As a professional make-up artist, you should be treated as a preferred customer. We feel that you have earned these privileges.

The Kryolan PRO CARD is your guarantee of priority service.

With the PRO CARD bonus program, professional make-up artists enjoy discounts granted in various countries, as well as reward points from all participating outlets.

You can enjoy this privileged service either in person at Kryolan City Shops, or online at kryolan.com.

Kryolan – Make-up Is A Science.

The Kryolan PRO CARD® program offers various benefits for professional make-up artists and beauticians:

- special make-up artist discounts and Kryolan Points
- special deals at selected Kryolan Events
- new products sample testing
- free Kryolan Magazine and the Kryolan Newsletter ‘Lebendige Maske’
- exclusive partner benefits

*For US residents only

For further information please visit KRYOLAN.COM
Winter 2015

Features

14 2015 Guild Award Noms
Nominees honored for outstanding achievement

32 Charlie Blackman
A memorable career in make-up

36 Transparent
Gender metamorphosis on TV

43 The Quest
A reality-based creature show

Departments

4 From the President
Celebrating awards show season

6 Local Perspective
Be a team player

9 Calendar of Events

11 Theater News

48 Extended Family News

50 Last Looks
Amid all the celebrations of the awards show season comes a real opportunity for make-up artists and hair stylists to meet their global artistic brothers and sisters who are visiting Los Angeles. Over and over, they tell me they are so thrilled to meet our California artists and are surprised to find how open and welcoming we are. They are grateful to us for the opportunity to compete in our own awards show, as well as the Oscars. To receive a statue from one’s peers is a very special honor.

This year’s Lifetime Achievement Awards will be given to Kathy Blondell and Rick Baker, and Kathy’s award will be presented by Cheryl Boone Isaacs, the President of the Motion Picture Academy, and director/producer John Landis, who’s been a close collaborator with Rick for many years. Actor Ron Perlman, who has spent much of his career in complicated make-ups, will present the Distinguished Artisan Award to Guillermo del Toro for his outstanding collaborative work with our artists. Del Toro studied the Dick Smith course many years ago, and has used that training throughout his career as a producer, director, visual effects wizard and is completely appreciative of all our crafts. The entire reason for our show is to elevate our crafts, to show the world we are not the “glam squad” or “smen.” We are all serious artists and these terms denigrate and degrade us. That’s not who we are.

This year, we made a few revisions to last year’s show. Remember, this is still a work in progress and things change as we grow. There are now five nominated productions for most categories (not three). Local 706 members voted for the nominees. Those nominees go on to the final voting stage and each production, whether film, television, commercials or stage, submitted 10-minute edited clips that are available for viewing before you cast your vote. Links are on our website, but they are protected and only available for Local 706 members. All 706 members are encouraged to vote online and be part of the decision-making process. As we’ve been communicating for a year now, in order to access the website voting, you must first establish your own username and password. If you’ve already established your own profile, you are fine and nothing more needs to be done! But if you have not already done so, submit that information and it will take approximately 48 hours for Votenet to verify the information so you are able to vote. If you do not already have a username and password, please do not wait until the last minute. (Submit the information from a computer—not your phone or iPad.) Voting will close on Tuesday, February 10, 2015.

We have an experienced director and professionals have been enlisted to assist with public relations, sponsorship, seating, ticketing and everything else, and a committee of Local 706 members keep our interests clearly stated, as we are part of the decision-making process. One thing our members need to remember is that the cost of producing an awards show is expensive to those taking the risk (not to our members). Those statues cost a tremendous amount of money, along with the production costs, so it will take a few years before we can afford to hand out a plethora of gold like the Emmys that have been around for many more years. Even the Oscars still hand out a maximum of two statues for our category, and on occasion, a third.

We also have been able to reduce the price of tickets to make them more affordable. It wasn’t an easy job getting our producers to understand that our reduced wages mean that high ticket prices makes for low-member turnout, but it was accomplished. We thank them for listening. Our friends and supporters at MAC Cosmetics have again become our Crown Level sponsor and along with Patron will host our gala after party. The gift bags are filled up with lovely products thanks to our members pitching in and tugging on the sleeves of our generous vendors and suppliers. We’re getting great publicity and social media is all lined up and ready to go. Don’t forget, the members’ special rate will go up on February 1. Hope to see you there!
This is the first Artisan issue for 2015 and also the start of my 12th year at the Local as Business Representative. What a great ride it has been. In this position, I have spoken to thousands of our Local’s members about everything under the sun. Most of these conversations have been pleasant and amiable from people needing advice … clarification and interpretation of contracts, payroll problems and penalty questions, etc.; members needing a familiar person on the receiving end of the phone to either get something off their chest or to have someone to tell their story to and get some feedback or fix something in the workplace. No matter what the issue is, our job, Sue’s, Randy’s and mine, is to collectively be good listeners, and in turn, good administrators. Hopefully, we’ve been successful.

This last year, I attended Trustee Education in Boston, MA. Besides educational seminars each day, the foundation had special motivational speakers booked throughout the week to inspire their audiences. One of the key speakers, retired airline pilot Capt. Chesley B. (Sully) Sullenberger III, spoke eloquently. For those who don’t remember, Capt. Sullenberger successfully made an emergency water landing of his US Airways Flight into the Hudson River off Manhattan, after his plane was disabled by striking a flock of geese during his climb from LaGuardia Airport on January 15, 2010. Miraculously, all of his 155 passengers and crew aboard the aircraft survived. He explained that the ultimate reason that he and his copilot were able to bring that jet down and land safely in the Hudson on that fateful day was because of simple “teamwork.” The working relationship he and his copilot had saved not only their lives, but everyone on that plane. Hearing him speak brought to mind that their working relationship was not unlike the same kind of relationship that a good make-up and hair department has. Those of you who have or worked with a supportive crew will relate to the following: When your co-workers can finish a sentence that you who have or worked with a supportive crew will relate to the following: When your co-workers can finish a sentence that you couldn’t be in better hands.

We lost some wonderful artisans last year. Each of them made an indelible imprint on our Local and the industry. They were hair stylists Ann Hedder-Clanton, Melanie Cleric-Mannier, Heather ‘Roxanne’ Ferguson, Dennis Rhoden and Tim Jones; body make-up artist Anna Gambino; make-up artists Dick Smith, Timothy Considine and Donald Anger. We salute them and may we never forget their talents and generous contributions. God bless them all.

Thanks to our EUC (Entertainment Union Coalition) for all their hard work this past year. Without their endless hours of strategic planning, hands-on leadership and trips to Sacramento, and money well spent in the hiring of professional consultants to help garner support of both the Assembly and the Senate in the California Legislature, and ultimately Gov. Brown, we would have never succeeded in passing AB 1399. With the new $310 million per year incentive signed into law, we all are looking forward to seeing a revitalized film industry here in LA and in all of California for the next five years. Our hope is that Los Angeles and all of California will return again to being the major player in the film and television industry.

With that in mind, please enjoy this upcoming issue of The Artisan.

Sincerely and Fraternally,
Tommy Cole
MAKE-UP AND HAIR STYLISTS GUILD AWARD NOMINEE

BEST PERIOD AND/OR CHARACTER MAKE-UP
Jan Sewell, Lesley Smith

BEST PERIOD AND/OR CHARACTER HAIR STYLING
Jan Sewell, Agnes Legere

10 BAFTA AWARD NOMINATIONS
INCLUDING

BEST FILM
BEST MAKE-UP AND HAIR
Jan Sewell

“Thanks To Make-up, Facial Prosthetics, And Just Plain Skilful Acting From Eddie Redmayne, Hawking On Screen Bears An Eerie Resemblance To The Man We’ve Come To Know From Photographs And News Clips.”

JOE MORGENSTERN,
THE WALL STREET JOURNAL

THEORY OF EVERYTHING

RESEARCH COUNCIL OF MAKE-UP ARTISTS

MAKE-UP

RESEARCH COUNCIL OF MAKE-UP ARTISTS

Makeup
Est. 1963

Foundations
Highlighting
Contouring
Concealer
Powders
Blush

Watch us on Youtube
Tell us what you think
Show us your photos
Like us

www.rcmamakeup.net
Of course, 2014 saw its share of negotiations: three-year agreements at CBS, Opera San Jose and Team San Jose/Broadway San Jose, new five-year agreements at both the Disneyland Resort and Los Angeles Opera, and our first-ever agreement with the LA Philharmonic—covering the Walt Disney Concert Hall & Hollywood Bowl. I negotiated nine San Francisco Single Signatory agreements for the Curran, Golden Gate and Orpheum Theatres (SHN houses); Disney’s Beauty & the Beast, Elf: The Musical, Kinky Boots, Motown: The Musical, A Love Lost, Mamma Mia!, Pippin, Blithe Spirit (2015) and Disney’s Newsies (2015). And let’s not forget, Tyler Perry’s Hell Hath No Fury Like a Woman Stormd (Paramount Theater, Oakland). I was also part of the IATSE Negotiating Committee at the non-Broadway Theater League “Light” Pink Contract negotiations in NYC. We negotiated a good agreement with many positive changes. Tommy was part of both the Low Budget Film and the HBO/Showtime/Starz negotiations, and some sweeping increases were made in the wages and working conditions for both of these agreements.

Our own Make-Up Artists & Hair Stylists Guild Awards Show will be presented on Saturday, February 14, at the Paramount Theatre on the historic Paramount Studios lot in Hollywood. We have an amazing array of talented nominations in theater alone: five for hair styling and three for make-up! Alas, not one single entry in our new Daytime Television classification …

Disneyland Resort is currently Frozen over with character events, shows and attractions all based on the popular Frozen animated feature. Frozen Fan will continue until summer, then the resort will be in high gear celebrating Disneyland’s 60th anniversary. Complete details about the 60th anniversary have not been revealed (yet), but we do anticipate a 20% increase in the cosmetology unit over the coming year! Disney On Ice (Kenneth Feld) has also launched a Pink Contract ice show based on the Frozen franchise…

Pink Contract Tours (national tours of Broadway plays and musicals) are up. Even after the six Christmas shows closed (two companies each of Elf: The Musical and Dr. Seuss’ How the Grinch Stole Christmas, A Christmas Story and White Christmas), we still have 50 Pink Contract productions crisscrossing the United States and Canada … This is awesome!

Rusty Hicks has been named the new Executive Secretary-Treasurer of the Los Angeles branch of the American Federation of Labor (the ‘AFL-CIO’ at the end of our IATSE's full name). Rusty was the former Political Director and was hand-picked by the (incomparable) Maria Elena Durazo, when she stepped down from this office at the end of 2014. Rusty was elected unanimously by the Los Angeles Delegation (of which I am a delegate), and his main goal is to raise the profile of the AFL-CIO and the Los Angeles minimum wage from $9 an hour to a living wage of $15 an hour. He is amazing…
We had 30 or more IATSE representatives and leaders attend the Dr. Martin Luther King Jr. Labor Breakfast on January 16, 2014. The 600+ attendees included a “Who’s Who” of political and labor leaders from Los Angeles and California. Speakers included LA Mayor Eric Garcetti, Rusty Hicks/AFL-CIO, and legendary Civil Rights and children’s rights activist Marian Wright Edelman, who brought it home. Well worth the 4 a.m. rise and shine for the 7 a.m. event!

Our one of three IATSE tables of business reps and labor leaders at the MLK event in January

PARAMOUNT PICTURES
CONGRATULATES
LUISA ABEL
PATRICIA DEHANEY
JAY WEJEBE
JOSE L. ZAMORA
AND THE ENTIRE HAIR & MAKE-UP TEAM
ON THEIR NOMINATIONS FROM
THE MAKE-UP ARTISTS & HAIRSTYLISTS GUILD

“THIS IS ONE OF THE MOST BEAUTIFUL FILMS I HAVE EVER SEEN – IN TERMS OF ITS VISUALS, AND ITS OVERRIDING MESSAGE ABOUT THE POWERFUL FORCES OF THE ONE THING WE ALL KNOW, BUT CAN’T MEASURE IN SCIENTIFIC TERMS. LOVE.”
– RICHARD ROEPER, CHICAGO SUN-TIMES

2015 promises to be an outstanding year for entertainment. Our Film & Television Tax Incentive Bill (AB 1839) kicks in, providing $310 million per year for the next five years to keep film production here in Hollywood. Even before the tax boost has started, we have seen an uptick in film & television production (and hours reported) for the last half of last year! The Hollywood Arts Council and Stayin’ Live Hollywood are working together to keep the smaller and mid-sized theaters in Hollywood’s “Theater Row” open and viable. We support anything that helps widen our theater audience! The IATSE is forming a “Theater Union Coalition” to start organizing the mid-sized theaters in Los Angeles—following the success of organizing Pasadena Playhouse. I plan on being an active participant and hope to see the IATSE’s efforts expand statewide …

In the meantime, I will see you at the awards show, at the negotiating table or in the wings …

Randy Sayer

April 11, 2015
Local 706 President Susan Cabral-Ebert recently announced nominations for the 2015 Annual Make-Up Artists & Hair Stylists Guild Awards. Winners will be announced at the awards show on Saturday, February 14, at Paramount Studios honoring make-up artists and hair stylists for outstanding achievements in motion pictures, television, commercials and live theater. MAC Cosmetics will be the Official Cocktail Reception Sponsor. Spirits will be provided by The Patrón Spirits Company.
PARAMOUNT PICTURES CONGRATULATES MELISSA FORNEY, PIERCE AUSTIN AND THE ENTIRE HAIR AND MAKE-UP TEAM FOR THEIR EXTRAORDINARY WORK ON

SELMA

FEATURE LENGTH MOTION PICTURE BEST PERIOD AND/OR CHARACTER HAIR STYLING

MELISSA FORNEY AND PIERCE AUSTIN Make-Up Artists and Hair Stylists Guild

ONE MOVIE REMINDS US THAT TOGETHER WE CAN MAKE HISTORY

FEATURE LENGTH MOTION PICTURE (FEATURE FILMS)

Best Contemporary Hair Styling

Birdman
Jerry Popolis and Kat Drazen

Guardians of the Galaxy
Elizabeth Yianni-Georgiou

Interstellar
Patricia Dehaney and Jose L. Zamora

St. Vincent
Suzy Mazzarette-Allison

Winter’s Tale
Alan D’Angerio and Jasen Sica

Best Period and/or Character Hair Styling

Get on Up
Carla Farmer and Shannon Bakeman

Into the Woods
Peter Swords King and J. Roy Helland (personal)

Selma
Melissa Forney and Pierce Austin

The Grand Budapest Hotel
Frances Hannon and Julie Dartnell

The Theory of Everything
Ian Sewell and Agnes Legere

PARAMOUNTGUILDS.COM
© 2015 Paramount Pictures. All Rights Reserved.
Television and New Media Series
Best Contemporary Make-Up

Dancing with the Stars
Zena Shreyes, Angela Moon and Patti Ramsey Bortoli

House of Cards
Tricia Sawyer and Vasilios Tanis

Orange Is the New Black
Michal Bigger and Karen Reuter Fabbo

True Detective
Felicity Bowring, Wendy Bell and Linda Dowds

The Walking Dead
Essie Cha, Mayumi Murakami and Chauntelle Langston

Into the Woods
Best Period and/or Character Make-Up
Peter Swords King
Best Special Make-Up Effects
J. Roy Helland (Personal)
Matthew Smith (Prosthetics)
Best Period and/or Character Hair Styling
Peter Swords King
J. Roy Helland (Personal)

Maleficent
Best Special Make-Up Effects
Rick Baker
Toni G.
Arjen Tuiten

And We Salute
Rick Baker
Lifetime Achievement Award For Make-Up Artists
Kathryn Blondell
Lifetime Achievement Award For Hair Stylists
Guillermo del Toro
Distinguished Artisan Award

The Make-Up Artists & Hair Stylists Guild
And Proudly Congratulates Our
2015 Make-Up Artists & Hair Stylists Guild Award Nominees

The Walt Disney Studios
Thanks
The Make-Up Artists & Hair Stylists Guild
And Proudly Congratulates Our
2015 Make-Up Artists & Hair Stylists Guild Award Nominees

©2015 Disney
Television and New Media Series

Best Period and/or Character Make-Up

Boardwalk Empire
Michele Paris and Joe Farulla

Downton Abbey
Magi Vaughan and Erika Ökvist

Key & Peele
Scott Wheeler and Suzanne Diaz

Mad Men
Lana Horochowski and Ron Pipes

Masters of Sex (Season 2)
Jean A. Black

Best Special Make-Up Effects

Boardwalk Empire
Michele Paris and Joe Farulla

Grimm
Barney Burman and Michael Smithson

Sleepy Hollow
Leo Corey Castellano and Mark Nirman

Sons of Anarchy
Tracey Anderson, Carlton Coleman and Margie Kaklamanos

The Walking Dead
Greg Nicotero and Jake Garber

CONGRATULATIONS
Make-Up Artists & Hair Stylists Guild Award Nominees

MAD MEN
Best Period/Character Make-Up, Television Series
Lana Horochowski
Ron Pipes

Best Period/Character Hairstyling, Television Series
Theresaesa Rivers
Arturo Rojas

THE WALKING DEAD
Best Contemporary Make-Up, Television Series
Essie Cha
Mayumi Murakami
Chauntelle Langston

Best Special Effects Make-Up, Television Series
Greg Nicotero
Jake Garber
Television and New Media Series

Best Contemporary Hair Styling

Dancing with the Stars
Mary Guerrero, Kimi Messina and Jennifer Guerrero-Mazursky

House of Cards
Sean Flanigan and Shunika Terry

Orange Is the New Black
Angel De Angelis and Valerie Velez

Pretty Little Liars
Kim M. Ferry and Shari Perry

The Voice
Shawn Finch, Jeremyn Stephens and Cheryl Marks

Best Period and/or Character Hair Styling

Downton Abbey
Magi Vaughan and Adam James Phillips

Key & Peele
Amanda Mofield and Raissa Patton

Mad Men
Theresa Rivers and Arturo Rojas

Masters of Sex (Season 2)
Kathrine Gordon, Darlene Brumfield and Candy Neal

True Detective
Annie Morgan, Rita Parillo and Melizah Anguiano

For Your Consideration
In all categories including

Best Picture
Best Makeup and Hairstyling

Judy Chin
Makeup Department Head

Jerry Popolis
Hair Department Head

Golden Globe Winner!
9 Academy Award Nominations

Best Picture
Best Director
Best Screenplay
Best Actor
Best Supporting Actor

10 BAFTA Award Nominations

Best Contemporary Hair Styling

"A jaw-dropping stylistic wow that spins, pirouettes, turns inside out, and meanderingly stays aloft for two hours. It's a three-ring circus of delights."

by Marc, The Denver Globe

Birdman
( The Unexpected Virtue of Ignorance )
SALUTES ALL THE NOMINEES OF THE 2015 MAKE-UP AND HAIRSTYLISTS GUILD AWARDS

CONGRATULATIONS TO THE DISTINGUISHED ARTISAN AWARD RECIPIENT
GUILLERMO DEL TORO

LIFETIME ACHIEVEMENT RECIPIENTS
MAKEUP ARTIST
RICK BAKER
AND HAIRSTYLIST
KATHRYN BLONDELL

MAC ARTIST RELATIONS
PROVIDING SUPPORT TO FILM, THEATRE, TELEVISION, MUSIC AND THE PERFORMING ARTS COMMUNITIES
ARTISTRELATIONS@MACCOSMETICS.COM
Motion Picture & Television Fund and UCLA — working together for better health

MPTF focuses solely on the unique needs of the entertainment community. Recently, the health centers became part of UCLA Health, and you can rest assured you’ll still find them in the same convenient locations close to where you work and on the studio lot with the Health Wheels mobile clinic.

So whether you’ve always counted on MPTF healthcare or haven’t yet experienced it, there’s never been a better time to explore the healthcare options available to you — now with the expertise of UCLA Health.

Our focus is on U

Los Angeles, Hollywood, Mid-City
Bob Hope Health Center
335 N. La Brea Avenue
Los Angeles, CA 90036
(323) 634-3850

Los Angeles, West Los Angeles
Westside Health Center
1950 Sawtelle Boulevard #130
Los Angeles, CA 90025
(310) 996-9355

Santa Clarita
Santa Clarita Health Center
25751 McBean Parkway #210
Valencia, CA 91355
(661) 284-3100

Toluca Lake
Toluca Lake Health Center
4323 Riverside Drive
Burbank, CA 91505
(818) 876-2700

Woodland Hills
Jack H. Skirball Health Center
MPTF Wasserman Campus
23388 Mulholland Drive
Woodland Hills, CA 91364
(818) 876-1050

1-800-876-8320    uclahealth.org/mptf

TELEVISION MINI-SERIES OR MOTION PICTURE
MADE FOR TELEVISION (M.O.W.)

BEST CONTEMPORARY HAIR STYLING

*Fargo*
Chris Glimsdale, Penny Thompson and Judy Durbacz

*Reckless*
Maggie Hayes-Jackson and Patricia McAlhany Glasser

*Sherlock*
Claire Pritchard-Jones and Sarah Astley-Hughes

BEST PERIOD AND/OR CHARACTER HAIR STYLING

*American Horror Story: Freak Show*
Monte C. Haught and Michelle Ceglia

*Fargo*
Chris Glimsdale and Keith Sayer

*Olive Kitteridge*
Cydney Cornell

*Houdini*
Jeanette Latzelsberger and Gabriella Nemeth

*The Knick*
Jerry DeCarlo and Rose Chatterton

*The Normal Heart*
Chris Clark and Joe Whitmeyer

*Made for Television (M.O.W.)*

Best Contemporary Hair Styling

*Fargo*
Chris Glimsdale, Penny Thompson and Judy Durbacz

*Reckless*
Maggie Hayes-Jackson and Patricia McAlhany Glasser

*Sherlock*
Claire Pritchard-Jones and Sarah Astley-Hughes

Best Period and/or Character Hair Styling

*American Horror Story: Freak Show*
Monte C. Haught and Michelle Ceglia

*Fargo*
Chris Glimsdale and Keith Sayer

*Olive Kitteridge*
Cydney Cornell

*Houdini*
Jeanette Latzelsberger and Gabriella Nemeth

*The Knick*
Jerry DeCarlo and Rose Chatterton

*The Normal Heart*
Chris Clark and Joe Whitmeyer

Motion Picture & Television Fund and UCLA — working together for better health

MPTF focuses solely on the unique needs of the entertainment community. Recently, the health centers became part of UCLA Health, and you can rest assured you’ll still find them in the same convenient locations close to where you work and on the studio lot with the Health Wheels mobile clinic.

So whether you’ve always counted on MPTF healthcare or haven’t yet experienced it, there’s never been a better time to explore the healthcare options available to you — now with the expertise of UCLA Health.

Our focus is on U

Los Angeles, Hollywood, Mid-City
Bob Hope Health Center
335 N. La Brea Avenue
Los Angeles, CA 90036
(323) 634-3850

Los Angeles, West Los Angeles
Westside Health Center
1950 Sawtelle Boulevard #130
Los Angeles, CA 90025
(310) 996-9355

Santa Clarita
Santa Clarita Health Center
25751 McBean Parkway #210
Valencia, CA 91355
(661) 284-3100

Toluca Lake
Toluca Lake Health Center
4323 Riverside Drive
Burbank, CA 91505
(818) 876-2700

Woodland Hills
Jack H. Skirball Health Center
MPTF Wasserman Campus
23388 Mulholland Drive
Woodland Hills, CA 91364
(818) 876-1050

1-800-876-8320    uclahealth.org/mptf

TELEVISION MINI-SERIES OR MOTION PICTURE
MADE FOR TELEVISION (M.O.W.)

BEST CONTEMPORARY HAIR STYLING

*Fargo*
Chris Glimsdale, Penny Thompson and Judy Durbacz

*Reckless*
Maggie Hayes-Jackson and Patricia McAlhany Glasser

*Sherlock*
Claire Pritchard-Jones and Sarah Astley-Hughes

BEST PERIOD AND/OR CHARACTER HAIR STYLING

*American Horror Story: Freak Show*
Monte C. Haught and Michelle Ceglia

*Fargo*
Chris Glimsdale and Keith Sayer

*Olive Kitteridge*
Cydney Cornell

*Houdini*
Jeanette Latzelsberger and Gabriella Nemeth

*The Knick*
Jerry DeCarlo and Rose Chatterton

*The Normal Heart*
Chris Clark and Joe Whitmeyer

Motion Picture & Television Fund and UCLA — working together for better health

MPTF focuses solely on the unique needs of the entertainment community. Recently, the health centers became part of UCLA Health, and you can rest assured you’ll still find them in the same convenient locations close to where you work and on the studio lot with the Health Wheels mobile clinic.

So whether you’ve always counted on MPTF healthcare or haven’t yet experienced it, there’s never been a better time to explore the healthcare options available to you — now with the expertise of UCLA Health.

Our focus is on U

Los Angeles, Hollywood, Mid-City
Bob Hope Health Center
335 N. La Brea Avenue
Los Angeles, CA 90036
(323) 634-3850

Los Angeles, West Los Angeles
Westside Health Center
1950 Sawtelle Boulevard #130
Los Angeles, CA 90025
(310) 996-9355

Santa Clarita
Santa Clarita Health Center
25751 McBean Parkway #210
Valencia, CA 91355
(661) 284-3100

Toluca Lake
Toluca Lake Health Center
4323 Riverside Drive
Burbank, CA 91505
(818) 876-2700

Woodland Hills
Jack H. Skirball Health Center
MPTF Wasserman Campus
23388 Mulholland Drive
Woodland Hills, CA 91364
(818) 876-1050

1-800-876-8320    uclahealth.org/mptf

TELEVISION MINI-SERIES OR MOTION PICTURE
MADE FOR TELEVISION (M.O.W.)

BEST CONTEMPORARY HAIR STYLING

*Fargo*
Chris Glimsdale, Penny Thompson and Judy Durbacz

*Reckless*
Maggie Hayes-Jackson and Patricia McAlhany Glasser

*Sherlock*
Claire Pritchard-Jones and Sarah Astley-Hughes

BEST PERIOD AND/OR CHARACTER HAIR STYLING

*American Horror Story: Freak Show*
Monte C. Haught and Michelle Ceglia

*Fargo*
Chris Glimsdale and Keith Sayer

*Olive Kitteridge*
Cydney Cornell

*Houdini*
Jeanette Latzelsberger and Gabriella Nemeth

*The Knick*
Jerry DeCarlo and Rose Chatterton

*The Normal Heart*
Chris Clark and Joe Whitmeyer

Motion Picture & Television Fund and UCLA — working together for better health

MPTF focuses solely on the unique needs of the entertainment community. Recently, the health centers became part of UCLA Health, and you can rest assured you’ll still find them in the same convenient locations close to where you work and on the studio lot with the Health Wheels mobile clinic.

So whether you’ve always counted on MPTF healthcare or haven’t yet experienced it, there’s never been a better time to explore the healthcare options available to you — now with the expertise of UCLA Health.

Our focus is on U

Los Angeles, Hollywood, Mid-City
Bob Hope Health Center
335 N. La Brea Avenue
Los Angeles, CA 90036
(323) 634-3850

Los Angeles, West Los Angeles
Westside Health Center
1950 Sawtelle Boulevard #130
Los Angeles, CA 90025
(310) 996-9355

Santa Clarita
Santa Clarita Health Center
25751 McBean Parkway #210
Valencia, CA 91355
(661) 284-3100

Toluca Lake
Toluca Lake Health Center
4323 Riverside Drive
Burbank, CA 91505
(818) 876-2700

Woodland Hills
Jack H. Skirball Health Center
MPTF Wasserman Campus
23388 Mulholland Drive
Woodland Hills, CA 91364
(818) 876-1050

1-800-876-8320    uclahealth.org/mptf
Carrying the tools of your trade is not as tough as you thought

THE
FLYER

See Artist Collection

Dimensions: 20.5”H, 14”W, 9.65”D

Visit us @ The Makeup Show-LA We’ll be there! March 28-29, 2015

Commercials and Music Videos

Best Make-Up

2015 Audi A8
Deborah Rutherford and Don Rutherford

American Horror Story: Freak Show Promo
Kerry Herta

DIRECTV
Scott Stodard and Michael Ornelaz

Handy by ‘Weird Al’ Yankovic
Sean James Cummins

Steal My Girl by One Direction
David Abbott and Shawn Blair

Best Hair Styling

Dodge Commercial
Judd Minter and Connie Kallos

Progressive Commercial
Dean Bethune Coble

Beauty and Brawn
Don’t let the looks fool you. This bag can withstand up to 300lbs of pure solid weight. We are ready for business!

FAA...Meet ZÜCA
Roll, carry or grip the beauty with confidence right through airplane aisles without even breaking a sweat.

Org Chart Included
Pack and stack with 5 Utility Pouches fully-lined with durable, easy to clean clear vinyl. Sleek travel cover also included. Enjoy!

Visit us @ The Makeup Show-LA We’ll be there! March 28-29, 2015
THEATRICAL PRODUCTIONS (Live Stage)

**Best Make-Up**
- *Così fan tutte*
  Vanessa Dionne, Rheanne Garcia and Mario Duran
- *Kinky Boots*
  Sarah B. Wolfe
- *La traviata*
  Darren K. Jinks and Brandi Strona

**Best Hair Styling**
- *Così fan tutte*
  Vanessa Dionne, Cassandra Russek and Rheanne Garcia
- *La traviata*
  Darren K. Jinks and Linda Cardenas
- *Motown the Musical, National Tour*
  Brandon Bolton
- *Madama Butterfly*
  Gerd M. Mairandres
- *Show Boat*
  Gerd M. Mairandres

**Discover the Professional Secret to Color True Lips**

Join the TEMPTU PRO community for exclusive offers, education, news & pro support. Please visit www.TEMPTU.com/pro or contact us at proartist@temptu.com or call 1-888-983-6788.
I started ushering for CBS on their radio shows while I was attending school. Then I went onto Columbia Pictures as an apprentice in the make-up department. While working at CBS Radio, who would have thought that it would be the beginning of the end for big radio shows. Television was just getting started.

While I was at Columbia, there were still all the major motion picture studios that had the big stars. Most everything was being done by the large studios; whereas, today most everything is being produced by the independents. The big things then were sitcoms and of course, movies, done both in and out of Hollywood. Now we have “Reality TV” in all its various forms, filmed almost everywhere.

I had a great time in the industry, first doing radio, then motion pictures and television, and I feel very much a part of that history. I met so many wonderful people during those years. (See partial list of credits on page xx).

Proudly, I can say that I am the only make-up artist to have met or made up 10 presidents of the United States of America. What an achievement! It all started with President Eisenhower, and continued through President George W. Bush. I must say that the Rev. (Dr.) Billy Graham had a lot to do with exposing me to this kind of greatness and my wife Gloria and I will always be grateful for the experiences we treasure.

It was in 1961 that I met both President Eisenhower and Rev. Graham, who were going to play golf together in Palm Springs, CA.

Charles F. Blackman’s storied make-up career has spanned decades in Hollywood, having worked with Hollywood giants from Rock Hudson and Elizabeth Taylor to Tom Hanks and Meryl Streep. Most impressive is his association with 10 US presidents, from Eisenhower to George W. Bush. He shares memories of his work, along with that of his equally legendary wife, make-up artist Gloria Blackman.
A 25-year career in make-up ensued including numerous commercials and shows such as Falcon Crest, Dynasty, Home Improvement, Growing Pains, Murphy Brown, Evening Shade, and finally, The Nanny. I’m so proud of my talented wife, Gloria!

Later, I was sent to the Summer White House in San Clemente, CA, to make up President Nixon. He had a very dark beard which needed to be covered.

I first made up President Reagan when he was doing the General Electric Theater.

And I traveled extensively during my association with the Rev. Billy Graham, allowing me the honor of meeting governors, mayors, religious leaders, politicians, musicians, and no less than the Queen and her family. There were so many good times.

My wife Gloria Blackman is my life-long treasure and muse; it was just kismet that we met on an episode of My Friend Irma.

I was a CBS usher and we were shooting at the Earl Carroll Theatre. She was a talented actress, with dance training. From USO shows to the Pasadena Playhouse, Glendale Center Theater, The Adventures of Mark Twain, starring Fredric March and Alexis Smith. The list includes Meet Me in St. Louis, Mighty Joe Young, The Egg and I, Little Women, Singin’ in the Rain and It’s a Wonderful Life. Too much to mention.

Gloria eventually proved not only a great actress, but a wonderful assistant, and finally, a magnificent make-up artist in her own right, becoming the second woman to join I.A.T.S.E. Local 706 in 1979.

Charlie Blackman: Partial Make-Up Credits

- Man on the Moon: Jim Carrey, Danny DeVito
- One Good Cop: Michael Keaton, Rene Russo
- Cape Fear: Robert DeNiro, Jessica Lange
- For the Boys: Bette Midler
- Bugsy: Warren Beatty, Annette Bening
- Star Trek IV: William Shatner, Leonard Nimoy
- Postcards From the Edge: Meryl Streep, Shirley MacLaine
- Bonfire of the Vanities: Tom Hanks, Melanie Griffith
- Scrooge: Bill Murray
- Rambo III: Sylvester Stallone
- Viva Las Vegas: Elvis Presley, Ann-Margret
- The Facts of Life: Lucille Ball, Bob Hope
- Giant: Rock Hudson, Elizabeth Taylor
- Picnic: Kim Novak, William Holden

Clockwise from above: Blackman with Charlton Heston; Blackman with Jane Fonda; Blackman with James Garner.

There is no limit to what you can create.

3D printing is now available as part of our 1-week introduction to ZBrush with the click of a button.

find out more today:
213.368.1234
cinemamakeup.com
We see Mort going through the physical and emotional transformation of gender change and the change becomes visibly apparent through hair, make-up and costume. A great gig if you love wigs!

I first worked with Jeffrey Tambor on Arrested Development about 12 years ago. He’s a gifted actor and dives deep into his characters. He’s finicky, cantankerous, funny as hell, and I love him to pieces. And by the way, he’s bald which makes him easy to wig, which was a blessing because he wears six of them in season one.

We first see Mort as a man in the pilot as conceived by Department Head Hair Vito Trotta and his key, Gary Perticone. He wears a gray, disheveled lace front wig in a short ponytail. Then, as a woman, we see her in a long brown unflattering wig with dubious highlights. The producers at Amazon hired a consultant, a transgender woman named Zackary Drucker, to make sure our hair/make-up/costume choices were appropriate for someone just coming out. What we learned from her is that trans folk don’t always have the practical knowledge of how to make themselves look good. They often have lived their lives in secret and haven’t had the usual help from salons, make-up counters, friends’ advice, etc. So when they first come out, it’s often awkward at times. Zackary told me that Maura’s first wigs should look like they were pulled out of a bag and plopped on her head ... well, we split the difference a bit for TV’s sake, but the purpose was to still make her look very raw.

As her character progresses, she ditches the bad wig and gets some clip-on extensions, following the advice of a new trans friend named Davina (played by Alexandra Billings). I had some long silver extensions made by Bob Kretschmer and in the episode where she tries them on, she has clipped them onto her gray Mort wig. To cheat the look after this scene, I had Bob make a long silver lace front wig and I waved that to make it look like the extensions were married into her own hair. From there, Maura has several other looks, including a few flashback scenes as a younger man, and his first forays into public as a woman in the late ’80s, early ’90s. It would have been very easy to go drag at this point but it wasn’t true to character. Department Head Make-up Emma Johnston Burton and I always had to work together to keep Maura’s outward expression be consistent with her inward manifestation and growth.

Many of our other characters were wigged and/or wore pieces and my key was the talented Jean Webber. There were wigs and extensions all over the trailer, pretty much every day. She did a great job on Bradley Whitford, Alexandra Billings, Amy Landecker, Jay Duplass, etc., etc. We had a lot of great help from Bryn Leeth, Francis Mathas and Rhonda Burns, just to name a few.
For me, Transparent was different than any other show I’ve ever been on. I learned so much about the transgender community, since much of our writing staff, crew and cast were trans. Our bathrooms were even “Gender Neutral,” which caused some confusion and awkwardness at times! And hopefully as more people see the show, it will create understanding and open the door of acceptance for transgender people, as many films and TV shows before this have done for the gay community. It was a creative endeavor with a lot of heart.

When I first began thinking of what Transparent should look like, before any production meetings and armed with only a couple scripts, I wasn’t very well educated on the issues and realities of the trans community and veered way off course to drag. One of the biggest challenges of creating the make-ups for the characters on Transparent was creating looks that outwardly reflected who each character was and how they were evolving on the inside. On top of that, every character is based on a real person from Jill Soloway’s life (she is the show creator, and show runner and Transparent is based loosely on her own experience and own family) and she would always have little details about the characters she wanted to see put into their make-up. Luckily, I had worked with Jill a few years ago on her movie, Afternoon Delight, so I had an idea of what to expect from her on the looks for Transparent.

My first thought when hearing about Jeffrey Tambor’s character, Maura was drag which got me super excited—big gaudy colors, drawn-on lips, huge eyelashes and probably glitter. However, when I started actually getting through the scripts, I realized that none of these characters are caricatures, especially Maura, they are very real and based on real people and drag would not factor into the looks (except that one part of that one episode but that was it). Maura is a 70-year-old transgender woman who had never gotten a chance to live out her life as her real gender so her look had to reflect that excitement and confusion without being too over the top. After meeting with Jill Soloway and Zackary Drucker (our trans consultant for the show), I got to look at some fantastic trans magazines and books and my thoughts for Mort and Maura’s looks were aimed in a better, more believable direction. Even after nailing down her original look, we had to continue evolving throughout the span of the show to go along with finding herself as a woman and becoming more comfortable and self-possessed in that gender expression.

I was able to build a fantastic department thanks to Molly Tissavary; she brought in so many people that were so on top of it and so good and excited about the show that even though the biggest days of the shoot were chaotic, everyone worked together to get everyone done and keep us moving. Molly did beautiful work on Amy Landecker (Sarah) and Jay Duplass (Josh) as well and was constantly working to make her make-ups better than the day before. Transparent at its heart is about transformations both physically and internally. We had to help tell the story of each character’s journey so that if you compare any of them from the first episode to the last, you’d see an obvious difference. For my department, the best parts of the transformations were the flashback days. We had to match kids to the grown-up personas of Sarah, Ali and Josh and got to create the beginning of Maura and her cross-dressing friend Marcy. We got to shoot two whole days of Camp Camellia, our cross-dressing camp based on Casa Susana, a similar camp that existed from the 60s through the 90s on the East Coast. We were shooting in Calamigos Ranch and had assembled a team to take 75 men, some of whom were comfortable with the make-up and some who were absolutely not comfortable and transform them into a swarm of 90s-era cross-dressers. We had seven additional make-up artists on top of Molly, Dionne Smith and myself in the trailer while all the additionals—Tyson Fountaine, Rachael Downing Benson, Teresa Vest, Cool Benson, Adam Christopher Levi Vieira and Elizabeth Mbousa—

**BY EMMA JOHNSTON BURTON**
DEPARTMENT HEAD MAKE-UP

When I first began thinking of what Transparent should look like, before any production meetings and armed with only a couple scripts, I wasn’t very well educated on the issues and realities of the trans community and veered way off course to drag. One of the biggest challenges of creating the make-ups for the characters on Transparent was creating looks that outwardly reflected who each character was and how they were evolving on the inside. On top of that, every character is based on a real person from Jill Soloway’s life (she is the show creator, and show runner and Transparent is based loosely on her own experience and own family) and she would always have little details about the characters she wanted to see put into their make-up. Luckily, I had worked with Jill a few years ago on her movie, Afternoon Delight, so I had an idea of what to expect from her on the looks for Transparent.

My first thought when hearing about Jeffrey Tambor’s character, Maura was drag which got me super excited—big gaudy colors, drawn-on lips, huge eyelashes and probably glitter. However, when I started actually getting through the scripts, I realized that none of these characters are caricatures, especially Maura, they are very real and based on real people and drag would not factor into the looks (except that one part of that one episode but that was it). Maura is a 70-year-old transgender woman who had never gotten a chance to live out her life as her real gender so her look had to reflect that excitement and confusion without being too over the top. After meeting with Jill Soloway and Zackary Drucker (our trans consultant for the show), I got to look at some fantastic trans magazines and books and my thoughts for Mort and Maura’s looks were aimed in a better, more believable direction. Even after nailing down her original look, we had to continue evolving throughout the span of the show to go along with finding herself as a woman and becoming more comfortable and self-possessed in that gender expression.

I was able to build a fantastic department thanks to Molly Tissavary; she brought in so many people that were so on top of it and so good and excited about the show that even though the biggest days of the shoot were chaotic, everyone worked together to get everyone done and keep us moving. Molly did beautiful work on Amy Landecker (Sarah) and Jay Duplass (Josh) as well and was constantly working to make her make-ups better than the day before. Transparent at its heart is about transformations both physically and internally. We had to help tell the story of each character’s journey so that if you compare any of them from the first episode to the last, you’d see an obvious difference. For my department, the best parts of the transformations were the flashback days. We had to match kids to the grown-up personas of Sarah, Ali and Josh and got to create the beginning of Maura and her cross-dressing friend Marcy. We got to shoot two whole days of Camp Camellia, our cross-dressing camp based on Casa Susana, a similar camp that existed from the 60s through the 90s on the East Coast. We were shooting in Calamigos Ranch and had assembled a team to take 75 men, some of whom were comfortable with the make-up and some who were absolutely not comfortable and transform them into a swarm of 90s-era cross-dressers. We had seven additional make-up artists on top of Molly, Dionne Smith and myself in the trailer while all the additionals—Tyson Fountaine, Rachael Downing Benson, Teresa Vest, Cool Benson, Adam Christopher Levi Vieira and Elizabeth Mbousa—
were working nonstop to get all our cross-dressers body hair removed and made up in various levels of “expertise” to be ready to shoot for two days. It was one of those days that was so much work but every time Molly or I checked in, the room was pretty chaotic but the make-ups coming out of the room were amazing. Marie Larkin and I had pulled images from amazing books about Casa Susana and Fantasia Fair that had been given to us by Zackary, Rhys Ernst and Van Barnes. The three of them made visits to the trailer while we were prepping to talk about what camps like these are like and the different ways people approach these transformations.

Marie and I approached our prep for Camp Camellia like a proper period shoot. We pulled most of our images from the books we got from Zackary and Van and supplemented that with images from ’80s and ’90s fashion magazines and made boards. We wanted everyone to be as true to period as possible and since the majority of our background were men—some of whom do drag—and to keep any surprises to a minimum, we made sure they came with nothing on their faces and clean-shaven to keep them from turning out too campy or distracting. I decided on setting four looks for the background that everyone could cycle through while working through all 75 cross-dressers. Each one was a different expertise level for each of the cross-dressers. In our research, we found that, realistically, a lot of the men at the camp wouldn’t be experts at make-up because cross-dressing was a secret part of their lives and at camps like Casa Susana, it was the only time they got to fully express their preferred gender without the fear of being found out by someone in their everyday life. Because of this we had four different looks ranging from extremely minimal (picking one feature and roughly applying maybe just eyeliner or just lipstick) all the way to a full face. Each look had approved colors and little notes about how clean each look was allowed to be. There was one photo we particularly loved where the cross-dresser in the image had a very pretty face of make-up with pink nails held up to his face and he had put extra foundation as beard cover. It was a really endearing look because the beard cover was slightly lighter than the rest of her foundation. We encouraged people to add this detail to a few of our cross-dressers. It’s something that Molly and I got really attached to and even if it’s not something we can see in the final cut, I always like to put details like that into shows I do to add to the realism of what we’ve created.

I’m so proud of Transparent and all the work every single person that came through the make-up department put into it. Continuity was extremely hard to keep track of due to the shooting schedule that resembled a film rather than an episodic TV show. We shot it prioritizing location over everything else so there were days when we shot up to four episodes in one day. Shooting that way was hard on everyone and doing up to four changes in a day (including nails) was massively stressful but, on the days that were the most difficult, getting a chance to walk around in the world we helped create, whether it was the talent show, the funeral or especially Camp Camellia, I could not wipe the smile off my face because it all felt like a real event rather than just another day on set.
Fall for excellent quality and vivid shades that deliver every time

NYX cosmetics is proud to support Pro Artistry.
Find out more at NYXcosmetics.com/professional

Two summers ago, I had a very rare opportunity. I spent a month in Vienna, Austria, working on a TV show called The Quest. The sights were amazing, the food was incredible and the music, it was sublime. But that’s not what made my trip so unique and even a bit surprising. What set this experience apart from most of the working experiences I have had in my nearly 30-year career was that I worked with no less than six executive producers on the show who actually valued the artists involved, not only on my team, but on the entire crew. Even more importantly, they valued and respected the artistic process. There was a sense of unfettered creativity that I felt working with these individuals and a feeling of being trusted to do the job I was given to do. That is what made the experience unforgettable unique.

Above: Mike Elizalde (left) and Lufeng Qu apply make-up to Douglas Tait. Right: The finished make-up transforms Tait into Verlox.
degree of trust in their abilities but this dynamic is too often trumped by the urge of non-artists to impose their capricious directives for the sake of being able to say that they somehow influenced a design.

That was never the case during the entire process of creating the prosthetic make-up effects for five of the main characters in *The Quest*. Because of the wisdom and confidence of our EPs, Jane Fleming, Mark Ordesky, Rob Eric, Michael Williams, Bertram van Munster (love that name!) and Elise Doganieri, the characters were born from pure creative freedom. The satisfaction of knowing that our hands had not been stayed or pushed by outside influences made the job pleasurable and rewarding in ways that we, as artists, may seldom appreciate.

The premise of the show was to take 12 individuals and transport them to a medieval castle named “Sanctum” in a kingdom called “Everrealm” to determine which of them was the one true hero. The reality-based competition put the con-

We’ve all had experiences where there were “too many cooks” in the make-up trailer or in the studio, deciding how much asymmetry was right or what “percentage of scary” a sculpture required. It is this pervasive meddling that yields the most unsatisfactory results, not only on a practical level, but also on a personal creative level. It seems to me that if someone has hired an artist, it is because they have some

Greg Cannom
Joel Harlow
Lois Burwell
Mark Coulier

Trefor Proud
Mike Smithson
Kristyan Mallett
Louie Zakarian
testants, or “Paladins,” face-to-face with towering Ogres, mystical witches, frog-like warriors, a howling banshee and, the ultimate foe, “Verlox, the Darkness.” It was my job as the head of Spectral Motion Studio to guide my team in the creation of these denizens of Everrealm. I was also tasked with the application of the prosthetics on set, along with my colleague and Local 706 sister Lufeng Qu.

We took great pride in the fact that our make-up creations would be experienced by the Paladins in real time. They had no prior knowledge as to what they would encounter in the woods of Everrealm. The reactions were priceless as each of our creations was revealed to the unsuspecting contestants. It was the ultimate test of our abilities as make-up artists to deliver convincing characters, up close and personal. Along with Lufeng, the other member of my on-set crew was Bernhard Eicholz, whose main duties were to look after the Ogre costume and animatronic head worn by Douglas Tait, who delivered a startlingly believable performance. Indeed, when the Paladins first saw the Ogre revealed, they were stunned by the creature’s realism, some even cried.

The time I spent with my team as part of the crew of The Quest will always be a cherished memory and a professional milestone. Thanks to our executive producers who made my crew and I feel like we were heroes each time a new creation of ours was unveiled on their set. •

Congratulations to our good friend Justin Raleigh on his nomination for a MAKE-UP ARTISTS AND HAIR STYLISTS GUILD AWARD for his amazing work on THE KNICK.
Proud Mom

Make-up artist Marietta Carter Narcisse is so proud of her son Grégoire Carter Narcisse. In 2004, she relocated to South Florida to raise her son and it was well worth the move. Three higher education graduations in four years: (2014) University of Miami—age 19, master’s of science in education; concentration sports administration. (2013) Florida State University—age 18, BA degree; majored in political science & sports management, magna cum laude, Phi Beta Kappa. Grégoire graduated as the youngest ever in the history of the school (age 18), and in 169 days. (2011) College Academy at Broward College—age 16, high school diploma & AA degree.

Marietta Carter Narcisse (standing, far right) with her family.
Charles Blackman, make-up artist to presidents and Hollywood stars, designed this cover for the Fifth Annual Dinner Dance program for what was then called the Make-Up Artists and Hair Stylists/Body Make-Up Artists of Hollywood. The dinner was held at the Hollywood Palladium, October 11, 1957.

Dine and Dance