



Steve Dorfman
Boomer Health

Feminine face a key to sexual transition

July has been quite the busy month for Caitlyn Jenner:

- Arthur Ashe Courage Award at last week's ESPYs.
- Debut of her docu-series, "I Am Cait," on Sunday night (E! network, 8 p.m.).

She's had – and will continue having – millions watching her very public transition into being the world's most well-known transgender woman.

However, one local doctor – Jupiter facial plastic and reconstructive surgeon Dr. Vartan Mardirossian – has been following Jenner's journey for a different reason than most.

He's interested in the aesthetics of Jenner's transformation – specifically, her face.

As one of the country's leading practitioners in the ultra-specialized field of facial feminization surgery (FFS), Mardirossian has treated transitioning transgender patients from all over the world.

Defined within the medical community as "a combination of surgical and non-surgical procedures that aim at increasing the femininity and the attractiveness of the face," FFS, says Mardirossian, "is now often being referred to as 'gender reaffirmation surgery.'"

Regardless of which name it goes by, the goal of FFS is to reshape and recontour a transitioning male face into a convincing, natural-looking, female one.

No simple task – especially when you consider how our brains are wired.

"There have been studies which show that we determine a person's sex within a millisecond of seeing that person's face," explains Mardirossian.

The first facial area to which our eyes go: the forehead.

After that, says Mardirossian, it's the mandible (jaw), cheeks, hairline and skin texture.

And that's just the start. Achieving a truly feminized appearance often requires "a constellation of procedures" says Mardirossian.

These can include some, or all, of the following:

- Brow lift
- Temporal lift
- Scalp advancement
- Frontal bossing reduction osteotomy (forehead reduction)
- Nasal tip refinement
- Osteoplastic surgery
- Face-lift
- Neck-lift
- Dermal fillers
- Cheek augmentation

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As Caitlyn Jenner is discovering, a truly feminized look often requires many facial procedures, Jupiter plastic surgeon says.

ON STAGE

'LOVE STORY'S' LOVEBIRDS REUNITED



Ali MacGraw and Ryan O'Neal concede no one had tried to reunite them on film or on stage after "Love Story" – until now. CONTRIBUTED

Ryan O'Neal and Ali MacGraw star in national tour of 'Love Letters.'

By Hap Erstein
Special to The Palm Beach Post

From "Love Story" to "Love Letters," Ali MacGraw and Ryan O'Neal have been romantically linked for the past 45 years. At least on the screen and the stage.

It was 1970 when they steamed up movie theaters in the big screen adaptation of Erich Segal's tear-jerking novel about a working-class girl with a terminal disease and the Boston Brahmin preppie who loved her, despite his family's disapproval. "Love Story" was the year's top film at the domestic box office, pulling in \$106 million as well as Oscar nominations for MacGraw and O'Neal.

The novel and movie popularized the faux-profound catch phrase, "Love means never having to say you're sorry," the mention of which brings giggles over the telephone from the love couple.

"We had no idea that it was going to become a classic line," says O'Neal. "Then people would ask us what it meant. How dare they."

IF YOU GO
"Love Letters"
Where: Broward Center, 201 SW Fifth Ave., Fort Lauderdale
When: Today – Sunday
Tickets: \$30-\$70
Call: 954-462-0222

"For 40 years we've been trying to explain it," chimes in MacGraw.

"And apologizing," adds O'Neal.

Oliver Barrett IV, the role O'Neal played in "Love Story," could well be an ancestor of Andrew Makepeace Ladd III, the Philadelphia WASP of A.R. Gurney's "Love Letters." The play had a three-month revival on Broadway last season under Gregory Mosher's direction and, beginning on Tuesday at Fort Lauderdale's Broward Center, that production kicks off a national tour with O'Neal reunited with MacGraw as rebellious, artsy Melissa Gardner.

They concede that no one had ever tried to bring them

together again on film or in a play before, but all it took was a phone offer. "I asked, 'Is Ali doing it?'," remembers O'Neal. "They said, 'Yes,' and I said, 'So, let's go.'"

"Love Letters" tracks two lifelong friends and potential lovers from kindergarten to old age, as seen through their correspondence – letters, thank you notes, holiday cards and other missives – to each other. Gurney specifically designed the script to be performed as a reading, in part to lure busy celebrities like O'Neal and MacGraw who have no time or inclination to rehearse or memorize.

The lack of memorization was a distinct lure for MacGraw. "I have a really tough time memorizing lines. It's so petrifying. I had a very small part in 'Festen' with very accomplished actors," she says, recalling her 2006 Broadway debut in a short-lived ensemble drama. "And they were whipping through their dialogue, and I was embarrassed and frightened witless."

O'Neal, sensing his co-star

heading toward an unpleasant memory, steers the conversation in a lighter direction. "Maybe we'll do another play after this and we'll just read it," he suggests.

"Y'know what I was hoping?," asks MacGraw, picking up on O'Neal's comic riff. "I was hoping that 'The Artist,' that fabulous silent movie, would be done as a play."

"Yes, a silent play," he readily agrees. "What a funny idea, we'll go on the road with a silent play."

Both stars have substantial film résumés, but neither has done much stage work. O'Neal, 74, first rose to prominence in 1964 on the television series "Peyton Place," and headlined such movies as "Paper Moon" with his Oscar-winning daughter Tatum, "What's Up, Doc?" and the prestige period film, "Barry Lyndon." For the past decade, he has appeared on TV's "Bones" and has a small supporting role in Terrence Malick's next release, "Knight of Cups."

"I can't talk about it,

'Love Letters' continued on D5

COMMENTARY

I don't need Lance to love Tour de France

The bicycle race in France keeps winning her attention.

By Christine Stapleton
Palm Beach Post Staff Writer

In the summer of 1999, I knew my parents were slowly dying. Dad had lung cancer. Mom had colon cancer. Time was running out. We needed a miracle. We got one: Lance Armstrong.

As the cancer sucked the life out of my parents, Armstrong, a survivor of testicular, brain and lung cancer, got stronger and stronger. I shook my head and smiled in July 1999 as he rode down the Champs Elysees after he miraculously won the Tour de France.

I read his book before the 2000 tour and ordered satellite TV so I could watch the tour on an obscure station.



Christine Stapleton developed an attraction to the Tour de France while her parents were dying and Lance Armstrong was winning. She still loves the race, but not Lance. DAMON HIGGINS / PALM BEACH POST

Lance won again. Just before the start of the 2001 tour, my father's doctors told me my

father would be dead by the end of the year.

Mom's cancer had spread to

LIVE COVERAGE

Join Christine on Sunday as she covers the final stage of the Tour de France on SnapChat. Add PostNow to follow her story.

her liver and lungs. But Lance bounced back better than ever after his cancer spread to his brain. And look at him now – he's riding the Tour de France and winning and winning and winning. Maybe mom and dad would get a miracle, too.

But my parents died. Dad in November 2001. My mom died 16 months later – March 6, 2003. I wrote a story about Lance, how he helped me get through my parents' illnesses and deaths and the trip I planned to take with my

Tour continued on D5