As UCLA/MPTF Health expands its presence to our industry, it is also bringing specialists on board and in many cases, re-locating them to our primary care clinics; instead of having to make a separate appointment at someplace other than the clinic, you now have an opportunity for "one-stop shopping."



“ May 2016
be full of good
karma, and good
steady jobs. ”

This is an incredible convenience to our industry members who are frequently pressed for time.

MPTF and UCLA Health continue to work together on health management issues that focus on taking care of you outside of the doctor's office; and you'll still find MPTF social workers at all of the health centers. I'm proud to be on the Advisory Board for MPTF and grateful that the Fund and UCLA are working together to bring such a high level of care to its community. Their progressive and farsighted vision, along with our hard-fought-for health coverage benefits gained through collective bargaining makes for the ideal combination ... it's a win-win collaboration.

Local 706 lost some wonderful members this last year, and I would like to acknowledge these talented artisans:

Retired body make-up artist Twyla Milano; regional make-up artist Rande Harris; retired journeyman make-up artist and past Local 706 Business Representative Henry (Hank) Vilardo; journeyman make-up artists Jene Fielder-Harris and Robin La Vigne; Pink Contract hair stylist Julie Palasek; journeyman hair stylists Don Sheldon, Rachel Dowling, Robert Hallowell and Dino Ganziano. May we never forget these gifted make-up artists and hair stylists for their talent and generous contributions to their Local and the entertainment industry.

Lastly, with the holidays just behind us, I would hope there might still be a little bit of giving left in you. With that said,

there are two individuals that I would like you to look after. The first person is yourself ... Make a New Year's resolution to take care of your health; get that checkup that you have been putting off; get rid of those extra holiday pounds and make use of that treadmill that acts as a place to hang your clothes. The second person to help is a friend ... this could be a neighbor, relative or co-worker ... someone who is down on their luck and needs an act of kindness. This gesture could be as little as a hug or a word of assurance or bigger still ... a meal, a loan or even a job. Your simple selfless generosity could change someone's life, and put them on a positive track. Try it ... I truly believe in karma ... you get what you give.

May 2016 be full of good karma and good steady jobs.

Please enjoy this issue of *The Artisan*.

Sincerely and Fraternally,





**ACADEMY
AWARD[®]
NOMINEE**

**BEST MAKEUP
AND
HAIRSTYLING**

FOR YOUR CONSIDERATION

THE REVENANT

BEST MAKEUP AND HAIRSTYLING

SIÂN GRIGG
DUNCAN JARMAN
ROBERT PANDINI

Local 706 Executive Board



From the top of the stairs: Brigitte Bugayong, Michelle Radow, Michael Davis, David Williams, Camille Henderson, Colette Slattery, Vanessa Dionne, Int'l VP Michael F. Miller, John Goodwin, Tommy Cole. Going down the stairs, from the right: Julie Socash, Tym Buacharern, Kato DeStefan, Mike Germain, Elena Arroy, Karen Westerfield, Sue Cabral-Ebert, John Jackson.



Local 706 Board of Trustees

Left to right: David Larson, Bob Romero, John Damiani, Jenna Wittman, Anthony Wilson, Vanessa Dionne, Polly Lucke, Lucia Mace (pro tem appointee), Hazel Catmull, John Jackson.

Oscars Bakeoff Celebration





EVENTS

CALENDAR OF EVENTS

2016

February 7	Board of Trustees Meeting
February 8	Executive Board Meeting
February 15	Presidents Day, Offices Closed
February 20	Local 706 Guild Awards
February 28	Oscars (Academy Awards)
March 6	Board of Trustees Meeting
March 14	Executive Board Meeting
March 19-20	The Makeup Show, Downtown L.A.
March 20	General Membership Meeting Local 80 2-4 pm
March 25	Good Friday, Offices Closed
April 3	Board of Trustees Meeting
April 11	Executive Board Meeting
April 25	San Diego Regional Membership Meeting 7 pm
April 29	Daytime Creative Arts Emmys
May 9-10	SF Regional Membership Meeting 7 pm
May 15	Board of Trustees Meeting
May 16	Executive Board Meeting
May 22	General Membership Meeting Local 80 2-4 pm
May 30	Memorial Day, Offices Closed
June 5	Board of Trustees Meeting
June 13	Executive Board Meeting

We are excited to announce that Local 706 President Sue Cabral-Ebert is being honored at this year's **MAKEUP SHOW LA** for her exceptional work and dedication to the make-up industry.

FRIDAY, MARCH 18TH
7:00PM - 10:30 PM
MILLENNIUM BILTMORE HOTEL
LOS ANGELES, CA

10 YEARS

THE MAKEUP SHOW LA

Join us along with your fellow artists at our The Makeup Show Gala as we conclude the celebration of our 10 year anniversary.

Celebrate The Femme Fatale by recreating or reimagining some iconic heroines or most hated villains. Through body art, FX or fashion inspired beauty makeup and wardrobe show us the cast of women from celluloid history that have inspired you and made an impact on your artistry and life.

Raise a glass as we honor and celebrate Susan Cabral-Ebert for her exceptional work & dedication to the makeup industry as President of The Make-Up Artists and Hair Stylists Guild, IATSE Local 706

Do not miss an opportunity to mix and mingle with your makeup idols while enjoying hors-d'oeuvres, drinking and dancing.

Tickets sold for \$115
For more information email info@themakeupshow.com or call 212.242.1213
www.themakeupshow.com

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 - American Horror Story: Freakshow
 - Agent Carter
 - Mad Men
 - Kill Your Darlings
 - Bonnie and Clyde
- and many more!



"Sometimes you need an orange-red or a cherry red or a bright coral or a soft pink. I would go out and look, but now I just start with Bésame. It cuts down on the guesswork."

-Eryn Krueger Mekash
The Emmy award-winning makeup department head on "American Horror Story"

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MAKE-UP ARTISTS AND
HAIR STYLISTS GUILD
AWARD NOMINEE

BEST PERIOD AND/OR CHARACTER MAKE-UP
JAN SEWELL, RENATA GILBERT
BEST PERIOD AND/OR CHARACTER HAIR STYLING
JAN SEWELL, RENATA GILBERT

5 BAFTA AWARD
NOMINATIONS 

INCLUDING
BEST MAKE-UP AND HAIR JAN SEWELL

“THE PERFORMANCES ARE
MATCHED BY FIRST-RATE WORK
FROM THE CREATIVE TEAM
BEHIND THE CAMERA.”

WENDY IDE, THE TIMES

“A CINEMATIC
LANDMARK.”

PETER DEBRUGE, VARIETY

FOR YOUR CONSIDERATION
BEST MAKE-UP AND HAIR STYLING
JAN SEWELL, MAKE-UP AND HAIR DESIGNER



THE DANISH GIRL

WITH LOVE COMES THE COURAGE TO BE YOURSELF



#TheDanishGirl

For more on this film, go to www.FocusGuilds2015.com



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Make-Up Artist Magazine Celebrates 20 Years

Editor-in-chief (and Local 706 member) Michael Key hosted a gala event called "Magic in the Moonlight" to celebrate 20 years of his successful magazine. World-renown make-up artists in film, television, theater, print and all forms of the artistry gathered in Pasadena to enjoy the camaraderie of a night with no pressures, no deadlines, no competition. Food, libations, entertainment, fun and a wonderful tribute to all the make-up artists who pioneered and expanded the craft with each generation. Emcees were Matt Winston (Stan Winston's son) and McKensie Westmore.



MAC Pro Presenting the Trends

MAC Cosmetics held a MAC Trends event at MILK Studios in New York on December 5.



Eryn Krueger Mekash and Howard Berger



Model Mirjam Clement



Tegan Taylor and Tym Buacharern



Michelle Garbin and Mark Starr



SPMUFX guys keeping up with the trends



Ron Pipes and Bart Mixon



Enjoying the champagne



Brad Look and Cheri Minns



CONGRATULATIONS

MAKE-UP AND HAIRSTYLISTS GUILD AWARD NOMINEES



BEST CONTEMPORARY MAKE-UP:

THE WALKING DEAD

ESSIE CHA and
TRACY SALAZAR



BEST SPECIAL MAKE-UP EFFECTS:

THE WALKING DEAD

GREG NICOTERO and
GARRETT IMMEL

THE
WALKING DEAD

amc

MAKE-UP ARTISTS & HAIR STYLISTS GUILD 2016 AWARD NOMINEES

Local 706 President Susan Cabral-Ebert recently announced nominations for the 2016 Make-Up Artists & Hair Stylists Guild Awards. Nominations in 23 categories honor make-up artists and hair stylists for their outstanding achievements in motion pictures, television, commercials and live theater.

Make-up artist Ve Neill and hair stylist Yolanda Toussieng, both Oscar® and Emmy® winners, will receive the Guild's Lifetime Achievement Awards.

Winners will be revealed during the black-tie annual MUAHS Guild Awards ceremony, hosted by comedian Loni Love, on Saturday, February 20, 2016, at Paramount Studios. MAC Cosmetics is the official host of the cocktail party.

LOCAL 706 RECOGNIZES OUR OSCAR AND BAFTA AWARD NOMINEES:

The Revenant received an Oscar nomination for Makeup & Hair: Local 706 make-up artist Sian Grigg, along with Duncan Jarman and Robert Pandini (hair)

The Revenant received a BAFTA Award nomination for Makeup & Hair: Local 706 make-up artist Sian Grigg, along with Duncan Jarman and Robert Pandini (hair)

FEATURE LENGTH MOTION PICTURE (FEATURE FILMS)

BEST CONTEMPORARY MAKE-UP



The Big Short

Julie Hewett, Pamela Westmore



Furious 7

James Mackinnon, Autumn Butler, Roxy D'Alonzo



Pitch Perfect 2

Melanie Hughes-Weaver, Judy Yonemoto



Sicario

Donald Mowat



Youth

Maurizio Silvi, Matteo Silvi

BEST CONTEMPORARY HAIR STYLING



Ex Machina

Sian Grigg, Charlotte Rogers



Furious 7

Linda Flowers, Jennifer Santiago, Lisa Wilson



Pitch Perfect 2

Cheryl Marks, Meagan Herrera, Daina Daigle



Spectre

Zoe Tahir



Spy

Sarah Love, Linda Flowers

FEATURE LENGTH MOTION PICTURE (FEATURE FILMS)

BEST PERIOD AND/OR CHARACTER MAKE-UP



Brooklyn

Morna Ferguson, Niamh O'Loan, Marlène Rouleau



Carol

Patricia Regan, Morag Ross



Cinderella

Naomi Donne, Norma Webb



The Danish Girl

Jan Sewell, Renata Gilbert



Mad Max: Fury Road

Lesley Vanderwalt, Nadine Prigge, Ailie Smith

BEST PERIOD AND/OR CHARACTER HAIR STYLING



Brooklyn

Lorraine Glynn, Lorraine Brennan, Michelle Côté



Carol

Jerry DeCarlo, Jack Curtain, Kay Georgiou



Cinderella

Carol Hemming, Orla Carroll, Wakana Yoshihara



The Danish Girl

Jan Sewell, Renata Gilbert



Mad Max: Fury Road

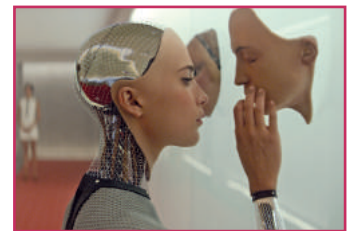
Anita Morgan, Kerstin Weller, Kylie Clarke

BEST SPECIAL MAKE-UP EFFECTS



Black Mass

Joel Harlow, Kenny Niederbaumer, Khanh Trance



Ex Machina

Sian Grigg, Charlotte Rogers, Tristan Versluis



The Hunger Games: Mockingjay - Part 2

Ve Neill, Glenn Hetrick, Conor McCullagh



Mad Max: Fury Road

Damian Martin, Elka Wardega, Jaco Snyman

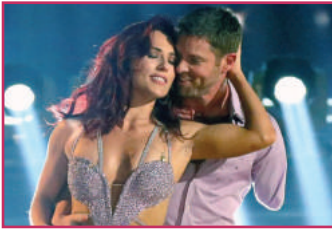


Star Wars: The Force Awakens

Neal Scanlan

TELEVISION AND NEW MEDIA SERIES

BEST CONTEMPORARY MAKE-UP



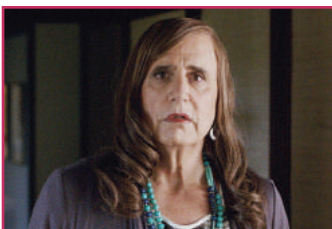
Dancing With the Stars
Zena Shteysel, Angela Moos,
Patti Bortoli



Empire
Beverly Jo Pryor,
Ashunta Sheriff



House of Cards
Tricia Sawyer,
Vasilios Tanis



Transparent
Emma Johnston Burton, Molly
Tissavary, Ela Barczewska



The Walking Dead
Essie Cha, Tracy Salazar

BEST CONTEMPORARY HAIR STYLING



Dancing With the Stars
Mary Guerrero, Kimi Messina,
Jennifer Guerrero



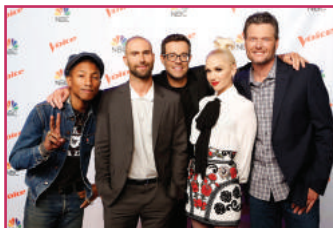
Empire
Melissa Forney,
Telona Wilson



House of Cards
Sean Flanigan,
Michael Ward



Transparent
Marie Larkin, Jean Webber,
Bryn Leetch



The Voice - Live Finale
Shawn Finch, Jerilynn Stephens,
Renee Di Pinto Ferruggia

BEST PERIOD AND/OR CHARACTER MAKE-UP



Game of Thrones
Jane Walker



Key & Peele
Scott Wheeler, Suzy Diaz,
Michael Blake



Masters of Sex
Lana Horochowski,
Maurine Burke



Penny Dreadful
Enzo Mastrantonio,
Clare Lambe




***Saturday Night Live
40th Anniversary***
Louie Zakarian, Jason Milani,
Amy Tagliamonti

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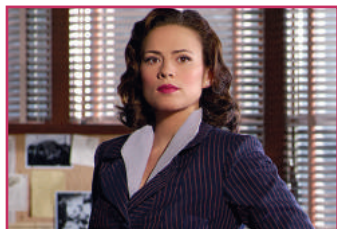
The only FDA licensed, cruelty free, vegan certified cosmetic manufacturer in the business!

 **Premiere Products, Inc. Manufacturers of:**



TELEVISION AND NEW MEDIA SERIES

BEST PERIOD AND/OR CHARACTER HAIR STYLING



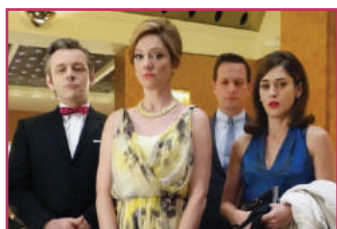
Agent Carter
Peter Tothpal,
Terry Balief



Game of Thrones
Kevin Alexander,
Candice Banks



Key & Peele
Amanda Mofield,
Raissa Patton



Masters of Sex
Mary Ann Valdes, Matthew
Holman, George Guzman

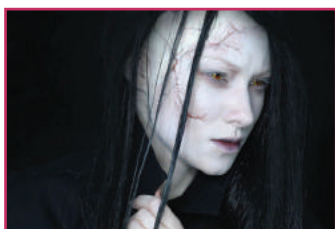


Vikings
Dee Corcoran

BEST SPECIAL MAKE-UP EFFECTS



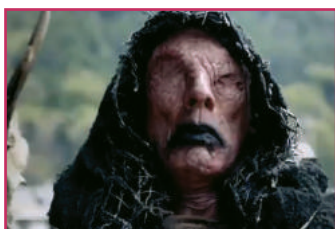
The Knick
Justin Raleigh,
Kevin Kirkpatrick, Kelly Golden



Penny Dreadful
Nick Dudman, Sarita Allison



Saturday Night Live
Louie Zakarian, Jason Milani



Vikings
Tom McInerney



The Walking Dead
Greg Nicotero, Garrett Immel

TELEVISION MINI-SERIES (MOW)

BEST CONTEMPORARY MAKE-UP



Scream Queens
Eryn Krueger Mekash, Kelley
Mitchell, Melissa Buell



Strike Back
Sue Michael



Whitney
Marietta Carter-Narcisse,
Noreen Wilkie

BEST CONTEMPORARY HAIR STYLING



Whitney
Emanuel Millar, Rhonda
O'Neal

TELEVISION MINI-SERIES (MOW)

BEST PERIOD AND/OR CHARACTER MAKE-UP



American Horror Story: Hotel
Eryn Krueger Mekash, Kim Ayers,
Sarah Tanno



Bessie
Debi Young, Sian Richards,
Mi Young



Fargo
Gail Kennedy, Joanne Preece,
Gunther Schetterer



**The Secret Life
of Marilyn Monroe**
Jordan Samuel, Patricia Keighran



True Detective
Felicity Bowring, Jay Wejbe,
Kathleen Freeman

BEST PERIOD AND/OR CHARACTER HAIR STYLING



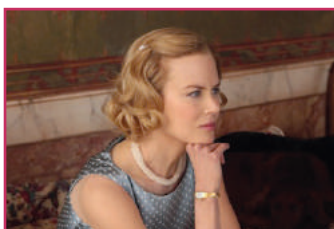
American Horror Story: Hotel
Monte C. Haught, Darlene
Brumfield, Frederic Aspiras



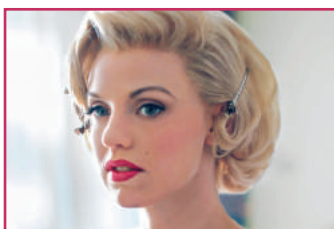
Astronaut Wives Club
Candace Neal, David Blair,
Albert Brown



Bessie
Lawrence Davis, Monty Schuth



Grace of Monaco
Agathe Dupuis, Silvine Picard



**The Secret Life
of Marilyn Monroe**
Cliona Furey, Cathy Shibley

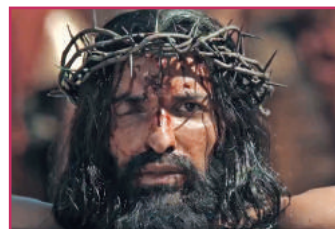
BEST SPECIAL MAKE-UP EFFECTS



American Horror Story: Hotel
Eryn Krueger Mekash, Michael
Mekash, David Anderson



Fargo
Gail Kennedy, Dave Trainor,
Tea-Christina Scott



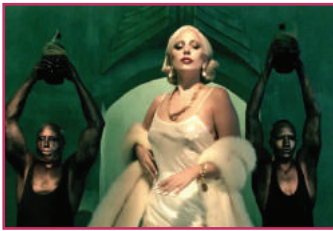
Killing Jesus
Clare Ramsey, Jo Grover



Sons of Liberty
Davina Lamont, Simon Rose

COMMERCIALS AND MUSIC VIDEOS

BEST MAKE-UP



**American Horror Story:
Hotel Promo**
Kerry Herta, Jason Collins



**DirecTV:
“Deadbeat Dad Rob Lowe”**
Vance Hartwell, Michael Ornelaz



**DirecTV:
“Meathead Rob Lowe”**
Vance Hartwell, Michael Ornelaz



**Katy Perry –
Super Bowl XIX Halftime**
Tym Shutchai Buacharern,
Gloria Elias Foeillet



State Farm Coneheads
Louie Zakarian, Stephen M. Kelly

BEST HAIR STYLING



Aflac Insurance
Terry Baniel, Patti DeHaney



Ariana Grande “Focus”
Dalina Rebollo



**American Horror Story:
Hotel**
Nicole Alkire, Marissa Smith



**J’adore Campaign/Christian
Dior/Charlize Theron**
Enzo Angileri



**2015 MTV Video
Music Awards**
Shawn Finch, Jerilynn Stephens,
Anna Maria Orzano

THEATRICAL PRODUCTIONS (LIVE STAGE)

BEST MAKE-UP



Abundance
Laura Caponera,
Gillian Woodson



Alice in Wonderland
Vanessa Dionne, Rheanne
Garcia, Deborah Bryan



Breaking Through
Rheanne Garcia, Stephanie
Fenner, Raenae Kuaea



The Ghosts of Versailles
Darren K. Jinks,
Brandi Strona



Monty Python’s Spamalot
Vanessa Dionne, Jessica Mills,
Rheanne Garcia

THEATRICAL PRODUCTIONS
(LIVE STAGE)

BEST HAIR STYLING



Abundance
Laura Caponera



Alice in Wonderland
Vanessa Dionne,
Cassandra Russek



A Night With Janis Joplin
Leah J. Loukas, Raena Kuaea,
Chantry Tach



The Ghosts of Versailles
Darren K. Jinks, Samantha
Wootten, Linda Cardenas



Monty Python's Spamalot
Vanessa Dionne,
Cassandra Russek, Donna Levy

CHILDREN AND TEEN PROGRAMMING

BEST MAKE-UP



***Gamers Guide to
Pretty Much Everything***
Annie F. Maniscalco,
Molly Craytor



Game Shakers
Michael Johnston,
Patti Brand Reese, Kim Perrodin



***Gortimer Gibbon's Life
on Normal Street***
Julie Murray, Carleigh Herbert



Henry Danger
Michael Johnston,
Patti Brand Reese, Melanie Mills



Liv and Maddie
Danielle Saunders Rush,
Kim Perrodin, Laura Schaffer

BEST HAIR STYLING



Game Shakers
Joe Matke, Roma Goddard,
Dwayne Ross



***Gamers Guide to
Mastering Junior High***
Jeanette (Jani) Kleinbard,
Stephanie Lierman



***Gortimer Gibbon's Life
on Normal Street***
Josie Peng



Henry Danger
Joe Matke, Roma Goddard,
Mary Lum

DAYTIME TELEVISION

BEST MAKE-UP



The Bold and the Beautiful
Christine Lai Johnson, Allyson Carey



The Dr. Phil Show
Cool Benson



The Real
Cool Benson



The Talk: Beyonce Channeled!
Rocktober Halloween Spectacular
Stephanie Cozart Burton



The Young and the Restless
Patricia Denney,
Marlene Mason, Kathy Jones

BEST HAIR STYLING



The Bold and the Beautiful
Michele Arvizo, Brittany
Madrigal-Field, Cora Diggins



Days of Our Lives (12596)
Aubrey Marie Lescault,
Bia Iftikhar, Armando Licon



Days of Our Lives (12749)
Bia Iftikhar, Meghan Heaney,
Armando Licon



The Real
Roberta Gardener Rogers



The Young and the Restless
Shannon Bradberry,
Regina Rodrigue

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CONCUSSION

BY HOWARD BERGER

SPECIAL CHARACTER
MAKE-UP EFFECTS SUPERVISOR

When director Peter Landesman and producer David Crockett approached me to design character make-ups for actors David Morse and Albert Brooks for their upcoming film, *Concussion*, I leaped at the chance. I am a huge fan of both actors, the subject matter was interesting and topical, and of course, any opportunity to design and create portrait make-ups of real people is always a welcomed challenge.

The film chronicles Dr. Bennet Omalu, played by Will Smith, who led the discovery of head trauma and brain damage within the NFL, known as CTE (Chronic Traumatic Encephalopathy). In the film, David Morse plays Hall of Fame Steelers football center Mike Webster and Albert Brooks portrays celebrity medical examiner Cyril Wecht. The first step was to gather as much information and visual reference of both the real Webster and Wecht, which there is plenty of, thankfully.

KNB EFX GROUP prepped the make-ups, with Norman Cabrera sculpting. Mike Ross handled all the syntactic molds and Derek Krout ran all the silicone and transfers for David Morse's make-up, which there are three different stages of for this character:

Stage one is the Hall of Fame look, which is prior to his decline caused by CTE brain damage. David wore a full custom silicone forehead, with hand-punched eyebrows, dentures made by Grady Holder and prosaide transfers for his hands, giving them a gnarled look caused by decades of playing football. Kathrine Gordon

Continued on Page 28

BY KATHRINE GORDON

DEPARTMENT HEAD
HAIR

As Department Head Hair for the movie *Concussion*, I was in charge of designing and executing the hair for all the actors except Will Smith and Albert Brooks on a daily basis. I knew coming into the job that it was going to be very exciting. Since it's a true story, I knew all the people had to look real, which can make it extra challenging. It also gave me a chance to team up with make-up artist Howard Berger and Chris Gallaher for the character of Mike Webster, played by actor David Morse.

I called the first wig on David the Podium Wig. It's where Mike Webster is giving a speech. I designed the wig to have three different textures of hair and colors within the wig. Around his entire perimeter, including the sideburns and temples, I had white Yak hair mixed with other grey hair for a coarser texture. For the remaining part of the hair, strawberry blonde plus a deeper neutral red color, and golden blonde hair for the rest of the wig except his crown. On the crown, Angora Hair was used to show the receding and fussiness in a white color. Every day, I shaved back the top of David's head all the way back past his crown. For styling and cutting the wig, I washed it, dried it soaking wet on the block. The next day, I ran a flat iron over the hair and cut and styled it into "the look" of Mike Webster.

The second wig on David was the "wig in the pickup truck." At this point, he is really distressed. For this wig, I used a completely different kind of hair—it's wavy, softer. The sides, temples and sideburns of the wig continued to be whiter but the back and almost all the way up to the crown was much greyer now, with



Any opportunity to design and create portrait make-ups of real people is always a welcomed challenge.” –Howard Berger

only a little bit of blonde/reddish wash-out color that kept the haze of this previous hair color. The hair was much longer now, so it looked like it had grown out but maybe he cut it himself. To dress the wig, I wet down the entire wig with water and mixed in a product called “Sweat,” which leaves the hair in a pliable state throughout the day. Of course, I still started my day with David, shaving back his hairline past the crown, as I did in the first wig.

My lead actress was Gugu Mbatha-Raw. Gugu wore a three-quarter hairpiece that I made myself, built it to make her hair look longer. Her own hair doesn’t grow very long and the curl is a very tricky. I didn’t think I would be able to have it made with human hair so instead I found a synthetic wig that was wefted, cut it up and pulled her hair through the wig to blend the colors and the curl. I made six (6) three-quarter pieces that I used throughout the entire movie except for the last couple of scenes where there is a three-year jump. For the three-year jump, I used her own hair, which was much shorter, styled differently to show a passage of time.

Arliss Howard played Dr. Joseph Maroon. Howard wore a full lace wig that I designed and applied in grey tones to be age appropriate.

Waters’ Mother was played by L. Scott Caldwell. She wore a human hair wig that I styled appropriate to her character, used a small curling iron and pinned it into a shape that looked good on her.

The rest of the cast: Alec Baldwin, Mike O’Malley, Eddie Marsan, etc., was shared by my fantastic second, Sherri Bramlett, and I.

The David Morse and Arliss Howard wigs were made by my Canadian soul sister, Stacey Butterworth.

I want to say a special thank-you to Department Head Make-up Jacenda Burkett and her second, Marianne Skiba, who were a joy to work with. Pierce Austin and Judy Murdock, who were personals for Will Smith, Tami Lane, who did such a great make-up on Albert Brooks, and to all my Pittsburgh hair friends. Thank you all for doing such a good job. See you at the movies. •

From top: David Morse as Mike Webster during his induction into the Football Hall of Fame; Morse in his final days alive as Webster; close-up of Morse’s hands.





From top: Make-up artist Tami Lane finishes final stage of make-up on Albert Brooks as Cyril Wecht; Howard Berger pre-painting one of the Brooks' silicone baldpates at KNB EFX; close-up of the leg damage on David Morse as Mike Webster; Morse as Webster in his final days.

MAKE-UP EFFECTS *continued*

designed and created the wig to replicate his hair style during that period in his life.

Stage two brings us to the end of his life, where he has become homeless, crazed and out of control. The same forehead prosthetic molds were utilized, a new set of further damaged dentures were created, along with advanced crippled hand pieces to accentuate the damage. Kathrine created a new version of the wig to complete the final look.

Stage three is his death look and autopsy. The same prosthetics and wig were utilized, and a full double-layered upper torso prosthetic was added to allow for the cutting and removal of organs all in one shot. I needed a great make-up artist who would work well with David Morse. I was fortunate enough to be able to bring Christopher Gallaher on to handle all applications during the shoot. The two got along great as Chris has a kind and gentle heart. Chris knocked the make-ups out of the park every day of applications. They are truly excellent.

For Albert Brook's make-ups, we designed two stages:

Stage one has Albert wearing a custom full silicone baldpate, which was sculpted by artist Jeremy Aiello. The pieces were pre-painted and hair was hand-punched along a two-inch perimeter, giving it a natural thinning progression. Little hairs were punched into the top bald portion to pick up any back or rim lighting, giving the make-up a realistic appearance. Once the baldpate was applied, the hand-tied partial lace wig was added. The punched hair was dressed and styled into the wig to create a natural transition. Lace eyebrows were applied, as Albert does not have eyebrows, and subtle aging and color were added to complete the look.

Stage two utilized the same prosthetic baldpate molds. A new partial lace piece was created, and hair was hand-punched into the baldpate, similar to the process for stage one. Slightly heavier aging spots and color were added, along with a new set of eyebrows to match the wig hair color. This stage was to show a time passage within the story telling at the end of the film. Anneliese Boies tied both of Albert's wigs and all the brows for the make-ups.

Again, I needed a skilled and talented make-up artist who could also handle all the hair work for Albert. Tami Lane was given this task, as aside from being an amazing make-up artist, she can punch a cap faster and better than anyone I know. She is a make-up and hair dynamo! All those years on the *LOTR* and *Hobbit* films prepped her for any make-

Continued on Page 30

Left to right: Will Smith, Dr. Bennet Omalu and director Peter Landesman

TRANSFORMING CONCUSSION'S WILL SMITH INTO DR. BENNET OMALU

AN INTERVIEW

BY HAIR STYLIST PIERCE AUSTIN
& MAKE-UP ARTIST JUDY MURDOCK



When we began this film, the idea was never to re-create Dr. Omalu but rather to ‘take away’ some of Will Smith to allow Dr. Omalu to develop.

PIERCE AUSTIN: When comparing Dr. Omalu’s hairline to Mr. Smith’s hairline, I noticed a drastic difference. In order to take Will Smith out of his personal look and move him into a character look, I decided to manufacture two inches of additional facial hairline. This extended his natural hairline that frames his face by two inches. It gave the appearance of a rounder and fuller face; while still keeping Mr. Smith recognizable. I met with the wigmaker and carefully chose the texture of hair, even though the hair color was not identical to the character of Dr. Omalu. Choosing the direction that the hair would be added to the additional lace front piece, gave it natural movement. Once I designed the shape of the hairline, I directed the wigmaker to lay the hair in a very specific growth pattern. After achieving the desired look, I then matched the additional hairline color to the color of the character’s hair. I also cut the hair in order to give a natural appearance

JUDY MURDOCK: When I approached this, I decided to take Will’s ears back because it is such a prominent feature. By doing this, it allowed the audience’s eyes to find another focus. We did this procedure on *Ali*, so when I readdressed it this time, I thought I could find a new and improved method. However, after a whirlwind of tests and calls to make-up effects colleagues, I found that sometimes it isn’t necessary to reinvent the wheel. So ironically, with little time to spare, I went into my make-up closet and found the very same piece I used 15 years ago! I used those pieces until I had new ones copied. These pieces are two very small half-moon latex appliances that secure the ears

to the skin. It allows the pressure to be divided so that his skin is not distressed by the constant strain of his ears being pulled back.

PA: In order to move in and out of continuity and the aging process of the character, I designed several additional pieces that would show this, like receding hairlines. I also used detailed research photos of President Obama and his aging process as well as photos of Dr. Omalu to create Will Smith’s character of Dr. Omalu.

JM: We gave Will what we called “The Obama Aging.” It was an anecdotal term we made up to describe an aging process that was subtle. Not really the result of actual year aging, but rather the result of how stress ages one from their position in life and life experiences. This was achieved by creating subtle light and shadows in the face; specific to the way that different cultures and skin tones tend to show aging.

PA: To show this, I had the meticulous task of hand-laying a blend of hand-picked natural hair fibers that consisted of multiple colors including grey, lighter brown and even hues of red.

It was a blend of natural and synthetically colored hairs. In addition, I also hand-cut very fine fibers of hair and laid over the top of Mr. Smith’s hair to blend and cancel any lines of demarcation. This was done from scratch daily! Let me tell you, one can only imagine one’s neurosis for detail and continuity having to re-create the exact thing every day by hand and from scratch.

JM/PA: Our interpretation of Dr. Omalu was carefully guided by our director, Peter Landesman, and inspired by Will Smith’s passion and skill. •



From top: Tami Lane and Chris Gallaher apply the autopsy make-up on David Morse; Kathrine Gordon does final hair touches on Morse; Albert Brooks observing Morse as the deceased Mike Webster. Inset: Silicone interior prosthetic first applied to actor before the second cosmetic layer is applied for the full effect.

MAKE-UP EFFECTS *continued*

up and hair situation. Tami and I did the test make-up on Albert in Los Angeles. Once approved, Tami headed off to Pittsburgh where the film was shot.

At one point, we had two autopsy make-ups working for two separate scenes, so Tami and Chris teamed up to put everything together and give the director what he requested, which was an all-in-one shot of an autopsy. This was easier said than done. Carey Jones, our shop supervisor at KNB EFX, handled the build. We needed male and female double-layered autopsy appliances designed and created in record speed. For both make-ups, there was first an underlayer prosthetic that included all the interior anatomy. Then, a second cosmetic prosthetic was created to blend over and on top of the interior piece. The actors were required to be in autopsy position for the application, which is never any fun, but they were both amenable and respectful of the work we needed to accomplish. Although we only end up seeing the beginning of one of the autopsies in the finished film, we know we delivered exactly what was requested within a very compressed time frame with extreme financial limitations. What's new?

The experience was a great pleasure. It was the perfect storm. The director was always approachable and answered questions and sent comments back quickly. Production, though strapped for money, gave us the time we needed to design and prep David and Albert's make-ups. Our Department Head Make-up, Jacenda Burkett, was nothing but helpful and supportive. Judy Murdock handled Will Smith's excellent and subtle transformations, and Kathrine Gordon was our Department Head Hair. We all worked under one umbrella, which is the only way to create a harmonious and successful make-up and hair department. I hope we all get to do it again in the near future as it was a challenge, but also a lot of fun with a great film we can all be proud of. •



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THE HUNGER GAMES QUADRILOGY

BY GLENN HETRICK

SPECIAL MAKE-UP EFFECTS

Almost six years ago when we started discussions on the first film, *The Hunger Games*, we knew it was going to be big, but we had no idea it would become a global phenomenon. We got our scripts and in short order we were in the thick of it, tons of prosthetic wounds, cuts ... all the stuff a big action film brings. Serendipity intervenes and circumstances conspire to allow you to work on great art, amazing characters and most importantly, with great people! Collaborating with my dear, longtime friend Ve Neill on this series was awesome. Then things got even better when we were able to have Neville Page join us doing Tigris design work on the fourth and final *Hunger Games* film, *Mockingjay 2*.

We also had leads in demanding make-ups every single day they worked. We had Cressida covered from head to fingertip on one side of her body in custom tats. We produced hundreds of sets. During testing, availability dictated that we had to create a modular tat set that would work on Natalie without getting to lifecast her—the connecting point tabs got into the double letters. “Messalla” had extreme piercings and sub-dermal implants that required him to wear prosthetic ears for every shot.

For the cherry on top, by far my favorite make-up of the series and one of my favorites of all time—Tigris! The producers really wanted to give the fans a “pay-off” moment here, so we really got to go for it. The casting of this character could not have been better. Eugenie Bondurant is one of the most talented and genuinely wonderful performers I have ever worked with. Ve and I met with her, discussed the make-up and got her take on it before we set to work. We started with some rough designs and concepts with Neville. This all happened while Ve was shooting in Atlanta, so we had our creative conversations and “meetings” on the phone while she was on set and I was in the shop building! Nev worked out a great approach straight away and Ve showed them to our director, Francis Lawrence. After a few conversations and notes, we made some alterations and tweaks, then moved on to specifics of the patterning.

While that was happening, some things changed on set due to weather and suddenly, we had to shoot Tigris almost six weeks earlier than had been anticipated! We immediately started producing the huge tattoo sets that covered her arms, chest, neck and upper back. The sculpt was masterfully crafted by Mike O’Brien, and as soon as Francis and Ve signed





Opposite page and above left: Glenn Hetrick's design, sculpting and in shop of Tigris.



Clockwise from top left: A burn victim; the Elephant Man-esque Glimmer; the make-up team works on Tigris

off, we got to work on the tribal patterns. This was tricky stuff because I was adamant about creating a sunk-in tribal scarification look to really make her patterns unique and compelling. We applied the transfer tats to the sculpt, and had Hiroshi Katagiri carefully carve in the facial tat pattern.

The facial tattoos were accomplished by first creating the facial tat pattern off scans of a paper pattern from the form sculpt. We digitally rendered all of the tats, laid them out in Photoshop and worked on them there. I have a set of custom brushes and filters I use in all of my tats. (I built many of them while working on *Heroes* and Lady Gaga's *Telephone* video that had TONS of tats.) They basically serve to create a subtle variation in the tone of the tattoo inks and include some "fall out" (spots where the ink is not as saturated). I am covered in real tats so I have handy reference when designing our tat transfers. I always endeavor to reflect the reality of ink IN skin. (I hate when tat transfers look like they are drawn ON to the surface of the performer.)

We also got a test date on the books and then started running two or three crews per day to expedite the molding and casting process. Once we had some silicone test skins of the facial appliance, we figured out how to best apply the facial tats to the indented scars. This allowed us to get the perfect realistic tat look with the transfers as opposed to painting the tats in on each piece. Ultimately, I ended up doing a skin tone pre-paint to about 75% finish, then Erin Draney applied all the tats on a piece, and finally, I completed the paint job allowing some of the translucent

skin tone finish layers to pass over the tats, helping them to look even more synthesized into the skin.

We tried a myriad of materials for the metal whiskers and ended up with a nice thin silver wire. Each prosthetic included 10 Iwata Micron nozzle tips embedded and secured into the silicone around the upper lip as a receptacle for the whiskers, lending it a cool industrial-piercing look. I decided on this approach because I thought it was extremely important to feel like she could remove or unscrew her whiskers at night. I am a huge fan of little details that lend to the utilitarian aspect of a design. Even if no one notices it, I truly believe that this attention to detail and functionality works on a subconscious level, imbuing the work with an added level of realism.

As soon as we finished painting (quite literally), I was on a plane to Atlanta. Ve, Dave and I applied the make-up for a camera test the day I arrived and we started shooting "Tigris" the next day! We started by applying all of the tat transfers to her arms, neck, chest and back, then the facial appliance and the prosthetic ears. Lastly, we added the whiskers and teeth, then lenses went in (thanks to Sean, part of the family!). Then off to hair and wardrobe. Both teams were incredible and a huge part of the success of this character. The final result was stunning. Francis and the production team were as thrilled as were we.

At the end of it all, something happened that I will never forget. The first day we had her in full make-up, we received the warmest and most sincere compliment that I am likely

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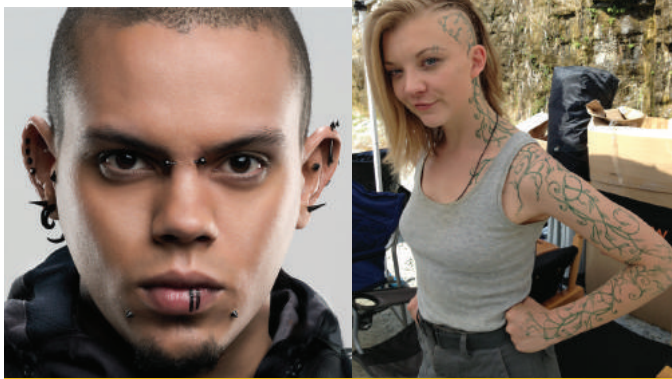
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Above, left to right: Messalla and Cressida.
Right: A burn victim



to ever experience. Producer Nina Jacobson had her mother on set that day for the big reveal. She had worked on bringing the series to the screen from the beginning, starting with the books. This is someone so passionate about this property that they literally breathed life into it. Not someone you want to disappoint. We brought Eugenie out in front of the camera for a lighting test and she threw off her hood for the very first time. The next thing I knew, I felt arms wrapping around me. Ve was right next to me getting the same—was a light about to fall on us? Were we about to be run over and crushed by some huge piece of production equipment? Had second meal been served and we were standing in the way?

No, no ... it was Nina and her mom hugging us and telling us that they loved it. It just does not get any better than that. It's the shows that push your boundaries ending with rewards that make all of the insane hours worth it. In fact, this half-decade of work provided such a profoundly impactful and growth-oriented experience that this series was a huge part of evolving Optic Nerve into new realms of prosthetics, 3D design and printing, seeing us expand and rebrand as Alchemy Studios.

Special thanks to Nikoletta Skarlatos and all of the Local 706 make-up artists, as well as Erin Draney, Ken Culver, Mike O'Brien, Neville Page, Rich Mayberry, Jamie Grove, Brad Palmer, Dave Smith, Mike Ross, Hiroshi Katagiri, Nicole Michaud, Aron Romero, Steve Winsett, Lois Kiss and everyone that helped us to bring the SPMUX for *The Hunger Games* to life over the past five years, none of it was possible without you! •



love & mercy

BY MARTIN SAMUEL
DEPARTMENT HEAD HAIR

I was excited to be asked to be hair designer/department head hair on the movie *Love & Mercy*, directed by Bill Pohlad. I had three weeks to do the prep and camera tests for all the characters in both sections of the film. We shot all of the early life of Brian “Past” with Paul Dano in the first four weeks, and went on to shoot the second half of Brian “Future” with John Cusack for the next three weeks. There was a large cast for the first section of the movie which included Brian Wilson, the Beach Boys, his family, friends and other musicians including the famous Wrecking Crew, in the actual recording studios in Hollywood where the Beach Boys recorded from 1964 to the 1970s. We were fortunate to have photos and genuine footage from the period so as to establish the authenticity of both the principals and back-





ground. Karen Zanki was my third and was great getting this together. We were also able to bring in a lot of additional Local 706 hair stylists who were all fantastic. Terrie Velasquez-Owen worked with me during the prep and first two weeks of shooting, but had a prior commitment so Cyndra Dunn took over as my key and co-department head. They were both invaluable and did a great job.

I was able to cut and color Paul Dano's hair into the swept-back style for early 1962 and progress into 1964 to the signature style we recognize as Brian Wilson. He had four stages of hair length into the 1970s. Reproducing famous moments in his career, we had decided not to go with a wig. I had made various Halo hairpieces that I used to gradually increase thickness and length by placing them

in different positions on his head. This worked really well and looked natural. I had hair lace wigs made for the characters of Carl Wilson and Dennis Wilson, and for Al Jardine and Bruce Johnston, I was able to cut and color their own hair. All the wigs were made by Natascha Ladek and Justin Stafford. We had other wig rentals and our own stock wigs, toupees and extensions were used for most of the other characters. For Elizabeth Banks, I had hand-made a full head of extensions, mixed in with her own short hair that was colored by her own colorist, to match and blend in after cutting them on her head into the hair style she wore throughout shooting. It was maintained each day by Cyndra Dunn who had by now taken over as my key/co-department head. I had designed a hair lace wig for Paul Giamatti, made by Natascha Ladek with a 1970s length. So after he had completed those scenes, I was able to cut down it down into the 1980s hair style which he wore throughout the rest of the film. It was maintained each day by Karen Zanki. For John Cusack (Brian "Future"), I had a hairpiece made to cover his thinning crown. Cyndra Dunn did his color correction and haircut and maintained it for the three weeks he was on set.

I am so happy that the film was so successful and both Paul Dano and Elizabeth Banks are getting so much recognition for their acting. I am very proud of our work on this film and would like to thank everybody who was involved in my department. •

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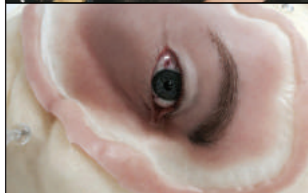
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CODE BLACK

BY STEVE LAPORTE
DEPARTMENT HEAD MAKE-UP

Five minutes before the alarm sounds, my eyes open and I wait for the wake-up tone. Thinking of the day's battle plan creates a mental movie that starts running in my head as I prepare for a busy day in Center Stage. That's where the make-up magic of *Code Black* plays out on every episode of the new CBS series.



Above: Peter Montagna applies an eye-popping effect with a silicone piece. Right: The make-up team

Medical shows are nothing new to television but over the years they've become increasingly realistic in the demands of on-camera effects. Shooting in HD digital raises the bar even higher. Keeping the make-up effects flowing and meeting the everyday needs of the Make-up Department is beyond what one person alone should ever consider if you want to keep your sanity. Therefore, our team is my saving grace. We have Peter Montagna as my key artist, with Kristy Horiuchi, Judy Yonemoto and Perri Sorel rounding out the make-up side and Maggie Hayes-Jackson running the Hair Department. When things heat up and the blood starts flowing, Cary Ayers steps in for additional support. Based on the documentary of the same name about L.A.'s County Hospital, *Code Black* reflects the condition where every bed is full and all personnel are pushed to the limit.

There are times we can all relate to that on any film set. Working from two trailers and at times from my home lab, it's nice to live in Burbank and be near Disney Studios where we film. As the demands of scripts unfold, it's not uncommon to spend six hours a week attending meetings and coordinating each show's heavy make-up effect challenges with Vincent Van Dyke's Burbank effects lab that produces many of the

prosthetics and large body effects. We average at least three to four big make-up gags per show along with scattered make-up-related effects that may pop up.

The show's creator, writer and executive producer, Michael Seitzman, and I have worked on several projects and this by far is the most challenging. Executive producer Dr. Ryan McGarry, who created the documentary, also works closely with me to keep the medical effects true to life and accurate. Several cases include a young lady with severed legs from a car crash, a 90% body burn on a young mother, full "clamshell," open-chest procedures and our favorite, an expanding eyeball from internal swelling in the socket. The writing and human drama is the foundation of *Code Black*, leaving our work as the mortar to hold it all together in a realistic fashion.

Perri Sorel handles the multitude of "walking wounded" who inhabit our waiting room and side beds; Peter Montagna collaborates closely with me on various special applications and steps in for me as I run every-which-way, prepping for the next task at hand. Kristy Horiuchi also works close at my side with continuity and stocking supplies along with covering many of our main cast. Judy Yonemoto takes great care covering Marcia Gay Harden and lends her talent throughout the department as well.

The greatest thing is having five, experienced, department





Counterclockwise from top right: Steve LaPorte, Peter Montagna & Cary Ayers create a woman with severed legs; (top) Perri Sorel works on a victim (bottom) Kristy Horiuchi applies finishing touches; a 90% body burn; Trent Cotner preps; a full clamshell; Thom Floutz (left) and LaPorte work on the clamshell; a scene requires six gallons of "blood"; Judy Yonemoto applies make-up.



head make-up artists who work well together and at any time, can catch any curveballs that come our way. We have a well-oiled machine.

As I plug in my walkie-talkie every morning and listen to the set in action, I can navigate throughout the day no matter where I am on the studio lot. I can hear any upcoming changes as they develop and stay several steps ahead of production to keep everything running on course. I'm forever grateful to those artists who taught me along the way and always pass along everything that I can to help my fellow artists succeed in every task that I hand them. That's the way it should be in this ever-changing business. Constant watching, learning and sharing are a must if our craft is to continue in a positive direction. We take care of our actors. We don't pamper them and still have a fun workplace. There's no room for showboating or undermining, just

good solid artistry. Whether it's beauty, character or downright gruesome effects, we have it all and at the end of the week, we can be proud of a job well done.

Here's my philosophy: If you can't enjoy it and have an occasional laugh, then why do it?

Life's too short. Don't run or they'll think it's your fault.

No constant touch-ups please. Only in a pie fight!

I look for the joy in what we do. Hiding from the camera on the floor under a gurney while pumping blood up through a patient for our actors to save as they cut, stitch, staple, slip and slide on the crimson overflow is surely a sight to behold. Sometimes I just sit there and laugh at what a strange job we have. When things get tense, you might hear the words, "Relax, it's not brain surgery." Actually, in our case it could be true, but we get "Take 2!" •



In Memoriam

**Dino Ganziano (1938–2015)**

Dino Ganziano joined Local 706 in 1980 and became a journeyman hair stylist in 1981, after working in network television, then transitioned into feature films, movies of the week and episodic television. He was widely known—not only as one of the best precision hair-cutters in our business, but also for his skill with wigs. His biting

sense of East Coast humor, perpetual tan and innate ability to make you laugh at the most inopportune moment, kept the trailer and set lively. Dino was the personal hair stylist for Jon Voight and did more than eight productions with him including *Pearl Harbor*, *Anaconda*, *The Rainmaker*, *Enemy of the State* and others, and was often noted as the hair stylist who gave Sean Connery his distinctive hair style on *The Hunt for Red October*. Dino won the Emmy for *The Mystic Warrior* and the hundreds of Native American wigs and was nominated four more times for *War and Remembrance*, *Star Trek*, *61** and *Murder, She Wrote*. He served on both the Local 706 Board of Trustees and Executive Board, and generously donated his time and skills whenever called by his Local. Dino retired in 2002 for health reasons, but passed away last summer. Local 706 was only notified last week of his passing, from his son Giancarlo.

**(Louise) Rachel Dowling (1958–2015)**

Her beautiful, lilting Irish brogue, her quiet but impish sense of humor, ethereally dressed in white or cream, and the ability to do hair with great artistic flair. Rachel Dowling learned her television hair

styling craft in Ireland, immigrated in the 1980s and began her new phase of life in California. Her skills and professionalism propelled her into Local 706 and she never stopped. After becoming a member in 1990, it only took two years before she became a journeyman hair stylist. Her gentle stability and reliability kept her on television sitcoms for years at a time. *Roseanne*, *Wings*, *Step by Step*, *The Drew Carey Show*, *The Suite Life on Deck* and numerous other productions kept her in constant demand, and her co-workers loved working with her. Rachel won an Emmy in 2011 as part of the hair styling crew on *Dancing With the Stars*, and she was again nominated in 2012. Rachel is survived by her husband James O'Regan and children Aine and Emytchka James. Services for Rachel were held at Forest Lawn cemetery on December 1, 2015, but she will be interred in Ireland early in 2016.



Top: Rachel (right) with Jennifer Guerrero. Right: Rachel with her husband. Photos courtesy of Jennifer Guerrero and Aine O'Regan

**Robert L. Hallowell (1960–2015)**

With the kindest heart, a smile that would light up the room and a gift for hair styling that made him popular on features, television and the red carpet, Robert Hallowell left a legacy of love and admiration. He became a member of Local 706

in 1990, and became a journeyman hair stylist within six months. His love of the craft and flair for contemporary, period styling and wigs kept him constantly working with top stars. Robert had an extensive resume of features from *The Mummy*, *Charlie's Angels: Full Throttle*, *George of the Jungle*, *Cutthroat Island*, *The Long Kiss Goodnight*, *Stuart Little 2*, *Blast From the Past* and many others. He also styled numerous television series and movies of the week: *ER* (pilot), *The*

Geena Davis Show, *Commander in Chief*, *Two and a Half Men*, *Ellen*, *Equal Justice*, *Sledge Hammer!*, *Weeds* and *The X Factor*. Robert was the personal stylist for Geena Davis, Jennifer Love Hewitt, Lucy Liu, Brendan Fraser and Faye Dunaway. Known as "The Kitchen Beautician," Robert developed an organic hair care line known as "Prawduct," and he gave his time to Local 706 members generously sharing his knowledge and skills. He was nominated for a Hollywood Make-Up Artists & Hair Stylists Guild Award in 2001.

Robert passed away from complications of lymphoma on November 22, 2015. Intensely private, he did not share the information until the very end of his life. He is survived by his sister Paula Hallowell. Robert did not desire a traditional service, but Paula has relayed there will be a party in a park to celebrate the life of her beloved brother Robert. Local 706 will notify the membership as soon as plans are finalized.

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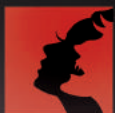


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First in Cuba



The make-up artists and hair stylists on House of Lies were the first American television episodic crew to film in Cuba in 60 years. During its stay in January 2016, the crew visited the famous restaurant La Bodeguita del Medio, where Ernest Hemingway used to write. It is famous for encouraging customers to write on the walls and is home of the rum-and-mint mojito cocktail. Our Local 706 crew left its mark proudly. You can read crew members' names.



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For more details contact info@themakeupshow.com or call 212.242.1213
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