

**WOMEN
IN THE BIZ**

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Commercials

M O N T H L Y

Coming of Age in Hollywood An Interview with Melissa Gilbert

BY JULIE FRETZIN

Millions of Americans have watched Melissa Gilbert grow up as Laura Ingels on *Little House on the Prairie*. This year audiences are delighted to see this fine young actress win an Emmy nomination for her performance in *The Miracle Worker* in the Helen Keller role first created by Patty Duke. In November, Melissa will make her appearance in yet another highly challenging role, that of Anne Frank in *The Diary of Anne Frank*.

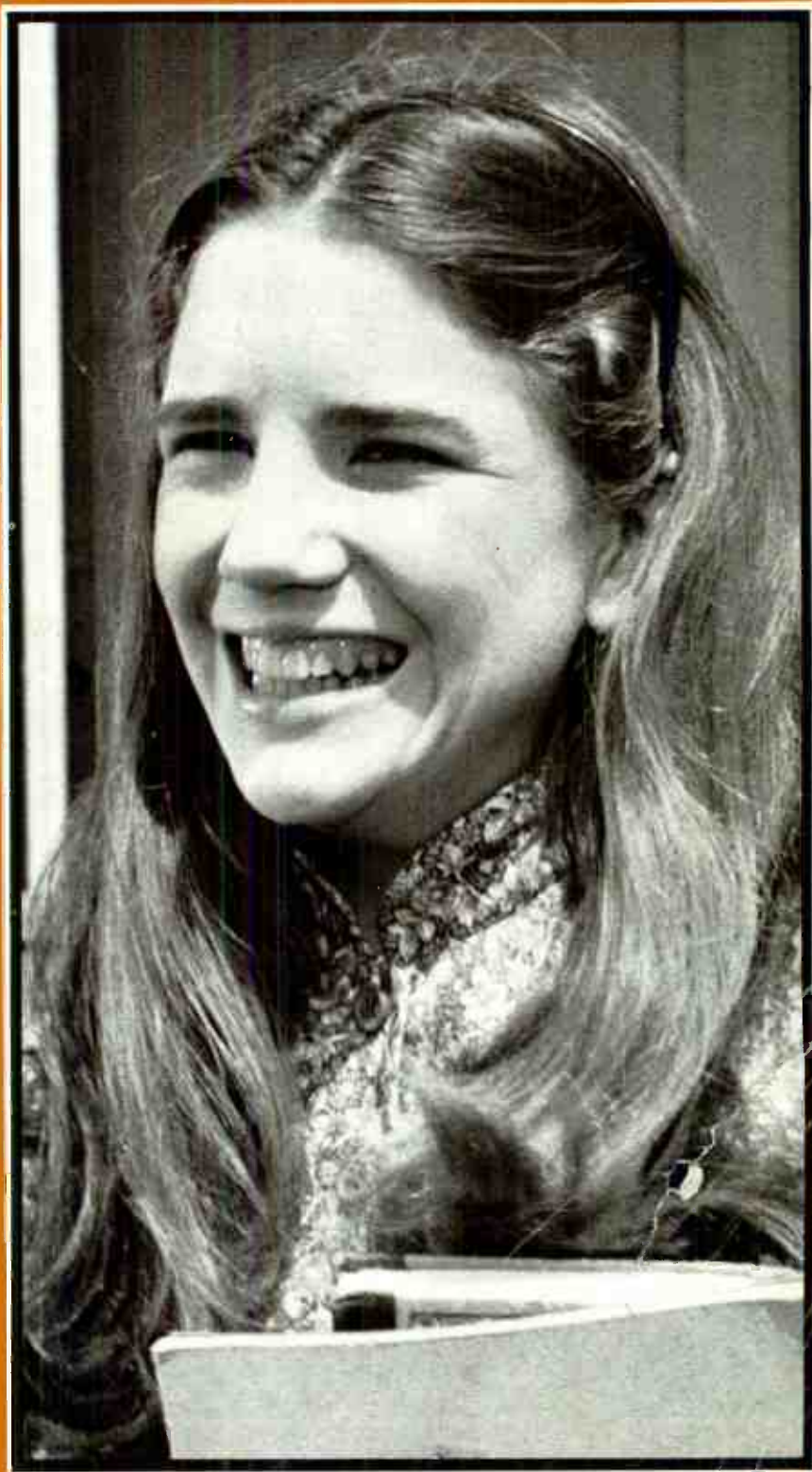
A totally natural performer, Melissa declares, "I've never studied acting. I was born doing comedy and tragedy. My father, Paul Gilbert, was the first person who inspired me. He was a comedian in Vegas. I used to watch him do his act and then I would imitate him."

Melissa started doing commercials at the age of three. "My mom really didn't want me to go into acting at first, but a friend talked her into trying it," she relates. "I went into the interview and saw the producer and director and sat on their laps and started hugging and kissing them. That's just the way I was. I got the commercial."

"I did about thirty commercials between the ages of seven and nine—Clorox, Crest toothpaste, McDonalds. It was the most fun I've ever had. I met so many different people. I like meeting people and mixing and mingling."

Early in her commercial career, Melissa developed a sense of realism in her performance. She observes, "I see all these people in commercials with bright smiley faces. I never did commercials like that. I always did them as realistically as possible. I remember

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Out of the Mouths

BY MICKIE MCGOWAN

Because this month's issue is primarily dedicated to children in show business, the magazine turned the office over to them for one day of interviews; and what a day that was! These kids ... we shall call, "rising stars" ... they work all the time. They're bright, fun, and totally charming; and they definitely have opinions of their own! Let's eavesdrop, and see what they have to say.



WILLIE DE JEAN, AGE 10: I think doing commercials is really a good thing for kids. You get to go places, and meet all kinds of people; and commercials are fun to do. I think I learn more than kids in regular school. I've had some neat teachers on the set, and they really take time with me to talk about things. I don't know if I'll be an actor when I grow up, because my mom always tells me there's a time when you just naturally slow down as you get older. I think I'll be either a teacher or a doctor, but I know one thing for sure—a kid should study hard in school so he has something else to fall back on when he grows up.

got one my grandmother takes care of, and pretty soon we're going to get him shipped out here. I can't wait! I've got a new thing coming up called *The Secret of Midland Heights* that I'm real excited about. The people on the show are so supportive and good to work with. I love to dance, too. I've been studying ballet for about seven years, and I take a lesson every day except Sunday. I work very hard at it; I take tap and jazz, too. It's my own thing, though. My folks have never forced me to work like that. In fact they worry about me, but it's all my own idea. I'll either be an actress, or a serious ballet dancer. I love it so. And of course, acting and all that dance background can only help me. I could always do musical comedy and such. My folks are in the business. My mom's a drama coach, and my dad's an actor; so they worry if this is the right thing for me, but I know it is.



MELORA HARDIN, AGE 13: I think the best time I ever had working was on a series called *Thunder*. We got to work



ANDRE GOWER, AGE
I did was a Christmas

of Babes...



CHEZ LISTER, AGE 11: I especially liked working on *Joshua's Landing*. I think I learned so much on that show, and I worked with some fine actors. Do I want to be an actor all my life? YES! I really love it so. I study acting all the time. Right now I'm with Jack Hammond. I think I would tell anyone going on an interview to be yourself. Be calm, don't be afraid to take a chance, and especially, LISTEN. It's hard when you start out. I didn't have anyone giving me advice, but I sure could help other kids now. I'm saving my money to go to UCLA because I want an education. But I know I'll be an actor. They have a fine drama department at UCLA.



JASON HERVEY, AGE 8: I liked working with Henry Winkler. I met him when I was young. Then I found out he was my producer on a series called *Gabe and Walker*. He sure helped me a lot. I think when I grow up, I'll be an actor. My older brother

DAVID HOLLANDER, AGE 11: What do I want to do? I want to be a paleoanthropologist. I've already been an archaeologist for about five years. I was working on a show, and the tutor on the set introduced me to it. She gave me some books, and that was it. I've been on digs where I've gotten some great finds. In San Pedro, I was looking for old fossilized shells with nice mother-of-pearl, and I found this particular one I liked. So I spent about two hours trying to get it out. When I did, right next to it was a piece of bone with little carvings. I found out it was an Indian bone tool. I get all the museum reports before I go into an area. But what really interests me is paleoanthropology. That's the study of the oldest human remains. I'll need this commercial money for school. The ones I want to go to are very expensive. I've invested money already—about \$50.00 for old comic books.



Scott will be my bodyguard, you know, so the girls won't be all over me. Either that or I'll be an attorney with my brother, and we can be Hervey and Hervey. What will I do with all my money? I'll probably get two Ferraris, a Porsche, and a big house in Sherman Oaks.



TIRZAH LOWE, AGE 6: I want to be a movie star just like Julie Andrews. We recorded *Sound of Music* on tape, and I watch it all the time. I just love that movie. I take violin and ballet lessons; so I'll be ready. I'm saving my money so I can buy a car and a house and all that stuff. We bought some gold, too. I think my brother and sister will do commercials just like me. I started because my mom answered an ad in the paper. And the first interview I went on was for McDonald's, and I got it! Then I got the second one too! They're a lot of fun, you know, and you get to eat.

ROSSIE HARRIS, AGE 11: I think my best time was when we did *Airplane!* That show was so much fun. I got to work with so many stars. It was exciting. I want to go to college. I don't really think I'll be an actor when I grow up. I mean, I like it, and it's something most kids would like to do, but there's so many other things to do with my life. So who knows? My brother and father are race drivers, and when I'm 15, I'll be old enough to do that. That would be fun to do, and I could be an actor too. For fun, on week-ends, I go to the races with my family, or I ride my pony. Did you know I have a pony? We also have sheep, two dogs, and two cats. My sister is in the business, too. I really like doing this. I think it's good for a kid. You learn lots of things you couldn't learn in regular school, and get to travel and all that.



Babes . . .



BILLY JACOBY, AGE 11: I did *The Runner Stumbles* with Dick Van Dyke, and I just did a feature called *Happy Birthday*, where I got to work with Jose Ferrer. That was neat, I started with I was three, so I've just learned as I've gone along. It was a movie of the week and I played my own brother when he was little. I like being an actor, and I think I'll stay in it. When we did *Happy Birthday*, we had so much fun. There was this director who always wore a plaid shirt and blue cords, you know . . . like EVERY DAY! So one day, the whole crew showed up for work wearing the same thing! I'd like to be a director and a producer, too. I think I'll go to college, and take all the theatre arts so I can learn everything. For fun, I like to ride my dirt bike and motorcycles. We go up to Indian Dunes a lot.

MICHELLE STACY, AGE 13: I think the best time I ever had was when I did my first commercial. It was with Melissa Gilbert, and we made such good friends that day that she came home with me for dinner. It happened to be my birthday that day, and we just had a wonderful time. I also loved being in *Airplane!* What do I want to be when I grow up? Oh, an actress, for sure. I love everything about it. But I want to be a real estate investor, too . . . and maybe study to be a dental hygienist. I think a kid in this business should have something to fall back on. My mom makes sure I get my time with my friends. She won't let me work so much that I don't have time for fun. She says I should be a kid and have fun as long as I can . . . that I shouldn't grow up too fast. But I would rather do this than ANYTHING!



MISSY FRANCIS, AGE 7: I think the most fun I had on a commercial was with Bill Cosby on the Jello pudding spots. He was just so silly and fun. I've done a lot of film and TV and stuff, but I really like working in front of an audience. I recently did *Joe's World* and I liked hearing the audience out there! Really, people think it would be scary, but there's almost that amount of people around when you're on a shoot anyway, so what's the difference? I want to be a RICH actress! I want to do a lot of film and stuff . . . so I can own LOTS of horses. I like being taught on the set, because instead of a bunch of kids around, there's only a few of us, and I think you can learn a lot more.



TONYA CROWE, AGE 9: For sure, I want to be an actress when I grow up. I love to work . . . I just did a pilot called *Joshua's World* and I used a Southern accent. I like to get a chance to learn new stuff. I'm going to be a very good actress! I go to a real hard school . . . a private French school. They really make you work! But that's O.K., because I know everything I learn will help me. It's really a challenge to me to be there. I think it's important to a kid to remember that they should give it all they've got on an interview, and not get upset if they don't get the job; there's always others. I like the excitement of going on interviews. I get super-charged when I'm on one. I hope that never goes away.



SCOOTER COHEN, AGE 7: I was in the bank with my mom one day, and I was

talking to a lady. She said to my mom that she was with J. Walter Thompson, and I should be in commercials. My mom didn't believe her, but she checked up on her, and then she believed her. So I went to an agent and I've been in the business for a year. I've did 20 commercials and was in a *Battlestar Galactica*, and *Private Benjamin* with Goldie Hawn. She sure is good looking. I want to be a movie star and a basketball player. I'm 3'7" now. I used to want to be a singer like Barry Manilowe, but not now. What will I do with my money? I'll buy a 280Z and a puppy. You know, one of those brown ones that fit in your hand. I'd also like a baby brother.



YVONNE GOODWIN, AGE 10: I just KNOW I'm going to be an actress when I grow up . . . I know it for sure. I've done some films already, but I feel sorry for the kids who are just starting out, you know? They start out doing commercials and then they want to do theatrical, but when they go out for a film, people say "Well, have you done any film?" They don't want to hire you unless you've done a film. But how do you get the chance to do one, unless they give you a try? Some producers say "Commercials aren't enough, that you can't do anything but hold up a cookie and smile. But that's not true . . . I know a lot of kids that are good, if they would only get a chance. I go to acting school, so I can really be good. I want to learn everything.

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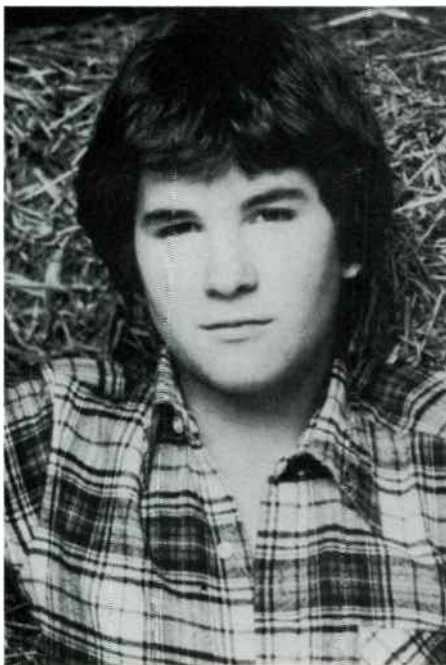
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A Star is Born..

BY MICKIE MCGOWAN

HOW DOES A CHILD STAR HANDLE HIS LIFE? NOT MUCH DIFFERENTLY THAN OTHER KIDS, REALLY. THE ONE THING THEY HAVE IN COMMON WITH EACH OTHER, IS A TOTAL LOVE OF WHAT THEY'RE DOING. WE INTERVIEWED SOME OF THE TOP KIDS IN THE BUSINESS, AND HERE'S WHAT THEY HAD TO SAY.



BRAD SAVAGE, AGE 15: I think my favorite film was *Islands in the Stream* with George C. Scott . . . plus I got three months in Hawaii!! I've done some good films that I was really proud of; so it's kind of hard to say which one was my favorite. Disney movies are always fun to do! In *Echoes of a Summer*, of course, I really got to show my stuff. I've really never had any training, like drama schools. I started, at 18 months, so I, well, just learned the hard way . . . on the job! I've really had the best actors in the business around me, so what could be better? I love being an actor, and I'll continue to do that of course. But what I REALLY want, is to produce and direct. I'm starting out now

asking to help and observe, just whatever I can do to learn. I want to be able to do everything . . . walk into the editing room and do that too, if necessary. This is my business . . . my future. I want to learn it all.



NATASHA RYAN, AGE 10: I love doing all of it . . . film and commercials; but I think I want to be a chemist when I grow up. I think I'd get a real sense of satisfaction

out of life if I discovered something important, you know? I don't have any problems in school with studies or anything. My teachers kind of go along with me being tutored a lot, and it all mixes in just fine. I loved doing *Amityville Horror*, but I think the one where I got to show it was when I played Sybil as a child, in the NBC movie *Sybil*. I think a kid should pick his or her parts, just like adults. I was offered the part of a killer in a big film, but I turned it down, because I didn't want people to think I was that kind of person, you know. I care about what the people who love me would think.



MEENO PELUCE, AGE 10: I DEFINITELY want to act. I've always wanted to be a serious actor . . . but at first my mom didn't want me to. I got in a play at school

when I was six, and didn't even tell my mother the whole time we rehearsed it. But when she came and saw it, she liked what I did, and she said if I'd wait until I s seven, we'd go look for an agent. So did, and I've worked steadily ever since. I just finished a movie of the week called *Scout's Honor* with a lot of fine actors in it. Gary Coleman is brilliant! It's fun to go on location, too. We went to New Jersey for *The Amityville Horror*, and I was tutored a lot. But I'm even ahead of the other kids in school, so there's no problem. I love the sea. I think I might go to Scripps Institute in San Diego and study to be a marine biologist, if I ever get tired of this. You never know ... I might. But I don't think so.



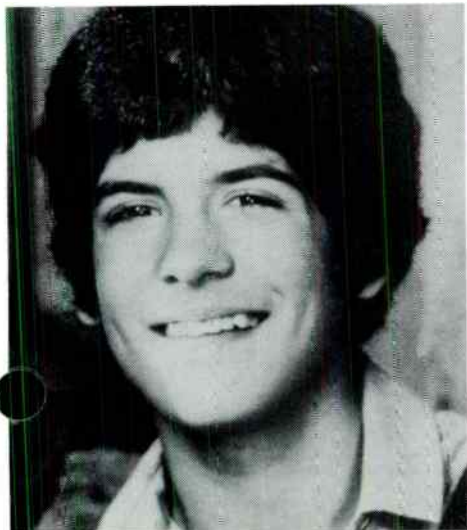
ADAM RICH, AGE 12: I really haven't made up my mind what I want to do ... I'm sure I'll get an education, and decide a little later. It's not that I don't love this work ... it's a total involvement for me. It's just that there are so many interesting things to do in the world, you know? *Eight is Enough* has been running for six years, and I really haven't had TIME to think of

much else. I go to public school, usually. I mean when I'm not on the set. I have a brother who does commercials, but I don't have time for them as yet. I really like the people on the show ... they're like family. Show business is fun, and believe me, I'm glad I'm in it. I know I'm a lucky kid.



KIM FIELDS, AGE 11: The series I'm on now is *Facts of Life*, and I've enjoyed every minute of it. I've done lots of commercials, too. I like the ones with lots of kids, because I get to meet new friends. I think I would like to be a producer or director, or maybe a singer. How do I win so many auditions? Well, if my agent tells me to be bubbly, I make sure I bubble more than anyone! Also, I keep a positive attitude. Like the other day, a producer asked me what was my favorite color. I knew the other kids would all say blue, yellow, etc. When he got to me, I said, "Hot pink!" and I got the job. I always hate to hear people say to the real little kids, "Now, don't be nervous." Some parents do that, and THAT'S the thing that MAKES them nervous!

MATTHEW LABORTEAUX: For the past couple of years I've been on *Little House on the Prairie*. I've learned so much really. Like right now I've got the opportunity to get totally involved. I want to produce and direct. Am I going to college? My mom would kill me if I didn't! She always said if acting ever fell short I should always have a occupation to save me. Business administration could always help; so maybe I'd take that. That would come in handy in producing. I really admire Mike Landon. He keeps everything so together on the show. He insists on a tight ship. Consequently, we're always three or four shows ahead of everyone else. He always has a little joke. He keeps the good feelings up. When I'm in that position of actor/producer I'll really be able to put all this experience from the show to use.



COMING IN NOVEMBER...

Commercial Production in Los Angeles: An update on the city's measures to expand L.A. as a commercial production center.

Featuring:

- An interview with AICP/West President Cay Mohr
- A statement from Public Works Commission President, Maureen Kindel
- Lou Steinberg, Vice-Chairman of Mayor Bradley's Los Angeles Film Development Committee
- Christin Galante of the Motion Picture Council
- Representatives from IATSE and NABET
- Pat Patton of the Los Angeles Film Permit Office
- Terri Kerrigan on the Los Angeles Talent Pool
- A comprehensive history of the development of commercial production in Los Angeles, highlighting L.A.'s directorial talent

Magic Moments On the Screen

VIEWPOINTS ON DIRECTING CHILDREN

Directing children is not for everyone. Directors, it seems, either love working with kids and have a great rapport with them or they don't. There's not much middle ground. Those who love it often feel that the directing they've done with children is their best and most creative work.

"To me, the most honest moments in advertising are the little scenes that I've directed with kids," confides DGA award winner Rob Lieberman of Harmony Pictures. "There's always that naivete and realism in working with children. I've never left that space behind. In becoming a man, I never cut that off and said good-bye to it. I carry with me the child that I was, and I relate to those feelings."

Marice Tobias of Raintree Productions chose to focus on directing children as an area of specialty after her initial success with her award-winning spots for Century 21. "Originally we chose to use children in those spots for a marketing reason," she explains. "Since children are very innocent and honest, we felt they would make excellent spokespersons for our client. I had no preconceived ideas about how to direct children. When I got into the production, I found I was really enjoying myself. And when I sat down and looked at the dailies, I had a sense of accomplishment that I had never felt before. There was some *magic* that happened up on the screen. I discovered that I had a forte that I wanted to explore further."

David Impastato of Hagmann, Impastato, Stephens & Kerns observes, "Children and animals are the two things people love to watch. Because of their spontaneity, you're guaranteed attention on the part of the audience. Kids are beautiful. Their skin is perfect. Their personalities are fresh. Just like in *The Emperor's New Clothes*, they cut through the pretense. That's the quality I always try to get from kids when I work with them."

The unpredictability of working with children is part of the challenge. "You're really not in control of what you get as much as you would be with an adult," admits Tobias. "When you get something wonderful, it's so exciting. It's an exhilara-

tion that's hard to duplicate in other areas. It's just downright fun. And you get so much insight into human nature."

The most successful directors of children are those who are able to enter into the spirit of fun and play. "I'm generally sillier than the kids on the set," says Lieberman, who was himself a child actor. "When little kids come onto my set, I treat them like they're very special. When I shoot children, my camera is always at their eye level. I never look down on children. I treat them as equals, and it shows in the performances I get from them."

Richard Perkins of Whitson & Associates similarly stresses the need to relate directly to children. "I always try to keep things simple and fun with kids," he relates. "I'm an advocate of handheld photography with children. I don't bill myself as a director/cameraman, but I do a lot of my own photography so that I can go where the action is. The handheld work that I do with kids is very personal. I generate devices to get the children to respond, and I'm the only one who knows when they're going to respond. I've developed a kind of sixth sense so that I can pretty much tell when something is going to happen, and I have to catch it myself rather than giving the signal to some cameraman."

Director/cameraman Flemming Olsen of Chapman & Olsen, veteran of countless Mattel and Kenner shoots, also suggests that his position behind the camera helps him to relate to the children in his spots more directly. "I get right down on the floor and play with the kids," he relates. "I always let them look through the camera as much as they want to. I play with the toys that they're supposed to play with. I think that the fact that I'm the cameraman helps because when they have to relate to the camera, I'm right behind it. I'm not sitting on a chair next to it. I don't try to get the kids to perform. I try to get the most natural responses from them—as if I actually caught them in a play situation."

Rapport is essential between the director and the child, but each director has his own individual way of achieving it.



Tobias elicits ideas from young performers.

Marice Tobias explains, "I work with children in very much the same way I work with any performer. The most important thing, from my point of view, is that they understand what's going on. I sit down with them at the beginning of our working together, and I explain what's going to happen and what their participation will be. I gain their interest and tell them that if they have any ideas, I'd like to hear about them. I deal with them in terms of motivation just as I would with an adult. I set levels of expectation for them, and I that they reach up to them."

David Impastato finds that he gets his best performances from children by keeping rehearsals and discussions about what's expected to a minimum. "When the children show up on the set in the morning, I take the time to relate to them so that they get to know me and get used to my presence, but I rarely tell them what I'm going to do until we're just about ready to do it," he reveals. "Then I just roll, sometimes with two cameras, sometimes with hidden cameras. Kids are not really actors usually. Working with kids is more like working with real people. You've got to trick the performance out of them. If you don't get it in the first four or five takes, it's going to become a lot more difficult. Sometimes I'll have a box of surprises on the set so I can give the kids something real to respond to if they're supposed to get excited about a product."

"Once in a blue moon you come across a kid you can call an actor. He's been on twenty or thirty shoots and can respond as an actor responds. He'll say, 'Do you want another take?' or 'Do you want a little more energy?' But that only lasts for a short time, too, because in a year or two he's not a kid any more. The thing about working with kids is that they're stantly turning over. You're always having to take chances with people you've never seen before."

Experienced children's directors know better than to demand from children all that they might expect from an adult per-



Lieberman stresses treating children as equals.



Impastato strives to keep performances spontaneous.

former. David Stern of Associates and Toback notes, "You can't force a child to do something that he really doesn't want to do. An adult will sit back and say, 'Okay, if I have to eat spinach, I'll eat it.' Most kids won't do that. I think a lot of parents tell their kids, 'whatever they tell you to eat, say you'll eat it.' I've run into situations where a kid did not, in fact, like pizza with mushrooms after he'd said he did. I've finally learned the trick of asking them if they'll eat something really real—like spinach with chocolate sauce. If a kid says he'll eat it, I have to say, 'Wait a minute...'"

The child's limited attention span is a factor which directors must take into consideration, and, of course, the younger the child, the shorter the attention span. "Children can easily get bored," Tobias points out. "You have to keep finding new ways of directing them so as to keep their performance fresh. Even an adult's performance can get stale if they have to keep doing the same thing too many times, but with children it's especially true. You can only push them to a certain point, and then it's time to stop and do some jumping jacks or something else for a while. I always plan my day around that understanding."

Most directors seem to agree that the restrictions on the number of hours children can work in California are realistic in terms of their capacity. "Kids do burn out faster," Richard Perkins confirms. "In California you can only work with a kid four hours as opposed to all day with an adult. These restrictions are probably a blessing in disguise because they force you to get in there early and get the job done."

Not only must directors contend with the Labor Board restrictions in working with children, but if the spots are directed to a young audience, there are, of course, the NAB regulations to be dealt with regarding the presentation of the product. "None of the rules that exist make it easier to work creatively," Flemming Olsen comments. "As a director, I have to deal

with these things as problems, but as a father, I appreciate it because the kids really do ask for exactly what they see on the air."

Marice Tobias assumes a philosophical attitude toward the regulations. "The restraints that we have in working with children, the limitations of hours, the limitations on camera techniques—I feel that all of it stretches me as a director," she says. "I look upon it as good discipline. It gives me motivation to rise above the situation and make something special out of the moment I can capture."

Casting is never more crucial to the success of a commercial than when the spot involves children. It is during the casting session that the director must determine whether or not he can establish the necessary rapport with the children being considered for the spot. "Casting children is a personal thing," Perkins observes. "One director might work well with a kid, and another might not. You have to find out if you have a chemistry and develop a relationship. And you can only do that through several auditions."

Similarly David Impastato feels, "You probably should see a kid that you're going to work with about three times in casting. You'll be impressed with him one day, and the next time you see him he may be tired and moody. The third time you see him, you'll kind of get a mean average of what the kid is all about. I also think that in working with children under six, it's a good idea to have a second kid on the set for back up."

What qualities are directors most interested in when they cast children? Marice Tobias offers, "I look for curiosity, enthusiasm, sensitivity—the same kind of flexibility I look for in an adult performer. I look to see how long they can be attentive, how patient they are with other children. I look to see if they're team players and how they react to being alone in a room with adults. I consider their basic personality and whether or not it will be effective for the objectives of the spot."

Richard Perkins stresses, "I look for real

kids, kids that people can relate to as if they were their own. You can't build the right kind of rapport with manufactured Hollywood kids. I look for children that are emotionally mature and still have the charm of little kids."

David Impastato agrees, "I try to stay away from pretty, cute, perfect kids. I look for uniqueness of response, something that isn't just a typical smile with shining teeth. I look for relaxation. How poised is the kid in company? I try to avoid kids that are wise guys and have all the jokes and patter. I also check out the mothers. If the mother is a nervous wreck, I know I'm in trouble if I cast that kid. If the mother is calm and not on some kind of ego trip, I feel reassured."

Even with the most careful casting, the director of children must be prepared to deal with moods and feelings as they come up. "Like everyone else, kids have their days," Tobias points out. "If they're moody or hostile, it's basically the same as when you have an adult performer who is blocked. You must look for something that will unblock them and get them past the moment. The most important thing is to allow them to express themselves. Then you can move on. But if they're inhibited and they're being pushed, their performance is going to show it. Children are people, and they're as varied and complex as the adult performers you work with. But one way or another, you and that child have got to get on the same wavelength."

No one ever said that directing children was easy, but the best children's directors agree that the effort extended pays off—in both the product achieved and the experience of achieving it. Impastato declares, "I know when I have a shoot with kids, I will do a lot more work on that day in terms of my own concentration and energy. But that's great because it's a real situation. These are real children, and I'm totally involved in their destinies on that day. There may be some way I can make it a meaningful life experience for them, and I really like that feeling."

First You Need an Agent

BY JUDY SMAGULA

Los Angeles has a number of excellent talent agencies that specialize in handling professional children, as well as diversified agencies that have children's departments. We interviewed a number of children's agents to find out more about how they work with their young clients.



WORMSER, HELDFOND & JOSEPH
Evelyn Schultz

Evelyn Schultz is the head of the Young People's Department at Wormser, Heldfond & Joseph. Her career as an agent began as a result of her twin sons, Keith and Kevin, working in the business and being represented by an agency which was then the Jack Wormser Agency.

"Perhaps having been a mother in the business enables me to understand the viewpoints of the parents I work with. It seems that there is always so much negative publicity about 'Hollywood Mothers' and 'Movie Brats' that I feel compelled to say something in defense—something positive. I think the entertainment industry is a great experience for children. They learn to cope with rejection and disappointment. They gain confidence and poise, learn to follow directions, to concentrate, to cooperate, many things that will benefit them later in life.

"My experience is that the 'Hollywood Mother' or 'Hollywood Father,' if you will,

does exist, but in the minority. I find that most of our kids really want to work because they enjoy it and have fun.

"Of course, parents encourage their children's careers, but no more than they do in encouraging their vocations as doctors, lawyers, dancers, sports figures or joining the family business. Parents quite naturally want to see their children become successful in all their pursuits.

"In encouraging their kids' careers, parents also provide many types of lessons which will possibly benefit the children later, whether they stay in the business or not.

"At our agency, we pride ourselves on being available to parents and children at all times. No matter how busy we are, we try to maintain constant communication with our clients in order to keep up with their growth and development."

IRIS BURTON AGENCY
Iris Burton

Iris Burton said she hates talking about herself. "I'm so private about my life. I just hate giving out interviews," she said. Working in show business came easy for Burton, who said she was "born in a trunk." "I wasn't some bored mother who didn't know what to do with her life," she said.

"The kid has to have the talent whether I say it or not. She's going to get out there and do the job, not me. I could only get out there and convince them to see her. I can't get the job."

"Children don't work for an agent. They work through an agent. They don't work for me. That's a big difference, isn't it? I work for children to get through doors. I work for children to get auditions. But the child doesn't work for me. They work for themselves, through my agency.

"When I talk to the children, I don't talk down to them and I don't talk to them in baby talk. I think children in this industry are so fortunate to be able to live and play out roles that they read about in their little books at school. They get the opportunity to travel, to work with major stars and to go to foreign countries sometimes.

"I thrive on what I'm doing. I love the challenges. I love the fight. That's the New York in me. I would also like to relax and take it easy. But I think I would be bored stiff. I never let down for a minute. That's why in the past six years I built myself to what I am. I am very thankful to the studios, casting directors and network

people. I'm very thankful to all of them. I will always be.

"I don't take that many kids. And those I take it's because I honestly believe in their ability to work through me. I work with my fire, and my volatilisim a chutzpah, that if I'm going to put t... much out, I'm going to put it out for something I really believe can do it for me."

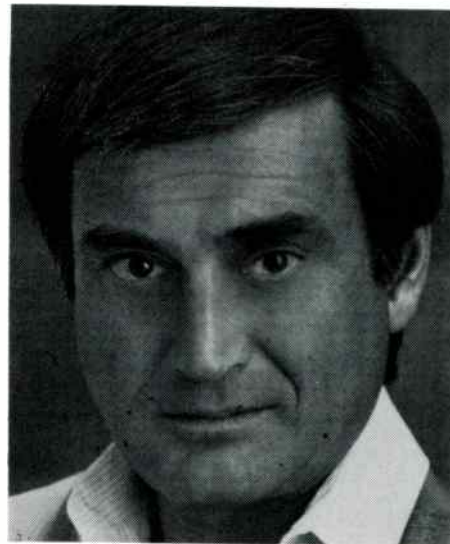
SUTTON BARTH & VENARI INC.
Bo Chute

Bo Chute took over the children's department at Sutton Barth & Venari more than a year and a half ago. An actress from childhood until she was 22, Chute worked mainly in theater as a singer, dancer and actress. She made records as a singer when she was 18 and also worked as an actress on Broadway.

"I have a child of my own and have always had a very good communication with young people. It's very real to me what they're doing, and I can really identify with the problems they have.

"I take a lot of time with the children. The children can call me whenever they want to. I work with them. I give them a lot of individual attention and listen more to the children than I do to the parents. I try to groom them. I don't really see the kids as commodities. I see them more just as kids and try to help them out. And if there's a real interest on their part, I try to give them direction and help them find ways to do what they want to do, whether it be the proper classes to take, etc. I make sure they're doing well. I h the kids come in and see me often know how they look and what the improvements are.

"My children are my best agents. I call them all my kids. I have toys in my office. The kids draw me pictures—I have their pictures all over my walls. So when they come here, they're very comfortable."



JACK ROSE-DOROTHY DAY OTIS AGENCY
Jack Rose

Jack Rose has been in the agency business approximately eight years, running his own agency before merging with Dorothy Day Otis two years ago. He

started off as an entertainment attorney, then got into production and produced some films. While producing films, he became fascinated by the agent end of the business.

We might have 300 parents submit pictures to us each week. Out of those, we'll probably see three. And out of the three, we'll bring in one. The reason we bring in that one is not necessarily, at that point, the look of the child—but we look for such things as charm, character, ability to read. And then we also interview the parents as well and see if the parents and the children really want to be in the business and are willing to sacrifice. They have to be willing to accept the rejections that are necessary in the business and have the discipline in order to do things.

"Next, we see what areas the children need work in, what additional training they need. It may be commercial workshops, cold reading or some other thing that may be lacking in them. We try to build up what is good and see that the casting directors get to know who they are. We help them when they go on an interview. We tell them exactly what's to be expected on a particular interview. We tell them, of course, and the parents, how to approach the interview and what to expect. We stay in very close communication with all our clients.

"Even though we're probably the largest children's agency, we handle it very much like a manager would. If you don't love children, you can't very well represent them."

TYLER KJAR AGENCY Joy Stevenson

Joy Stevenson started in the business by managing her son, Scott McKay Stevenson, 19, when he was three years old. She also managed her son, Billy, 11, and worked with Michelle Unlimited before joining the Tyler Kjar Agency.

"I want a child who wants to do it himself—not that Mommy wants to do it. I look for a child who is friendly, speaks easily with adults, is at ease in anyone's presence, smiles easily and is happy to be there.

"It's important to me that you keep the child normal. When my son was little, even though he worked on commercials, I made sure he played Little League and was in Cub Scouts. He wasn't different from the other little boys. He still had his 'normal' activities.

"When the children come to see me I try to put them at ease and ask them questions like: 'What do you like to do best? What's your favorite activity? Your favorite food? Favorite color?' I just talk to them to see if they're going to wiggle, look at the floor, look at the ceiling, or if they're going to look right at me and have conversations with me.

"I always interview children alone, then Mommy alone. I want to see what kind of child I have and then I want to see what kind of mother I have. If the Mom is going to be pushy, I don't want to deal with that situation. I want a cooperative mother. If I call a mother and tell her she has an

interview at 4:30, I want her to say, 'Okay,' and not 'Oh, my goodness, I have a dance class.' There's got to be a commitment.

"I relate to children well because I have five children of my own and I've taken education courses in college. I talk to them like I would talk to my own children."



HERB TANNEN & ASSOCIATES Colee Marie Viedelle

Colee Marie Viedelle started the Children's Department at Herb Tannen & Associates 10 years ago, and has been with the Agency ever since. She got into the agenting business 21 years ago in Sydney, Australia before television had really connected there. She did radio episodicals, 1 hour radio plays and feature films. After spending some time in Europe working in show-biz, Viedelle went back to Australia and opened the first (and soon became) the largest and most active Children's Department there. Eventually she came to the United States spending some time in New York before settling in Los Angeles.

"It's different in Australia. Agenting is done entirely differently. Australia and New York are somewhat similar — you primarily work with the phone. It was not a lot of going out to the studios. I do enjoy meeting and knowing the casting people I'm working with. I've made many wonderful friends."

"I love children's naiveté, and their honesty — they're 'little personettes'. I think that they're so much wiser than so many adults — their honesty is their form of wisdom. And somehow or other, when we all grow up, we lose that and we have to learn it all again in a different way."

"I think the entertainment industry is an education for children. When a child grows up and wants to be an attorney, he/she has their college education paid for — and they also have the training to stand up and confront. You can't learn that in a regular schoolroom."

"I prefer to deal with the children on a one-to-one. I don't like to beat around the bush. If a child has to be made aware of something, I think it's important that they are told precisely; but also with care."

"I think there's a lot of misconception about children in show business. I don't think it's so much how the children can handle it, as how much the parents can. If I had a child in the business, I don't know if I could handle their rejection. I congratulate all our 'Herb Tannen' moms."



THE SAVAGE AGENCY Judy Savage

Judy Savage managed her own children, Brad, Tracie and Mark, for 16 years before opening The Savage Agency two and a half years ago.

"When the children started growing up, I decided I better start doing my own thing. I like working with children because I understand the mothers. A lot of people don't like to work with the mothers but I understand where they're coming from. And I know if you just give them enough information they will not be hysterical. The reason most mothers get hysterical is because they don't know what's going on. I can remember being that way myself. You always felt like you were being kept in the dark.

"Obviously, I think children in the business is a good thing. I think it's a terrific way to grow up. When they're teenagers, they don't have time to get in trouble. They're too busy taking lessons and getting good grades for their career. A lot of kids don't know what they want to be. They just flounder around and get in trouble. The working kids, the ones that are successful, it gives them a good self image."

"I always treat the children like people and never talk down to them.

"Sometimes I feel like a child molester. I'm always looking around in parks and grocery stores for that cute little kid."

TONI KELMAN AGENCY

Toni Kelman started in the business in 1963. She had watched over her three children—Terry, Rick and Sandra—when they were in the field. And by sitting around the sets for 10 years, she learned what kind of children were hired. Feeling that her children were grown and didn't need her anymore, Kelman started her own career and became a children's agent.

"I think if parents handle it wisely, it (the business) can be a very valuable experience for children in many ways. Not only can they earn money for their own future, like college or whatever they want to do, but they can learn a lot of valuable lessons."

(Continued on page 25)

Professional Child Management



GARRY GODDARD

Looking out for his clients' long term interests is, Gary Goddard believes, the most important responsibility of a manager. "Managers are needed by people whose careers are taking off, no matter what their age is," he asserts. "I think young people in show business particularly need managers. Both they and their parents usually start out with stars in their eyes, and when an opportunity comes up, in the euphoria of the moment, they're not able to give a lot of thought to what's going to happen in five years as a result of decisions they make today. They need someone who can be level headed at that moment. A manager has the clinical ability to sit back and say, 'Wait a minute. I don't think this job would be good for you in the long run.'"

Goddard's management company is tied in with Gary Goddard Productions. Formerly associated with Disney, Goddard is involved in both animation and live action feature projects as well as development of concepts for theme parks. Through his Santa Barbara theatre company with Tony Christopher, he has produced and directed such shows as *Jesus*, *Christ*, *Superstar*, *Oliver* and *Godspell*. He recently developed *Against the Gods* with Frank Yablons for Paramount and is currently working on a project with Bo and

John Derek. The company has a number of other motion pictures and television projects in development, many of which may serve as vehicles for the young actors and actresses involved in the management company. "All the things we do here are related," Goddard explains. "Everything has evolved simultaneously, and ultimately it will all come together."

All of the twelve young people involved in the management company are serious, dedicated performers with whom Goddard has worked in his theatre company. He first became involved in management when Michael Sharrett, whom he had directed in *Oliver*, expressed an interest in getting into motion pictures and television. "I thought that Mike was an exceptional talent, and I took him to meet Virginia Higgins at Disney," Goddard recalls. "My management company evolved out of what was essentially a favor to Mike. He and I learned the ropes together. He had a very good first year. He starred in *Hot Lead and Cold Feet* for Disney and *Magic of Lassie* with Jimmy Stewart. He did the Hal Holbrook television production of *Our Town* as well as countless commercials. Other kids from the Santa Barbara company became buoyed up by Mike's success. Eric Stoltz, Tony Edwards, Scott Durnavich, Robert Delapp and Bill and Jim Calvert followed, and I got them all started."

Goddard's guidance in handling Sharrett's career exemplified the kind of judgement he feels a manager should provide. "The emphasis in our company is on the kid's theatrical career," he explains. "I let them do commercials because they're good experience as well as being lucrative, but I usually draw the line on a commercial that's going to overexpose them. When Mike was just starting out, he had the opportunity to do a full media campaign with television, posters and billboards. It seemed like good money at the time, but I just felt it wasn't right. I felt that if he wound up on cereal boxes, no one would want him for acting. But Mike Sharrett is a fine actor and I believed in his talent. He wants to continue acting when he grows up. I think that turning down the offer was a wise decision. We held out, and shortly after that, the opportunity came for him to do *Hot Lead and Cold Feet*."

Along with the strong professional orientation of his clients, Goddard stresses the importance of maintaining a natu-

ralness in their appearance and manner. "I teach them *not* to act," he emphasizes. "If they've been exposed to performers who overact, sometimes I have to get them to pull back. I know what directors are looking for, and they're not looking for kids who are overly dramatic and artificial. They're looking for kids who can listen and respond. What I look for is a spark behind the eyes, a desire and a basic talent. It doesn't have to be a refined talent because we're going to be working together. None of the kids I work with were established when I started with them. All of them started from scratch, and some of them started late. Eric Stoltz started when he was sixteen, and he's done very well."

As a result of his own experience as a performer and director, Goddard is well equipped to coach his clients on their performances. "If possible, I always try arrange to get a script before a kid has interview," he says. "I think it helps their confidence if I go over the scene with them. I believe that part of my responsibility is to make sure that they maintain a good confidence level and also to see that the confidence doesn't move over into ego. I won't tolerate ego in the kids or in their parents, and they know it."

Mutual respect, Goddard points out, is essential in the working relationship between a client's manager and his agent. "I've always worked well with agents," he relates. "The client's success is the result of the combined effort of the manager and the agent. The advantage of having a manager is that you have someone who is specifically interested in you. An agent is working with a hundred or two hundred people while a manager is working with twelve or so in whom he has a strong personal interest."

As the children he manages have grown up in the entertainment field, Goddard has made a point of involving them more and more in the business end of it. "When the kids get to be fifteen or sixteen" he explains, "I bring them in and talk to them about the things they're going to have to know about as adults in the business. All of my clients trust me implicitly, and I make all the decisions, but I want them to understand every phase what's going on. A manager working with a kid is like a mentor with a young talent that he's molding and guiding. As that child becomes an adult, the manager becomes more of a partner. At all times,

trust is all-important in the relationship between the client and manager. That kind of trust doesn't happen overnight. Like anything worthwhile, it's built over a period of time."

—Julie Fretzin

KATHY DOWD

Due to the nature of the talent market in New York, the role of a manager takes on meanings that are slightly different from those it has on the West Coast. Because so many performers on the East Coast work on a freelance basis, talent agents there rely heavily on managers who are closely acquainted with the talent they manage, while agents on the West Coast work only with signed talent with whom they are more personally familiar. Talent in New York does have the option of signing with one agent; however, most performers choose to freelance because, as manager Kathy Dowd points out, "If you just work through an agent as you do in California, you're limited to the work that one agent can get for you."

Kathy Dowd has been managing children in New York for thirteen years. She got into the business as a result of her experience in working with her own children who were in the entertainment field. "My daughter, Patty, was the original Ivory Soap baby," she recalls. "She used to do thirty or forty commercials a year."

Even newborn babies in New York have managers. "We have to handle a lot of babies because the demand for them is there," Ms. Dowd points out. "We have four babies on soap operas now. We have one little boy who is on *One Life to Live* who is four and a half and has been with the show since he was three months old. We have another little girl who is six now, who has been on *Another World* since she was three months old."

Generally there is little demand for children between the ages of sixteen months and three years. "We see children who are three or four, and if we feel their personalities are right for the business, we start grooming them," Ms. Dowd explains. "You see so many children before you see one that's special. There are some age categories that you need more than others. I have some children who have been with me for years and years." Not counting the babies, Ms. Dowd works with about fifty children. She has worked with such top stars as Ricky Schroeder and Scott Baio.

"Ricky started with me when he was very young," she relates. "I could see that he was extremely outgoing, and I started grooming him for commercials. He did very well in commercials before I sent him on *The Champ*. That's why he could afford to be very independent when it came to doing movies. He wasn't in it for the fame."

"I first saw Scott Baio when he was eleven or twelve. He hadn't done much except an off-Broadway play, and he had really more or less lost heart. I went to see the play and really liked him. I told his mother that if he wanted to try again, I would handle him. They came to see me about a year later, and I sent him out on *Bugsy Malone*. He went to England to do the movie, and his career took off from there."

Managing children, Ms. Dowd feels, is totally different from managing adults. "Many managers only handle adults and couldn't handle children in a million years," she observes. "I don't think I could ever handle adults. Adult performers are doing it for a living. They have to be at it 24 hours a day and they're usually very insecure. I like managing kids because they do other things. They don't make it their whole life. So there's not as much pressure. I really love kids. They're so up front. They haven't learned the tricks of the world yet."

Recognizing children who will be successful requires a special talent on the part of the manager. "I know very well how to pick children," says Ms. Dowd, "but I don't always know why I pick certain ones. Even with babies you can see the qualities that make certain ones special. I can send out twenty babies, and it's always the same ones that get booked. They're the ones that love to get attention. There are some children who are just adorable, but they don't want to be bothered with the adult world. I'm looking for the child who talks to the garbage man and follows the mailman down the street. He talks to every cab driver. He loves to get attention. And his whole face lights up when he talks. It's not really beauty. But these children are just different. They have a natural ability."

As a manager, Ms. Dowd finds herself very personally involved in the lives of the children she works with. "I try to work out the children's schedules so that they're able to do all the things they want to do. I find that the children who are very

successful in this business are usually good pupils and they're interested in many other things. We have children who are swimming champions. They're into horseback riding and ice skating. We have to schedule their work around the ball games. In order for them to stay natural, they have to be able to do it all."

—Julie Fretzin



MICHAEL HARRAH

Michael Harrah has been working with children for quite a while, but not always as a manager. He was a schoolteacher in Ann Arbor, Michigan 15 years ago. Ten years ago, Harrah turned his interest into a full-time career.

"A manager does many things, he said. "This particular manager takes over, guides and develops the career of his client in all areas except negotiations," he said.

"I don't think a child necessarily needs a manager, but I think that any performer who's going to devote their best efforts to performing needs to leave the other elements of their career—which is a full-time job in itself—to someone to make sure they're developing and offer career direction. All the things that would detract the actor from acting," said Harrah.

The role of the manager is becoming more clearly defined, he said. Before, a manager could be whatever he or she defined themselves to be, Harrah believes

(Continued on page 18)

Kids & Casting

WE RAP WITH SHEILA MANNING,
CASTING DIRECTOR

BY MICKIE MCGOWAN
& TONI GOODWIN

Sheila Manning is a legend in L.A. ... long established, well respected by actors as well as production people. She knows her business. As we talk, I am fascinated with her many facets ... she's tough, gentle, wildly funny. She's Sheila Manning, casting director.

C.M.: I know you cast all ages and types, features as well as commercials; but you have a special reputation for working with children.

SHEILA: Yes, I love working with kids. They're honest (except when mommy coaches), they're honorable and they're more fun than adults.

C.M.: Anything new and exciting on the boards?

SHEILA: Yes, we're starting a teen-age soap next month, which promises to be fun and different. Also, we have two films in release right now and just finished talent coordinating on the most recent Burt Reynolds film. No, we did not get to meet him, darn it...

C.M.: What do you look for when you see a child for the first time?

SHEILA: A kid who isn't afraid. I say that every time I'm asked this question (which is, as you can guess, reasonably often) ... A kid who has his own answers, a kid who is flexible and can change direction in mid-stream if it's required of him. A kid who can read if he's old enough, so he doesn't have to worry about what the next word is, but can concentrate on what the emotion required is. Bright kids work a lot, funny kids work a lot—as long as they're funny, not smart alecs (notice how I cleaned up that word???) Kids who are open enough to show on their faces what they're thinking work a lot—it's the best kind of commercial acting.

C.M.: Are kids expected to have any technique or previous training?

SHEILA: Technique comes when a kid is older and doesn't have spontaneity to carry him. We don't expect the little ones to be studied polished actors ... in fact, that's what we don't want. We want them to be secure, happy kids who can have a good time working while still getting the job done. This is an expensive business with good money to be made by the actor at whatever age, so a lot is expected of a kid making adult money.

C.M.: Any advice to mothers?

SHEILA: Oh, boy ... a chance to expound on Auntie Sheila's Handy Hints. Sure ... here it is in a nutshell ... Mothers should



Sheila Manning with her son, John.

be seen and not heard. They should help the child understand the script and then trust his instinct to give the right reading. If they lock him into what they think is the "correct" reading, i.e. inflections, etc. and the director has a different interpretation, the kid is dead. Forget it ... he hasn't got a prayer. Dress him in regular school clothes ... better yet, don't "dress" him at all. He should be reasonably clean ... note the word "reasonably" and that's all. It should not be too important ... that's when a kid tenses up. It has to be part of life, one of the things he does. And for God's sake, and your kids', let him be a kid first, and an actor second. Heaven help the mother or father that brings a kid to me on Little League Playoff Day. I guarantee that if you force a kid to come on a call on which he's reluctant to go, he will not get the job. Trust me ... this is the voice of experience. **BE ON TIME.** Let me say that again. **BE ON TIME.** Adults, take note ... **BE ON TIME.** Have we made the point? We spend a lot of time matching people, arranging sessions, etc. If you're late, you've made not only me, but the director and producer (and they make the final decisions, don't forget) and also the actor that you're going to have to read with very unhappy.

C.M.: Anything else?

SHEILA: Let me talk about some of the good things a kid can get from being in this business ... I've certainly been talking enough about the requirements. A kid can get security from this business, if it's

all handled right. He can become a more secure person, with the knowledge that he does something a little different, and a little special. He is no longer "just" a mass-school-produced human being. He is different, and in a positive way. He can get specialized tutoring, help on the set, which can help clear up those little areas that the regular school teachers are frequently too overworked to notice. He can help his family live better. He can make sure, if college is his desire, that he can have it ... if not, he has other options, through his earnings, that other high school grads do not have.

C.M.: What actual part of casting is your responsibility?

SHEILA: I bring the people in. I am the funnel and the sieve. I have to make sure that any of the people I bring in could do the part, albeit, some better than others. I choose who is going to be seen by the people who do the final decision making. I offer opinions on which these people can do the job best, course, who is most cooperative, who tires easily, whose mother is a pain in the ... but you get the idea. Agents make suggestions, and I trust many of them ... otherwise I'd never get to see new people. If Dick Barth, for instance, says, "This guy is new and he's good," I'll generally put him on the interview. I have to trust my instincts. They've rarely failed me.

C.M.: You say you usually know who you want. How does one get in this inner circle?

SHEILA: Inner circle??? Well, we all have favorites. Not everyone admits it, but we do. My personal observations have been that these "favorites" are always the actor who is prepared (for instance, who has been reading his script in the waiting room rather than talking or with kids, playing), who gives 100% the first time, who is talented as well as being pleasant to be around. Talent and a rotten attitude will not cancel each other out. Well, there's a little profundity ... And a last little word to the wise ... how can I word this? Brownnosing ... no ... kissing ... no ... "catering" to the casting director can help with some people ... not with me. I hate it when a parent tries to get a kid into my class, for instance, who no more need help than the man in the moon, on theory that that "buys" them special treatment in casting. The two are not related. It's insulting. If you want to get on my interviews, there's only one way...**BE GOOD!** Honest enough for you?



Keeping the Kids Smiling

ADVANCES IN COSMETIC DENTISTRY

BY JULIE FRETZIN

What happens when that cute little freckle-faced kid who was just right for the cereal commercial suddenly loses a tooth on the day before the shoot? Sooner or later every child who grows up in show business finds out about "flippers," those artificial teeth that can be made to fill the spaces after baby teeth are lost and before permanent teeth come in. In addition, professional children as well as adults may turn to cosmetic dentistry for a number of other measures that can be taken to correct imperfections and improve the appearance of their teeth.

Dr. Robert Smith has become well known in Los Angeles for his special interest in dealing with the cosmetic dental needs of people in the entertainment field, particularly children. (See *Commercials Monthly*, September, 1979). Now Dr. Smith has been joined by Dr. Ken Fischer, who is also associated with a very prestigious orthodontic practice in Pacific Palisades. "I'm really pleased to have Dr. Fischer in the office," Dr. Smith declares. "For some time now, I've felt the need to find an orthodontist who really understood the business and had experience with alternative treatment methods. Together we're able to offer a team approach. I think we can provide everything that might be needed from a cosmetic standpoint, especially for children."

The "alternative treatment methods" Dr. Smith refers to are those methods that make use of removeable appliances to accomplish the kinds of orthodontic results conventionally achieved with "braces" attached to the teeth. Dr. Fischer has developed expertise in the design and use of what are referred to in the dental profession as functional or activator appliances or "removeable braces."

The collaboration between Dr. Smith

and Dr. Fischer enables them to offer a broad range of alternative solutions to their patients' problems. Dr. Fischer explains, "On the one hand, we're able to consider the short term, immediate needs of the individual. If someone is going out on an interview and needs a flipper, we can provide it for them the same day. But at the same time, we're looking out for their long range needs. We can set them up for a flexible treatment plan that will allow them to move right into definitive care for their teeth if they have a malocclusion or lack of fit of the teeth.

"Our services range all the way from functional removable appliances and minor treatment for children all the way up to orthognathic surgical treatment to correct extreme malocclusions in adults. When a patient comes to us, we feel it is our responsibility to let him know about all the alternatives that are available to him—all the way from the optimum treatment to some very simple adjustment that might serve his needs at this particular time. Although we are interested in emphasizing aesthetics and the cosmetic changes that we're able to make, we also want to stress that we are function oriented."

Dr. Smith has made a point of keeping up to date with the latest plastic materials which are so important to his practice. "Plastics are the basic cosmetics," Dr. Smith notes. "In addition to making flippers from plastic, we also use different kinds of plastics for cosmetic facing over teeth that are discolored, disfigured or out of shape. Teeth that haven't erupted into position can be temporarily built up with plastic to make them appear fully grown. It's important to use plastics that are stain resistant and reflect light in a way that makes them look natural.

"It's amazing what a little touch of plastic can do. Plastics are so versatile.

They're bonded directly to the tooth, and so they don't change the structure of the tooth in any way. Whatever we do with plastics is entirely reversible. It can be removed. That's the beauty of it. There are some limitations to what we can do cosmetically, but with the progress that's being made in cosmetic materials, our limitations are fewer with every year that passes. I believe, considering the progress made in dental plastics in recent years, that the majority of routine restorative work now being done in silver and gold will be accomplished with plastics within five years. We're capable of providing more and more services that are longer lasting and at the same time both conservative and absolutely compatible with good natural tissue health."

Another area of specialty which Dr. Smith has concentrated on is the bleaching of teeth that have become discolored or stained. "I have a number of dentists who refer people to me for bleaching," says Dr. Smith. "Bleaching of teeth is something that I think has tremendous potential, and unfortunately it's not well known about. Teeth that are just generally dark are the most difficult to treat. It's the little localized stains, the brown discolored areas that are really the easiest to bleach. In general, the emphasis in my practice has shifted from just providing flippers to more and more work that involves making the teeth that are already in look really nice."

Together Dr. Smith and Dr. Fischer share an understanding of just how important the appearance of the smile really is to the confidence of the individual and the personality that is projected. "The mouth is becoming more and more of a focal point to medical science and to the population as a whole," Dr. Fischer points out. "The whole self-awareness and self-actualization period that our society is going through is reflected in people's improved nutritional habits and exercise programs. At the same time, I think people are more aware of the appearance of the upper jaw, the lower jaw and the way their teeth fit together.

"It's a shame to see a person who is extremely talented and see that talent thwarted because of a cosmetic rejection as a result of the relationship of the jaws of the color or position of the teeth. That's where we can help. Not only are we able to provide the restoration, but we can help to educate people as just how important these things are to their outlook on life and their personal self image."

Dr. Smith and Dr. Fischer share a beautifully decorated dental suite at 9201 Sunset Blvd., Suite 200, where the cosmetic dental needs of people of all ages are satisfied. This office address is particularly convenient for those in the entertainment industry. Dr. Smith also maintains a general pediatric (children's) dental practice in Reseda; Dr. Fischer operates another practice in Villa Park, but both have extensive and varied hours in the Sunset office. Dr. Smith can be reached at (213) 273-5775 and Dr. Fischer at (213) 273-5967.

Professional Children & Management

(Continued from page 15)

the position of a manager of children is now more sophisticated and clear cut.

"In theory, agents and managers aren't different. In practice, they are. In theory, you're developing a career and guiding a star. Managers are more concerned with day to day things such as working permits, and pictures, because a child changes every six months—these continuing problems that don't involve the adult manager.

Meanwhile, the agent's main responsibility is to seek out employment. But Harrah has some advice for both managers and agents.

"The two shouldn't overlap," he said.

—Judy Smagula

TAMMY LYNN

When Tammy Lynn started as a children's manager 15 years ago in Los Angeles, she was vitually on her own. She had no path to follow except for what she knew of children's managers in New York City. But through hard work, she became the

largest children's manager on the West Coast, and in the process, opened the doors for many more people interested in managing children.

The difference between a manager and an agent, said Lynn, is that an agency has so many clients they cannot fully concentrate on each one.

"As a manager, we are very, very selective in the people we do represent. And so the people we do represent get that special and personal attention," Lynn said.

Managers are not always well liked speculated Lynn, because they care about their clients so much and have strong faith in them. "that it's frustrating for us to deal with agencies that do not give the attention to a client that they deserve." She said, "pestering, hollering and screaming on the phone" is all in a day's work for a manager."

Lynn believes not all children need managers. "I just feel not everyone is management material. The ones that are management material are the ones that we have faith in, that we feel can be successful within the business, either commercially or theatrically or both," she said.

Lynn said she guesses the reason for the proliferation of managers for children over the past 10 years is because of the stiff competition among the many children in the business.

"The kids I manage are battling heads with other managers' children and also children who just have agents. So



everyone's fighting. But the children who do have the managers have the upper hand, without a doubt, because they have someone working for them."

Managers also treat parents differently than agents do, said Lynn. An agent talks to as manager in different terms than they would a mother or father, she said.

"They can say anything they want to a mother or father to get through whatever they had to get through. They cannot do that to a manager because we're too aware of what's happening in the business," she said.

The role of manager hasn't changed much in the 15 years she's been in the business, said Lynn, possibly only to the point of having mothers directly managing their children.

Lynn does not manage adults, or children and young adults. She'll take someone who is 20 years old and looks 18, but not vice versa. She currently represents about 60 children. In California, a manager cannot book work for his or her client. And Lynn admits she needs a good relationship and cooperation from agents. "But a manager really does the pushing. I've had many a time where I'd step in immediately if I feel the interview is not right for a client.

"Our purpose is to get our client out. If we can do it in a nice way, we love to do it in a nice way. But if we have to get heavy, we'll get heavy. I will do it any degree I have to do it as long as I get my kids out."

—Judy Smagula

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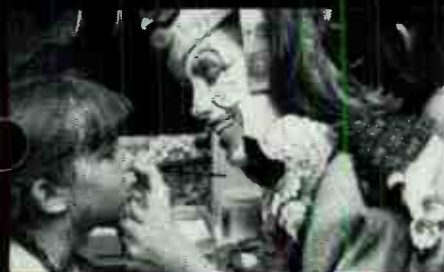
Model: Pete Pino/Photo by Fretzin

Thanks to all the
kids, moms &
agents whose
cooperation has
made this special
children's issue a
success!



AND A GOOD TIME WAS HAD BY ALL!

Well, we finally did it! For years now we've been talking about having a picnic. Finally a few weeks ago the entire staff and a hundred or so friends gathered in Griffith Park's Fern Dell for chicken, beer and general merrymaking. If you missed it, be sure to put it on your calendar for next year.



PRODUCTION NOTES

EAST

New York Yankee slugger Reggie Jackson and ALTON FILMS' Paul Herriot headed the team that completed a 30-second spot for Panasonic and its agency, Ted Bates & Company. The spot features Jackson in the living room of his apartment fielding his own hit balls after they come flying out of the screens of his numerous Panasonic televisions—all of which picture him playing ball. (The number of sets provoke his "girlfriend" in the spot to remark, "What, no ego, Reggie?") To create the effect Herriot shot on location at Shea Stadium, where he had Jackson blast line drives towards the pitcher's mound; perched behind a 3/4" plexiglass shield were the cameras and cringing crew members.

Director/choreographer Wally Strauss of ANSEL PRODUCTIONS has completed a thirty second commercial for Canandaigua Wine Co.'s Wild Irish Rose. Strauss, a specialist in musical extravaganzas, employed an elegantly-dressed lead singer backed by a chorus of four. A convivial cabaret and a ten foot high neon rose serve as backdrop for the elaborate production number. The agency was Helfgott, Towne & Silverstein.

Two commercials produced by THE HAROLD FRIEDMAN CONSORTIUM have been selected by Creativity '80 for inclusion in its annual Art Direction Awards Show. "Subaru Blueprint," was developed by Consortium designer/director George Parker, and utilizes the digital effects computer to arrive at a unique "blueprint" rendering of the car which then evolves into live-action footage. Levine, Huntley, Schmidt, Plapler & Beaver art director was Steve Singer. A thirty second spot for CPSC, the U.S. Consumer Product Safety Commission created by Consortium designer/director Keith Robinson has also been selected for the Creativity '80 Show.

Director/cameraman Herb Loebel of LOEBEL PRODUCTIONS, N.Y. shot a commercial for Allied Chemical's new carpet fiber Anso IV. The spot called upon Loebel to vividly demonstrate Anso IV's resistance to a carpet's natural enemies. Loebel's crew happily dropped ice cream, cola, gravy, and dirt on top of a carpet as the camera tracked by, showing how stains bead up on Anso IV fibers for easy clean up. Representing Van Leeuwen & Partners was Agency Producer Marilyn Cook, Art Director Art

Christy, and Copywriter Mike Bookman.

David Fishof, president of DAVID FISHOF PRODUCTIONS, recently announced that he has arranged for the Washington Redskins cheerleading squad, The Red-skinettes, to appear in a 30-second spot for Sasson jeans. This latest commercial continues Sasson's sports-celebrity campaign, which has featured Lou Piniella of the New York Yankees, Vince Ferragamo of the Los Angeles Rams and four New York Rangers hockey players, all set by David Fishof Productions.

Nat B. Eisenberg and Belinda Cusak, partners in NBE PRODUCTIONS, teamed up recently to direct three 30-second commercials for American Original Foods, a client of Montgomery & Associates, Philadelphia. The two director project began 20 miles out at sea near Chincoteague Island off the Virginia coast. Eisenberg and his crew set sail at 3:30 AM in order to be in position by sunrise for a shot with actor Michael Miller. Two ocean-going clam boats were used in this stage of the project, one to carry Eisenberg and his cameras and another, the 160-foot "Montauk," to demonstrate deep-sea clamming techniques. Even when the equipment and crew had to transfer between boats while still at sea, Eisenberg didn't get in over his head. By 11:30 that same morning, the shooting was completed. Two days later Ms.

Cusak took over, using her expertise as a food and fashion director to shoot 17 food set-ups in the studio.

"The Berenstain Bears' Christmas Tree," co-produced last year by PERPETUAL MOTION PICTURES and the Cates Brothers Co. and broadcast by NBC-TV has been named a finalist at Ottawa '80, the International Animation Festival to take place in August. The half-hour program was produced at the studio's New York facility by Buzz Potamkin, directed by Perpetual Motion's Mordicai Gerstein, and written and created by Stan and Jan Berenstain.

LEE ROTHBERG PRODUCTIONS director Lee Rothberg recently taped seven commercials for Price Chopper Supermarkets and their agency, Venet Advertising. In each of the 30-second TV spots, the expressive gesticulation of two pair of hands in different settings underline the message that Price Chopper constantly has more sale-priced items to save you money. Rothberg used evocative lighting and settings to capture the mood of light comedy husband-and-wife conversations in situations such as a romantic dinner, a card game and a late night refrigerator raid.

SUNLIGHT PICTURES CORP. special effects wizard-in-residence Alex Fernbach has created a thirst provoking optical ef-



Irena Kamal Heads Flaire Agency

Irena Kamal is the new director of the Flaire Agency. She has been associated with Flaire over the past three years and assumed leadership there when former director Valerie Cragin became the director of Playboy Models. Flaire is both a commercial and a theatrical agen-

cy representing both adult performers and children.

"We are always looking for new people," says Irena. "Most of the actors and actresses we represent are SAG members, but the most important requirements are good training, a good commercial look and being full of life and energy.

"We represent some of the Playmates and Playboy models commercially and theatrically. We also have character actors of all ages. We are being very selective about the people we represent theatrically. I love my job and am 100% involved in it. I care very much about the people I represent."

Heading the childrens department is Judy Brooks, who comes to Flaire with a background in advertising as well as acting. "We represent about twenty-five children at this time," says Judy. "We've been very fortunate in finding some really go kids. We represent the children both commercially and theatrically. I am interested in interviewing more children, especially those who have had some training. The more versatile they are, the better."

fect for Canada Dry's Sugar Free Barrelhead Root Beer. To introduce Barrelhead's giant new two liter size plastic bottle, Fernbach had a huge mug fashioned from clear glass-like plastic. He then called for a number of outsized cubes to be carved from large blocks of ice. Focusing on the jumbo mug and mammoth cubes, Fernbach filmed a ten second continuous pour shot which emptied an entire two liters of Barrelhead into the mug. Putting the large scale mug and bottle into proper perspective was accomplished by filming a normal size hand reaching into the frame to place the large empty bottle next to the mug. The agency was Grey Advertising.

UNITEL PRODUCTION SERVICES' mini-mobile unit went on location with Better than most Productions to tape an Avon Books commercial which promotes consumer advocate Joe Gradon's latest book, *The People's Pharmacy II*. Director/cameraman Mike Lieberman was extremely pleased with the results and the Unitel equipment. The Avon Books agency was Lord, Geller, Federico, Einstein, Inc., New York.

Ogilvy & Mather, New York, recently called on WINDSOR TOTAL VIDEO to produce five test commercials for Sine Off, a sinus medicine product. Windsor's Videomatic® technique was used to create the spots, including one which featured an electronically generated graph. Each spot employed a different technique to deliver the same basic sales message, that Sine Off is an extra strength medicine. O&M will evaluate the test results to help determine which selling technique is most effective. Bert Saperstein coordinated the production for Windsor and David Veen was technical director.

ZEPLIN PRODUCTIONS has created a five second logo for American Motors Corp. The graphic was designed and directed by Sam Alexander. Incorporating a dramatic use of a moving tubular streak produced by Bob Fontana, the visual builds a striking display of AMC's well-known red, white and blue logo. Grey Advertising executive producer on the project was Carole Cohan.

WEST

Cathi Court has been named Midwest sales representative for the Hollywood-based AVERY FILM GROUP. The announcement was made by spot shop's executive producer, John Jorda. Ms. Court brings to her new post a solid set of industry credentials. Cathi began her advertising career at Arthur & Wheeler, Inc., and then moved to Tatham-Laird & Gerner as production coordinator. She later moved to Studio One, Inc. Before joining Avery, Cathi was broadcast production supervisor at Stern Walters/Earle Ludgin, Inc. Now Cathi will be repping two blue-chip, award-winning direc-

tors—Sid Avery and Don McPherson. Ms. Court is based at 1312 N. Dearborn, Chicago, IL 60610. Phone: (312) 944-5105. The Avery Film Group is located at 7758 Sunset Blvd., L.A., CA 90046. Phone: (213) 466-5404.

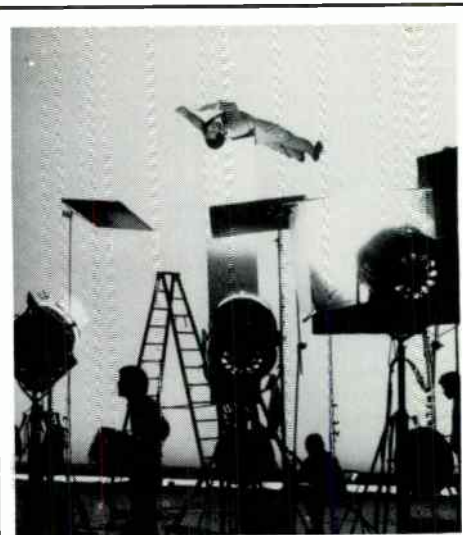
Howie Morris, the latest addition to COAST PRODUCTIONS' directorial staff has done about everything there is to do performing-wise: on stage, on radio and television, on the silver screen, in burlesque and vaudeville. Add to this extensive episodic television, TV specials, and feature film directing; cartoon and advertising voice-overs (Morris has been the voice of the Qantas Airlines koala bear for over fourteen years)—and you've left out more than a decade spent directing TV commercials! During the ten years Morris spent on staff at EUE/Screen Gems, he worked on such accounts as Kodak, Pepsi, AT&T, General Foods, McDonald's, Kinney Shoes, Sears, Ford, "and stuff like that."

John Davidson tied up a package handsomely as part of a large set of promos for WBZTV in Boston. John didn't have to run all the way to Plymouth Rock but EASTSIDE/WESTSIDE PRODUCTIONS did for Dusek Communication's client Group W. In celebration of Boston's 350th Birthday, WBZ's newsteam and stars from the WBSZ shows: like John Davidson, The John Davidson Show; Mike Douglas, The Mike Douglas Show; Gary Collins and Pat Mitchell, Hour Magazine joined the cavalcade. Hoite Caston was the director.

Joan Rivers and a fellow alumnus of the Second City Comedy Workshop, Director Bill Alton of EUE/SCREEN GEMS got together recently to shoot a pair of 30-second spots for Faygo diet soft drink. Filmed at the EUE lot in Burbank—one near a swimming pool, the other on the facility's "European street"—both show Joan lunching with a gorgeous friend whom she envies for not having to diet. The friend offers her Faygo and Joan is hurt because she thinks she's been tricked—that the drink is non-dietetic—but both vignettes are resolved humorously.

Chris Shelton, director for BOARDWALK FILM AND TAPE, has just completed what many said was an impossible mission. In a one day shoot, Shelton wrapped nine vignettes for Broadway Southwest and their agency, Winters/Franceschi/Callahan of Phoenix. Utilizing a variety of products that are available at the Broadway stores, Shelton shot the talent in and around giant 8' high letters spelling out "SOUTHWEST." The choreography, music and lyrics gave the vignettes the feeling of a Broadway musical.

GROUP ONE PRODUCTIONS unveiled a new department specializing in commercial production for test spots. Known as the "Automatte," Group One will offer full service production of animatics, live ac-



Lying atop a 15-foot pole in the middle of Disney Studios, O.J. Simpson may not look it, but the magic of film will make him appear as though he's soaring through the airport in a new commercial for Hertz. The spot relies heavily on special flying effects developed for the \$109 million movie *Superman I and II*. O.J. used to run through airports; now, thanks to the wizardry of DOVE FILMS director Cal Bernstein, he'll be flying through them. Advertising Hertz' new #1 Express Service, O.J. takes off and flies overhead through the terminal and past the car rental counter. He flies past the control tower outside, finally landing in the car waiting for him at Hertz parking lot.

tion and photomatics. According to Steve Michaelson, managing director of Group One, the department will be managed by Taylor Phelps and includes not only the existing directorial staff but the services of Stan Flemming as animatic art director and illustrator, Steve Delancie and Walter Swarouth as photomatic directors/photographers and Gary Gutierrez as director of animation.

Wendy's Restaurants out of Colarossi, Griswold & Eshleman, New York, assigned award-winning commercial director Stu Hagmann of HAGMANN, IMPASTATO, STEPHENS & KERNS to direct and supervise their entire 1980 television advertising and promotional film campaign. The package, created by Colarossi, Griswold & Eshleman's creative director Ben Colarossi, heavily emphasizes the chain's quality ("We have the Taste, so let the others have their slogan"), uniqueness and variety—which, among other things, serves fresh hamburgers hot off the grill in 256 different ways.

DGA award-winning director Rob Lieberman of HARMONY PICTURES spent two weeks in the New York area recently prepping and shooting two 30-second commercials for Burger King. The reason for the extra time was the special care both the production house and the agency (J. Walter Thompson, New York)

When SNAZELLE FILM AND TAPE put out a call for large men, Brebner Casting sent over five actors to audition for a San Francisco *Chronicle* commercial promoting the newspaper's current two-months-for-the-price-of-one subscription drive. The winner, who appeared in a gorilla costume in the spot, was Johnny Weismuller, Jr., whose father is remembered as the star of the "Tarzan" movies. Shot in one day on Snazelle's Stage A, the 30-second comedy spot stars Patty Dworkin and Richard Altman as a secretary and her boss and Weismuller as the gorilla.



lavished on the spots, each conceived as "Norman Rockwell-type, quaint, slice-of-life portraits." Using the original storyboards as a base, Lieberman was able to incorporate many of his own ideas into the story concepts, providing an outstanding visual cohesiveness.

N. LEE LACY/ASSOCIATES director Maggie Condon was selected by Chickering/Howell, Los Angeles, to shoot their first spot for their new client, Head Shampoo. The 30-second spot features a man and woman using the product in shower sequences and the line "Start Using Your Head." On the shoot were agency principals Ron Howell and Paul Decker, with Diana Daniels serving as art director, Sherry Krizner was producer, and Delilah Loud was associate producer. The client was represented by Jack King and Johnny Hodges.

While the SAG and AFM strikes drastically curtailed business at a number of video facilities and service companies, Hollywood-based MOBILE VIDEO SYSTEMS has been kept busy with an assortment of sports programs, variety specials and commercials, reports Lester Kerschner, president of Mobile Video Systems, Inc. At the top of the list is the firm's ongoing association with NBC-TV's "Games People Play," the weekly primetime sports series from Ohlmeyer Productions, Inc. Pacific Newport Productions recently put the finishing touches on their Liberace special for Showtime at Mobile Video, and Sirocco Productions is utilizing firm's four-channel Squeezoom for special effects on their series, "The Comedy Shop." TV evangelist Jimmy Swaggart is also heavily employing Mobile Video's production and post-production facilities. According to Kerschner, the commercial scene is as busy as ever with the L.A. Aztecs, Miller's Outpost and K-Tel among clients utilizing Mobile Video's services.

ONE PASS, INC. has recently taken delivery on a Mark IV Ultimatte System for blue screen and composite imaging effects. The system, also utilized for Magicam effects, is the first of its kind in Northern California. The device was recently utilized on a commercial for J. Walter Thompson's client Chevron "Silveraire Tires." It helped combine images of coins, tires and additional graphics.

VIDEOGRAPHY director, Bob Kiger has been keeping a busy schedule of late with three separate commercials coming out of post-production and headed for the air. Ralston-Purina's new product BONZ was the subject of an elaborate special effects shoot using the company's Ultimatte. The board, from Gardner Advertising, St. Louis, Mo., called for dogs to shrink and grow larger to emphasize the small, medium and large sizes of the product. In another scene the product boxes carry off similar action, shrinking and growing on cue. Paul Du Browksi was producer for Gardner.

WRAP Programs For 1980-81

The Western Region Agency Producers (WRAP) announced at their September 15 meeting the topics scheduled to be explored at their monthly meetings through January 1981. Special Projects Director Pam Den Hartog of Chiat/Day announced, "The Special Projects Committee had a dynamite meeting, and we came up with more topics for discussion than there are months in the year."

The topics scheduled for the next four months are as follows:

October 13: The AICP Guidelines — The panel of AICP/West officers originally scheduled for the September meeting was rescheduled for October. Included on the panel will be AICP/West President, Cay Mohr of Ross McCause & Associates; AICP/West Past President Frank Tuttle of Filmtree, Orloff & Reagan; and AICP/West Board Member Dick Kerns of Hagmann, Impastato, Stephens & Kerns.

November 10: Bidding — including firm bids, cost plus and cost plus fixed fee — with a panel of production company producers moderated by Dave Geeting of Foote, Cone & Belding/Honig.

December 8: Talent Payments — including problem areas and grey areas — with a panel representing SAG, AFTR AFM, and possibly SEG as well as representatives from Cast & Crew Talent Payments and TPI.

January 5: Celebrity Talent Negotiations — a panel moderated by John Rundall of Eisaman, Johns & Laws. The panel will include celebrity talent agents and overscale negotiators.

Non-members of WRAP may attend any of these programs by paying a \$3.00 admission fee.

Topics for future meetings suggested by the WRAP Special Projects Committee include: IATSE and NABET representatives discussing crew categories, functions and rules; music composers, arrangers and producers discussing creative, technical and financial aspects of commercial music production; editorial and optical house representatives; print service lab representatives; video production and post production; video and film special effects; animation; and radio production. The membership will be surveyed as to their preference regarding the order in which these topics might be explored at future meetings.

Also discussed at the September meeting were the progress on incorporating WRAP as a non-profit organization, plans to connect with San Francisco agency producers and suggestions for a general fundraiser event.

The October 13 meeting of WRAP will be held at Vid West, 4019 Tujunga Blvd., Studio City.

COMMERCIAL ACTOR OF THE MONTH

Y MICKIE MCGOWAN

no, this isn't another chicken joke! The fact that everyone recognizes Patrick Campbell from his Aames Home Loan commercials is flattering and fun. But the gentleman is truly a man for all seasons. His background is incredibly varied, his training extensive; this is definitely not a case of overnight success. Because we want to save space for the interview itself, I will try to condense his numerous credits. A few films: The undertaker in Cat Ballou, Enter Laughing, The Comic, Culpepper Cattle Company, Blazing Saddles, The Fortune, The Last Tycoon, Silent Movie. Television: 30 episodes on The Red Skelton Show, multi-episodes on My Three Sons, Petticoat Junction, Mission Impossible, All In The Family, all the shows affiliated with Andy Griffith ... (Gomer Pyle, Mayberry RFD., etc.) Jonathan Winters Show, Mary Tyler Moore, Addams Family, Lou Grant. Commercials: Hefty Bags with Jonathan Winter, Doritos with Avery Schreiber, Purina Pet Food, Volkswagen, 7-UP ... egads! I've got to stop SOMEWHERE!

C.M.: Here comes the inevitable question. How, when, and where did you begin this career of yours?

PATRICK: Well, let's see; I was born in Aukegan, Illinois, and my family moved it here when I was a kid. I did high school plays ... the usual stuff that gets the flame started. But I really didn't do much until after I got out of the service. I started at the Geller Theatre Workshop on Fairfax and Wilshire ... there's a big department store there now. Anyway, what a unique place it was. I was on the G.I. Bill. There were 300 of us that signed up for the three year course. After the first year, they reviewed you ... whereupon it was decided whether or not you could stay, or were to be dropped. At the end of three years there were fifteen of us left. Cliff Robertson was one of those fifteen, also. I then went to the Pasadena Playhouse, which was a marvelous experience. Money was scarce then, let me tell you. I bussed tables, dug holes for fence posts, you name it. Anyway, I did several plays at Pasadena, and then summer came along. A friend of mine was going to do stock in Maine, and he told me about a strong juvenile lead coming up in the second play. I went with him, auditioned, and got the part. My first paycheck was for forty-five dollars! They kept me on for the next show which was *The Silver Whistle*, with John Carradine. He was quite a guy. He liked me, and took me on tour with him on the East coast.

C.M.: So there you were in New York. What then?

PATRICK: Well, I did more stock, all the time looking for Broadway or more Off-

Broadway shows to get into. I remember at that time, I was really in between pay-days ... let's just say missing meals was getting to be a habit. This was in the early '50's, and TV was in its infancy. Anyway, I heard about a commercial audition taking place for a mattress company. They were looking for a skinny guy. I went up there, and I was to be a circus-type character with a fat lady on a bed ... a real demeaning thing. It paid fifty-five dollars, and I needed it ... but I wouldn't do it. I had just been on this wonderful tour with such talent and sensitivity around me; I just decided another missed meal wouldn't matter. But one thing led to another and I did land one (commercial) for a potato chip company. It was a cute little spot ... fun to do. I discovered I could eat regularly by doing this, and not lose any part of myself. I've often thought how much easier it is to get started in show business now, due to commercials. When I started out, getting into a film meant possibly years of theatre work ... hoping someone, SOMEWHERE, would pick up on you, and give you a chance. Getting a theatrical agent was a pretty tough chore. But it's a fact that a commercial agency will grab a new or unique face. Then, of course, once you've done some spots, a theatrical agent is much more likely to take you on. A consistently good commercial actor can get his or her face in front of the public, and branch out from there. Even though I had been working steadily for years, the Aames Home Loan spots brought me that street recognition. Kids knock on my door day and night, and ask me about my chicken.

C.M.: That whole concept is a clever thing.

PATRICK: For sure. They're about five years old now ... I mean from the first one to the present. It was meant in the beginning to be one simple local commercial. The first one was this little fellow

PATRICK CAMPBELL



World Radio History

sitting alone in a log cabin, trying to do his bookkeeping. All of a sudden these rubber-tipped arrows started to come in the window at him. As we started to shoot, the director cut and said we needed a little more atmosphere. We were shooting up at Bell Ranch, so everyone there started looking about for something to dress the set. That's how I ended up with that chicken. Do you believe it? People wrote in. They CALLED in. They LOVED it! It's funny how the formula worked. This Poor Soul was always against the elements, with his only friend in the world ... a chicken. What was really a last minute idea, started a whole big campaign. The second one was done off San Pedro ... with me and the chicken in a rubber raft, with sharks circling us. I was supposed to stand up at the end; I found out shortly that you don't stand up in a rubber raft ... SO, after they fished me out, we dropped THAT idea. Then the one where I'm walking the plank on the pirate ship; I wouldn't sink, so they tied about 50 lbs. of lead weights on me. Scared hell out of me! I went straight to the floor of the ocean. We were about 10 miles off Catalina, and believe me ... that's a long way down! The one where I was crawling around in the desert was shot in Brawley in about 116° heat. I had worked 'till midnight the night before on *All's Fair*, then drove all night to reach the location in time for a 5:15 shoot ... so, I had no sleep. I passed out twice that day from the heat. I could tell you stuff all day that happened on those shoots. I never knew when I would report on the set that day what the script would be about. You see, having no dialogue to memorize, every day was a surprise!

C.M.: Five years is an incredible amount of time for a campaign to run.

PATRICK: Sure is. I think of all the years ... I mean an actor spends YEARS learning his craft, and 98% of SAG earns less than \$5000.00 per year. This is one business where nobody promises you anything, and nothing is what a lot of us get. You can be a fine, well-read actor, and never make it. And because of these spots, I'm in the top 2% bracket!

C.M.: It has to be satisfying to beat the odds; to be a success.

PATRICK: The business has been good to me. I've worked with the best ... Carl Reiner, Mel Brooks. Good times, I'll tell you. I've achieved success financially, which is one way of measuring that word. But you know what I want? Only to be a working actor. I love to work. I want you to say that THAT'S my idea of success. More theatre ... I want that VERY much. I love to go on the road. I love location. I want to be surrounded by other actors ... the comraderie, great conversations. That's living ... THAT'S success.

V NEWS

BY BOB LLOYD

TRICK OR TREAT! Fall is here in all its glory ... and it's time to gear up for the Holiday push! Soooo ... remember this month's moto:

"The seasons change; the ads do too. I'd get it together, if I were you! Lots of goods they'll want to push. So best get off your little tush!"

THIS MONTH'S WINNERS ARE ... JOANIE GERBER, ALAN OPPENHEIMER, JUNE FORAY, WALKER EDMISTON, LORENZO MUSIC, BRIAN CUMMINGS, BRUCE MILLER & IRENE DEBARI clear 'em out for AMC Dealers. The BARZ mumbles for Mervin's. AL MELVIN sings for Sony. MASON ADAMS says "Let's hear it for John Deere." HER-SHEL BERNARDI goes Pacific Northwest, and ROGER BOWEN plugs Eckert Drugs. PATTI PARRIS clicks for Fox Photo. DAVE KETCHUM waits for Wilson Foods. MICHAEL DEES sails for Fish Ahoy. HENRY CORDIN plugs Post Pebbles, while HENRY BECKMAN gets Getty Oil. GUY STOCKWELL relaxes at Caesar's Tahoe; JULIE PAYNE shops at Bullocks, and JERRY BISHOP tells a friend about Alpha-Beta. LAURIE BERGER, JOY DIAL & MARK TAYLOR ride the Denver RTD but GENE MCGARR flies Air New Zealand. TOM KRATOCHVIL & HAL GOULD peel the Southwestern Bell. GREG MARX, KEN SULLETT, BOB NEIL, & CLOYCE MORROW love their Levis, then PETER HANSEN & M.G. KELLY slide one in for Pennzoil.

MOVIN' ON: FRANK MAXWELL & ERNIE ANDERSON shuffle off to SBV. RALPH JAMES ankes to AR. MARILYN LIGHTSTONE shows up at CPC while PETER HASKELL takes his tonsils to TANNEN.

KIDS SHOULD BE SEEN AND NOT

HEARD, RIGHT! WRONG!!!! DAVID FREEDMAN belts a Bullock's, and LYNETTE PARADISE packs a Hawaiian Punch. JESSICA WEISMAN sells Mattel, while JOHN HINES and DEBORAH HARRIS love Marshall Mellow. Good Grief!! The REILLY KIDS are at it again. ROCKY is Linus, and CINDY is Sally on "It's Magic. Charlie Brown. Then ROCKY adds a Fruit Pops.

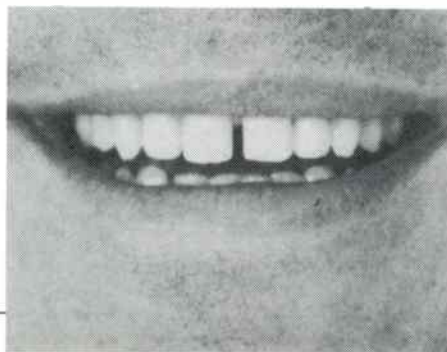
STUDIO TIME ... By OCEAN. You know him for that distinctive and witty voice. Bet you didn't know him as an articulate artist. Well, the secret's out & BOBBY OCEAN will share a cartoon thought with us each month. Welcome aboard, Bob.

OUR STORY CONTINUES ... It was a lazy summer evening and GARY IMHOFF was enjoying the Mountain Dew ... when who should pull up in this Chevy truck by BILL BRYANT. "Ha!" he bellowed, "DENNIS PATRICK told me your stoop looked like a Sofa Factory! Cmon, let's round up the guys and have some fun!" "Well," replied Gary. "We could invite ED GROVER & ANDRE STOJKA over for some Inglenook wine ..." "Yeah," Bill added, and tell GEORGE MURDOCK, TIM MCINTYRE & M.G. KELLY to hop on their Kawasakis and git on over, too!" Now Gary was wantin' to party. "HOT DAMN! Let's call ol' PAT STUDSTILL too, and have a real Cowboy Weekend! Shall we call any ladies?" "Nah," said Bill, "the only one I know who can keep a Secret is TINA HOLLAND." "Not true," said Gary. "JANET WALDO's a lot of fun ... every time I see her we Ameritone Paint the town!" "What're we waiting fer?," whooped Bill. "Let's grab JERRY DEXTER, and Sea the World!" (TO BE CONTD.)

WHOS ON CHANNEL 2 ... Promoing right along are GENE MOSS, STEVE FRANKEN & BEN CHANDLER. BILL WOODSON previews the 1981 MGM product. ALEX-ANDREA BROWER flies high for Thai Airlines. MICHELE LOFTING hypes KABC-TV, then STUDSTILL & ROBIN CRANE sell a World of People. CONRAD BACHMAN bugs us about Galecron while BERNARD ERHARD heads for the Reno Air races. HERB ARMSTRONG calls one for Cal-Veda, and ROY STEWART buys a Buick. Busy

SANDY'S MOUTH OF THE MONTH ...

The perfect 10 voice, this diastemaceous devil has 10 running characters in 10 animated shows, just for fun. Then for profit, he crackles for Rice Crispies, Roaches for Raid, is wiley as a fox for Sugar Crisp & gnaws like a beaver for McCullough chain saws. Who is this mad man?



World Radio History

bikers this month are: ANN KAESTNER for Suzuki, DAVE WILLIAMS for Honda, and STEVE FRANKEN & MEL WELLS for Yamaha. JANE SINGER promotes KNBC. MARK ELLIOTT regales a raft of NBC movies, TRESS MACNEILLE loves Luck and JACK WELLS plays with Toys R U. TONY POPE & LESLEY KAGAN buy at the Broadway. KATHY SEAMAN lunches at Lawry's while FAY DEWITT & JANE JAMES munch on Straw Hat Pizza. LARRY VAN

SPOKES FOLKS

How's your Voice Ear-Q? Match the spokesperson on the left, with the client on the right.

Mason Adams	Alphys
Charles Aidman	Bache-Halsey
Rex Allen	Ben Franklin Stores
Ernie Anderson	Briannia Jeans
Jack Angel	Builders' Emporium
Parley Baer	"Butter"
Gene Barry	Carte Blanche
Alan Barzman	"Charlie" the Tuna
Richard Basehart	Coors Lite
Michael Bell	Continental Airlines
Herschel Bernardi	Dodge
Mel Blanc	EesteeLauder
Sue Blu	Firemans Fund
Raymond Burr	G.M.C. Trucks
Don Collier	Georgia Pacific
Rege Cordic	Honda Power Mowers
Joel Cory	Hubba Bubba Bubble Gum
Brad Crandall	Hughes Airwest
Brian Cummings	"Mother Nature"
Danny Dark	Keebler Cookies
Roger Davis	"Lil Softy"
Dena Dietrich	Love's Restaurant
Mark Elliott	Manufacturers Bank
John Erwin	McDonald's "Early Bird"
Paul Frees	Miller Beer
Hal Gould	"Morris the Cat"
Peter Hansen	Penney's
Tina Holland	Pillsbury's "Dough-boy"
Dave Hull	Presto
Casey Kasem	P.S.A.
Tim McIntyre	Quantas' "Koala Bear"
Larry McKay	Quantas Airlines
Howard Morris	Ramada Inn
Diane Pershing	Rosaria
Bob Ridgley	Security Pacific Bank
Chuck Riley	Smuckers
Mike Road	Sperry Rand
Percy Rodriguez	Stanley Tools
Bill Schallert	"Sylvester the Cat"
Paul Shenar	U.C.B.
Russi Taylor	Union Oil
Joan Van Ark	Henry Weinhart Beer
Lennie Weinrib	Zody's

Scoring

40-43	You should be a voice agent*
30-39	You jog with a headset
20-29	You can't afford a headset
10-19	You're a print model
Under 10	You're deaf



"ARE THERE ANY RESIDUALS?"

NUYS, DAVE HULL & DONNA CHRISTIE continue the saga of the Sweeneys of Safeway. CHUCK RILEY fills his Dodge truck up at Arco, while LEN BIRMAN sells Ford parts, and DEWEY MARTIN makes one for McCullough. MARION ROSS sells Static Guard, and HENRY POLIC drinks a Coke. Flying for Western Airlines were MAGGIE KING; RAY FULMER, MARTINE ZANE & ED NELSON. BILL RATNER hawks "roes of Rock and Roll." KASEM saysem Knudsen Yogurt, and HANS CONREID munches an Armondillo candy bar. ANDRE BARUCH raves about Robinson's. SUSAN QUICK fights for Foley's although JOHN DEHNER would rather trade in his Blue Chip stamps, while PERCY RODRIGUEZ, PETE RENEDAY & JOE SPANO

camp out with Eddie Bauer.

JUST TO KEEP OUR INTEREST UP ... DON COLLIER treks to 1st Bank of Nevada, but JOY DIAL, PETER HANSEN, MARY TIFANY, BOB TREDWAY & MICHAEL DAN WAGNER cart theirs to Columbia Savings. REBECCA CLEMONS calls it for Continental Bank, SANDY O'SHEA for UCB, and PATRICK O'NEAL for Old Colony Trust, while BILL McMILLAN locks it up for Security Pacific. CLINTON SUNDBERG banks at Bank of the South, HARLEN RECTOR runs to Rainier, and LESLEY KAGAN saves at the Bank of Oregon.

PLAY BACK ... JULIE AMATO lights up for Utah Power, while BEVERLY CAPER & WINK MARTINDALE wind up for Mattel. KRIS STEVENS has the hots for Knott's. BRIAN BASTIEN & BILL WOODSON check into the Prince Kohio Hotel. MARLENE ARAGON sold Colony Gold, GENE MOSS speaks out for Arco, LARRY MANN & BOB HASTINGS eat their Wilson's meats. CHICK HEARN dials up SelectTV, HOT ROD is sell for Penn. Bell, BOB SARLETT takes charge with his Visa, ROGER DRESSLER marks an "X" by Exxon, while GARY OWENS stands tall for Sun Giant raisins. JOHN CRAMER, DENNY BISHOP, DON RAND & MARK JORDAN jump into Ohio politics, ANN O'BRIEN votes in Wisconsin, then JACK ANGEL, MARK WOODSON, HERB VIGRAN, RODDY, LINDA GARY & STOJKA hit the California Campaign trail.

WRAP PARTY!!!!

Happy Halloween all you folks with sacks over your heads. Next month we'll give thanks for a new round of recordings. You must have known the smiling mouth of TINA HOLLAND on our September session. Your contributions to this column are welcome. Mail to 3413 Cahuenga Blvd., West L.A. 90068. Aloha.

Melissa

(Continued from cover)

one commercial I did where I was sitting on top of the clothes dryer talking about Clorox II to the woman who was playing my mom. I did it just the way I would really talk to my mom."

When the pilot for *Little House on the Prairie* was made, Melissa was nine years old. "Little House has been a wonderful show to work on," she exclaims. "Mike Landon is so together. He's brought so many great actors and actresses to the show. They've all had their own special qualities and feelings and I've learned so many different things from them. Growing up with the show has been a fantastic experience. It's enabled me to go from being a child to being an ingenue. A lot of people have trouble making that transition, but Mike just paved the way for me. All of us on the show are very close. We've had basically the same crew the entire time we've been together."

Melissa names Patty Duke and her mother, Barbara Abeles, among the people who have influenced her approach to acting. "My mother taught me years ago to not to act but to react," she explains. "She taught me to put myself in the situation instead of doing melodrama. And Patty Duke gave me the idea of going with my gut feeling."

The role of Anne Frank, Melissa feels, has been her most difficult assignment so far. "When I played Helen Keller, I just totally let myself go. With Anne Frank, I had to have much more control. The dialogue was written a little strangely, too. I had to be constantly aware that I was portraying a real person with real thoughts and fears. A lot of people have portrayed Anne Frank as some angelic creature looking up to God and writing in her diary. The truth is that she was a girl, a child, a brat, who was locked in one room for two years from age thirteen to age fifteen, basically going cuckoo, causing trouble, writing down her thoughts and feelings, falling in love, doing everything a normal child would do under those circumstances."

In all of her work, Melissa has learned to rely on her intuition and draw upon her own responses. She stresses, "In both *Miracle Worker* and *Anne Frank*, I was just basically Melissa blind and deaf and Melissa locked in a room for two years. I don't really think about what I'm going to do. I just do it."

Melissa lives with her mother and stepfather, her brother, her sister, her stepbrother, her stepsister and her dog Jack. She feels that her family has been very supportive of her career. "My mom arranges all my interviews and appointments, and my stepdad helps me make contract decisions," she says. Next year she'll be off to college. Her plans are to enter UCLA as a pre-med student, but she anticipates the likelihood of continuing her acting career along with college.

First You Need an Agent

(Continued from page 13)

sons in their youth that otherwise they wouldn't meet until they grow up.

"I look for looks, personality and talent in a child. When we first interview a child, we put them through our regular interview procedures. We talk to them, we explore the youngster, we try to find if they have any potential for talent. We do it as if they were on a regular interview, except we do it a little deeper. We also try to get a line on the parents.

"Our clients are welcome to stop in. We encourage them to stop in because we like to know our product. The whole agency is like a team, and the children on our ballteam. We do our part and they do their part. We care about our children because children are pretty precious little commodities and I don't want to see any one of them hurt in any way, shape or fashion."

"All children expect you to do, from my

point of view, is to be friendly, care for them and be totally honest. Whatever you have to say to them, whether it be constructive criticism, compliments or whatever, I have found honesty works best."



The Voice Over Workshop Scene In L.A.

BY MICKIE MCGOWAN

Well, by Jove, we think we've got it! We've surveyed the V.O. workshop scene for you larynxes out there. I know when I first started out, schools and workshops were just coming in strong...the word had gotten out that there were serious bucks to be made. I spent a lot of time and money before I finally got in with Joanie Gerber... and began to really learn. I had to audition to be accepted...and then wait until there was room for me. But I was finally learning from the right person, and only then did I realize that I had been barking up a whole lot of trees. Now there are so many places to go that it's terribly confusing. Personally, if I was just starting out, I would do the following things to eliminate the "rip-off workshop" from my list of possibilities.

1. Ask if I could audit one class. Watch the action. Is the class small enough that the instructor will have time for me? This is especially important if the entire course is payable in advance. That's not to say that should be free. You *are* taking up studio space and extracting knowledge, and some reputable people charge you for that; but at least you aren't socked into a contract for a class you might not want or belong in.

2. You should expect to audition. I know of several places where they will take anyone who can stand on two feet and breathe. A reputable person who takes beginners knows natural ability (fear and all) and will not accept you if you need correctional guidance first. I'm assuming you have been honest with yourself, and you're not out to be stroked, that you have heard your own voice playback, and feel you really have something to offer.

3. You should know what your instructor's *own* credentials are. Does he work steadily as a talent himself? If not, is he associated with the business in such a way as to be knowledgeable enough to be teaching *you*?

4. Use your head. If you do a little research, you'll find the right place for yourself. I can't slam the ones I don't think are credible, but I can give you the following

list of good places to be. Also, some very *in* workshops have chosen not to be mentioned, as they have no room for new people. So don't think omission means "no good." It's a fact that some of the workshops mentioned here will put you on a waiting list.

5. I would seriously question "big" operations that promise you a demo tape at the end of six weeks as part of an astronomical fee; I know of one man who did this successfully, but his students were not beginners in the first place, and he was very choosy about *who* he took. The wrong tape in your hands can ruin you out there in agent-land. Keep in mind that this is an incredibly serious and competitive business. It's highly unlikely that you could even *know* what a good demo tape is in that short time period; and those kinds of operations are, in my opinion, the wrong places to go. So...let's go to work and find a place for you to dig in.

VAUGHN/DVORACK AND ASSOC.

Roger Vaughn has long been on the New York and Hollywood scene. His many years of experience as a producer for J. Walter Thompson, Young and Rubicam, Grey and Ogilvey, put him and his associates at the top of the list. Pam Armstrong, former producer at Dailey & Associates, and now a casting director in her own right, heads up the V.O. instruction. Her expertise is in *hot* demand, so most of her people are referred by agents. Comedy improv, working to jingles, guests. Talent gets session tape to take home for self-improvement. Call "The Commercial Break" (Vaughn/Dvorack) at 465-6911 for more info.

ARLIN MILLER offers a good workshop. Arlin has been on the scene as an actor for years, and cares about the people he takes. His A.M. class for beginners is highly recommended. You must audition...max 8 people in a class. The afternoon shop is a workout for pros only...must have an agent. Studio facilities, copy of workshop tape. Believability, attitude, technique. Call Arlin's service at 874-4000.

DEBBIE COPE AND "OUR GANG!" Someone finally did it! A workshop for kids is long overdue. Debbie is Bob Lloyd's assistant producer at the Voicecaster's... and as you have read in the V.O. New her kids are working. Classes on Saturday, ages 6-13. All the spectrum of skills necessary...from mike technique to "How to handle an audition." For info., call Tress MacNeille at 661-1685. Referral by children's agents only.

Here's one no pro can afford to do without. Her nickname around town is "The Voice Shrink!" That's Marice Tobias, of The Vine Street Studio. Ms. Tobias is a director/associate of The Actor's Studio in New York, is a member of The Director's Guild, and has done everything from theatre to award-winning commercials. She offers *private coaching* for the working pro only. Eligibility is based on at least two years experience; you must have an agent and a voice tape. For more info, call 939-8679.

BURR/ARAGON...Wally Burr (8 years Leo Burnett Co., 10 years Hanna-Barbera) and Marlene Aragon (spokes for Montgomery Ward) have a weekly, continuous shop...Working and represented pros only. Emphasis is on a maximum of mike time, a minimum of theorizing. Good place to stretch...try new things. For info., call Marlene at 761-4978.

SHANNON AND CO...I trekked to Mission Viejo for this one. Unfortunately, the beautiful new facilities (recording studio, were not completed, so I didn't get to see his voice class in real action. What I did see was an original idea on handling beginners. Bob Shannon has a good track record as a commercial actor, both on-camera and voice-over. He also owns an ad agency that's moving very well. He's raising fledgling actors...from acting basics on through to commercial training. He has interesting, fresh ideas; those of you who live in Orange County should check this one out.

TOM CLAY...has many years of experience in radio, works continuously as a v.o., and produces and casts at his own facility, Lip-Service. He's one of the few good people who will take beginners; his only requirement is talent. Expect to audition. Everything you need is available here...all the skills, on through to helping you with a demo tape. Call 464-6566 for more info.

BRIAN CUMMINGS...(Thanks a million, U.C.B.!) very busy v.o. man...has taught for a long time, and wants a very special group of people. This will be a select group of actors with previous experience in on-camera, theatre. Brian wants 10 people only; commercial agent not necessary, but must audition. Brian likes a strong ability to work with, and adds the discipline of voice-over. Waiting list to be expected. Call Brian at 785-7708.

Adios...break a lip!



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JOHN WALDRON



DEIRDRE HEPBURN



JENNIFER GAFFIN



LEE SHARMAT



JENNIFER URSITTI



JULIE ANNE HADDOCK



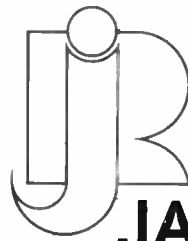
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JASON NAYLOR

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MISSY FRANCIS



DAVID FAUSTINO



JEFFREY BRYAN DAVIS



BILL DAVIS



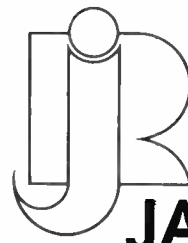
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SCOTT WESTMORELAND

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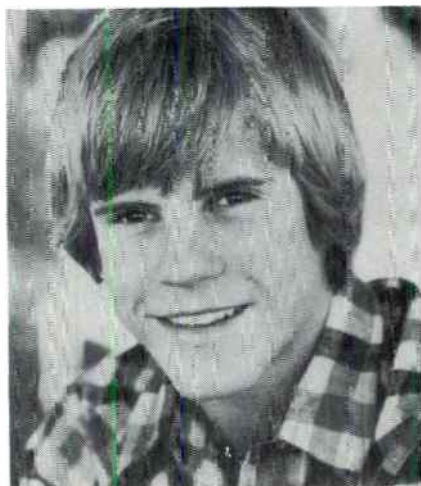
CRAIG McFADYEN



TIFFANY FRANCIS



LUCAS MEIER



ADAM McPHIE



TONY MENDIA



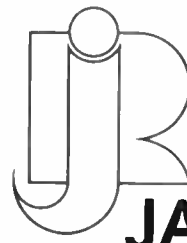
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BILLY BELCHER



MEGAN MULHOLLAND



JEREMY LICHT



NEICE WILSON



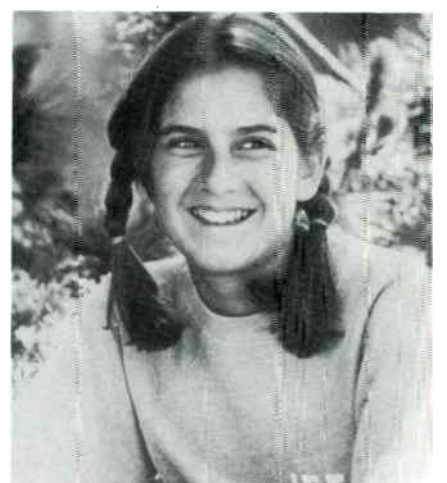
SHANNON TERHUNE



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Commercial Workshops



"As a result of Agent's Night in our class last month, I signed with the Beverly Hecht Agency. Beverly was really impressed with the quality of the readings I gave, and I owe that to your training."

KRISTEN HILLARY

Beverly Hecht Agency

"Thanks! The class was one of the best I have ever taken. Because of Agent's Night, I'm now with Gerritsen International. What more can I say!"

MICHAEL PARIS

Gerritsen International



"As a result of the Agent's Night offered through the Tepper/Gallegos Workshop, I was approached by two agencies! While still in the advanced class, Dennis brought me in for my first commercial audition. Two auditions later I was booked for a national McDonalds!"

SUZANNE MONROE

Terri Turco Agency

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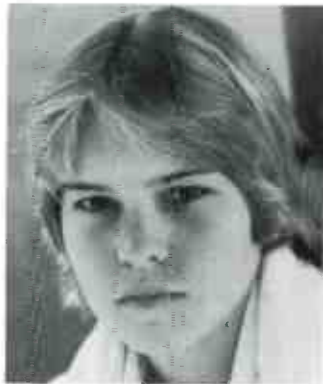
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JLO West



JOEY MARKS
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JOEY SEIFERS
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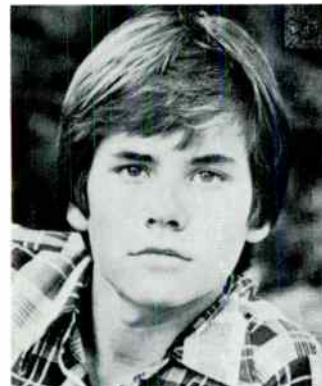
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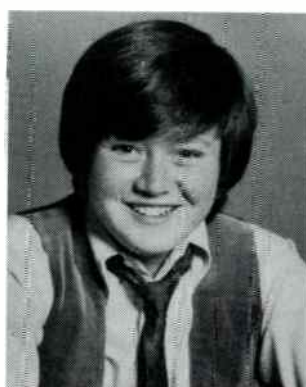
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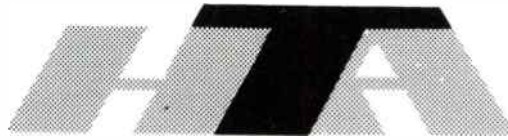


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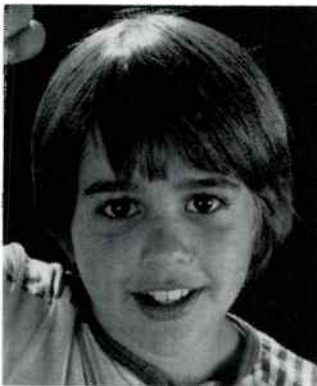
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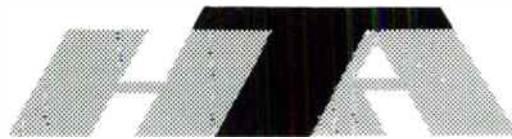


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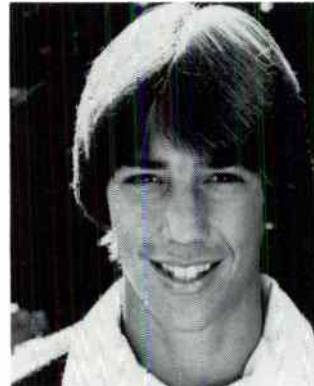
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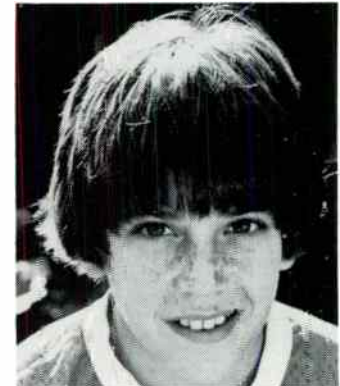
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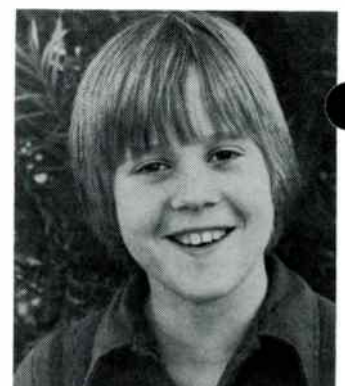
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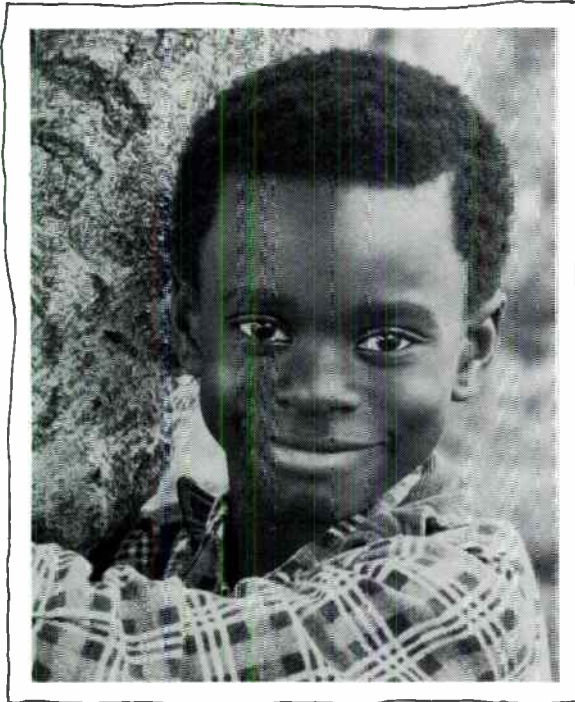
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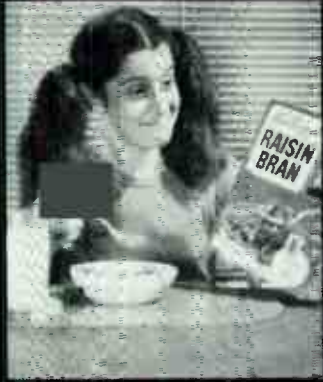
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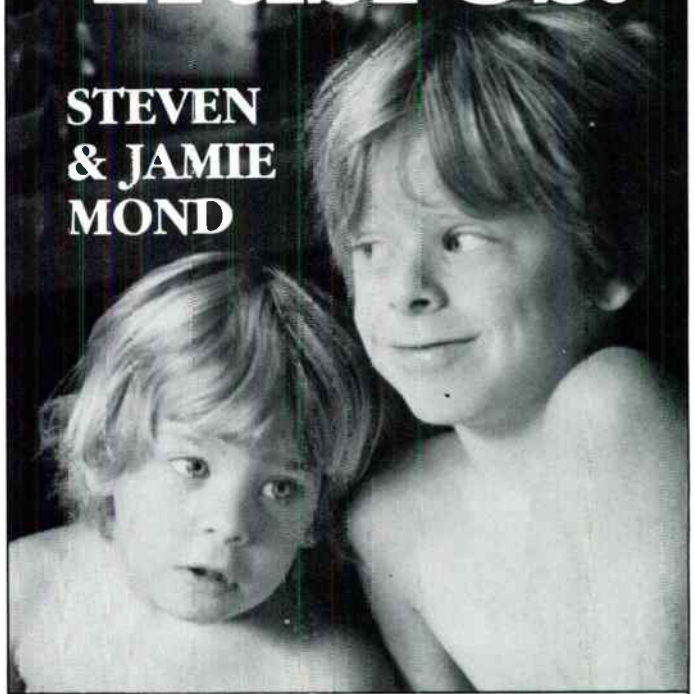
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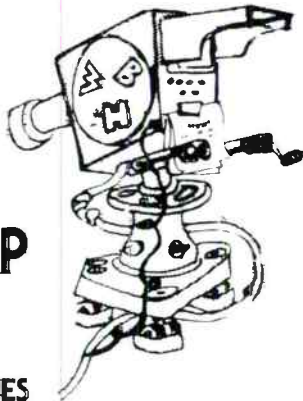
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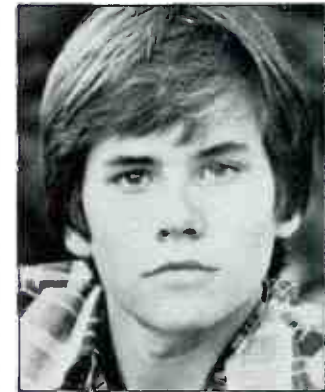
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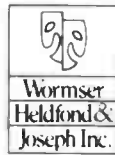


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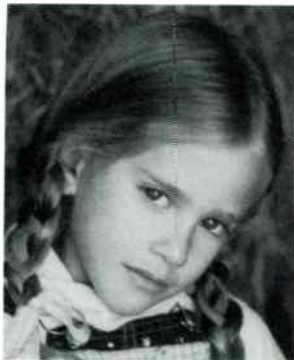
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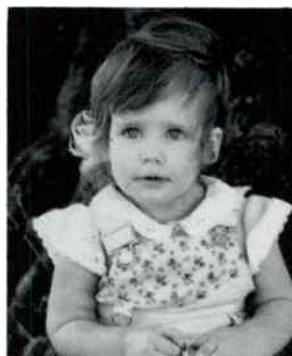
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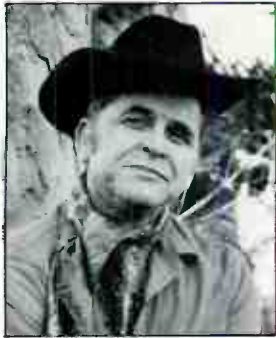


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