



THE VOICE-OVER EBOOK

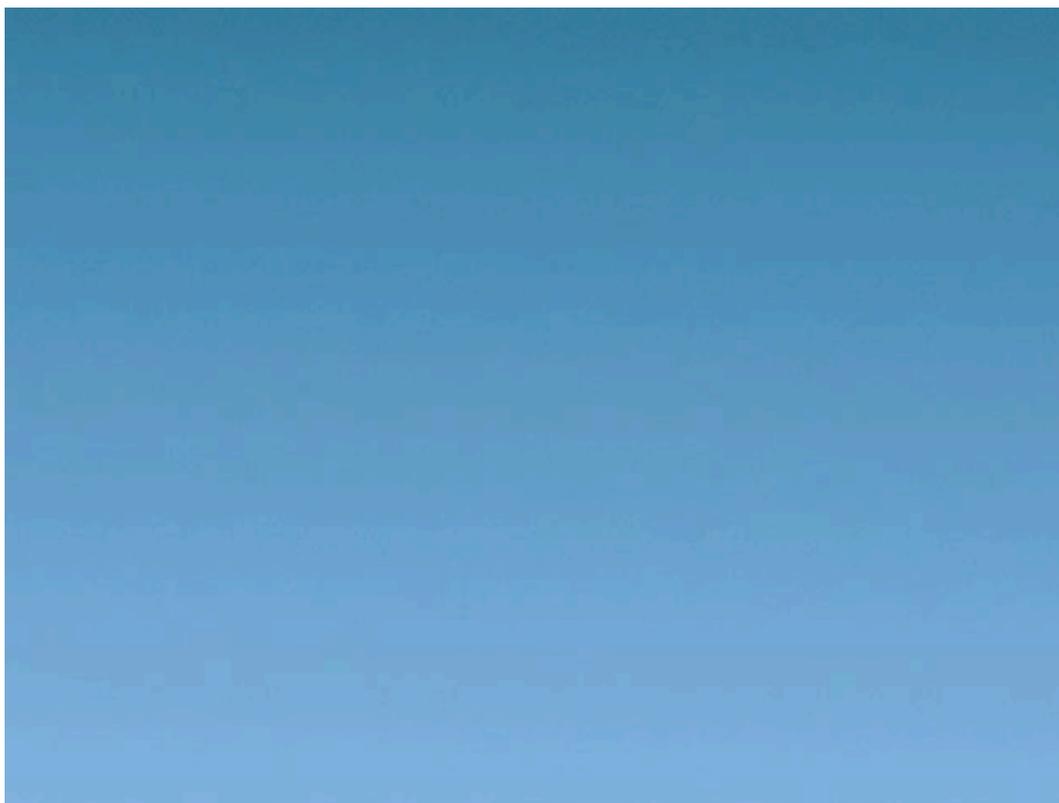


Table of Contents

Introduction	3
Getting Started	7
Plan Your Demo	12
Recording Technology	17
Record Your Voice	25
Music in Your Demo	28
Editing Sound Effects	33
Editing a Voice-Over	36
Mixing Your Voice-Over	38
Mastering Your Audio	42
Getting Outside Help	45
Hosting Your Audio	49
Voice Talent Agents	59
Union Consideration	62
Promoting Your Voice	63
Performing Auditions	68
Billing and Payment	74
Growing Your Career	82
Additional Resources	92
Industry Contact List	96

1

Introduction

A voice-over is the voice of an unseen narrator, a recording performed by a voice talent that gives life to characters, tells a story, guides you on a tour, or directs your telephone calls.

In This Chapter

Introduction

What is a Voice-Over?

Who is a Voice Talent?

The Online Voice-Over Industry

Individual Voice Talent Websites

How Clients and Talents Interact

Voice-Over Marketplace

Summary

What is a Voice-Over?

A voice-over is the voice of an unseen narrator, in a movie or a television broadcast. It is a recording **performed by a voice talent** that gives life to characters, tells a story, guides you on a tour, or directs your telephone calls.

Usually, professional voice talents are enthusiastic, funny, charming, are flexible, and interact well with other people. They have the ability to take direction or criticism from others and can interpret copy to sell a product, concept, or a message.

Who is a Voice Talent?

A voice talent is a voice-over professional who interprets, performs and records a script to meet a specific commercial, leisure, or educational goal. Voice talents provide the voices that you hear during a commercial on television, imaging on the radio, podcasts, narrators for film, voices for movie trailers, telephone systems, educational resources, and a wide assortment of web and kiosk applications.

Another name for a voice talent is a voice actor. A voice actor (or voice artist) is a person who provides voices for computer and video games, puppet shows, amusement rides, audio dramas, dubbed foreign language films, and animation works (including cartoons, animated feature films, animated shorts), and radio and television commercials.

The Online Voice-Over Industry

Overview of the Online Client

“Client” is a generic term that includes producers, casting directors, advertising agencies, marketing executives, and independent businesses or organizations – basically anyone that desires to purchase a product or service is a client. You will find that most clients have similar needs. Their voice over projects are well defined, including an idea of the voice type they are looking for, a sample of the script to be read, their budget range, and their deadline. You may need to ask questions that they haven’t already considered, such as the format they require, what market their commercial is running in and the duration etc. Some clients are more savvy and sensitive than others, so don’t expect each client to have the same level of expertise where your voice-over services are concerned.

The Internet has introduced a new school of client. Many of these clients are searching on the Internet to meet their needs with the intent of making a purchase online. This new breed of client is open to trying new methods to achieve their goals, such as finding, hiring, and paying online for a voice talent who lives hundreds if not thousands of miles away. Gone are the days when voice talents were expected to physically attend an audition as the standard procedure for selecting a voice. Clients, even those that run their own recording and production studios, are saving time and money simply because they do not have to organize and facilitate auditions on their premises. Studios who used to have their own pool of voice talent have now turned to hiring talent at voice-over marketplaces. Outsourcing the voice-over work saves them from performing unnecessary administrative responsibilities and enables them to work solely on the creative to deliver a polished final product to their clients. Not only does a marketplace provide simplicity, it also provides a variety of voice-over talent selection for the client.

Another important piece of knowledge that you should be aware of with regard to clients is that not every client who is actively searching and hiring voice talent is the ‘decision maker’ or the sole decision maker for the project. Large firms have been known to assign tasks to representatives and outsource their voice-over needs. It is the responsibility of these representatives to gather quotes and demos for their client or supervisor and present their findings to the decision maker. Keeping this information in mind, you can understand that some projects take longer to complete than others, including selecting a voice talent for a project. Clients may set idealized deadlines for their voice casting, but that is generally what they are.... Ideal. Having patience is key. Sometimes when the client has successfully selected a voice talent to record, they notify the talent that auditioned for their project and thank them for auditioning. Remember, if they didn’t get to work with you this time, they will keep you in mind for future opportunities.

Most clients understand that you are a professional and will treat you with respect when it comes to communications and payment. Since the Internet is a global marketplace, it is prudent to confirm details such as your quote, the currency that you are billing in, payment options, delivery of the files, and all aspects of the artistic / technical work that you will perform. Keep at least 3 pieces of contact information by which you can reach your client, for example, their email address, telephone number, and secondary telephone number and or fax. Always ask a client how they found you. Keeping a detailed record of all aspects of your communication with a client is vital. This will

provide you with the information about the marketing efforts that are working for you and why they are effective.

Individual Voice Talent Websites

An individual voice talent website is a site run by a professional voice talent to promote their own services. Voice talent sites include links to their voice over demos, a partial client list, resume, studio capabilities, and their contact information. Some voice talent prefer to be contacted strictly over the Internet and only provide their email address whereas others welcome telephone calls from interested parties at their site. Some even provide a toll-free line for clients to reach them by telephone free of charge. Independent talent sites make up the majority of voice sites on the Internet. Although this is the case, it is time consuming for clients to research individual talent sites so they will usually end up at a voice-over marketplace.

How Clients and Talents Interact

Gartner Research has shown that **80% of online business transactions start with a search.**¹ These clients either click through natural listings or paid advertisements that are relevant to their particular search query. Clients search the Internet looking for voice over talent and are lead to either a voice over marketplace or to an individual voice talent website. Once a client has all of the information they need to make an informed decision, they will hire a voice talent from one of these two entities.

Voice-Over Marketplace

A voice-over marketplace is a site that facilitates interaction and transactions between buyers and sellers of voice-over services, also known as clients and voice-over professionals. Marketplaces offer a wide range of voice-over talent for clients to choose from, often allowing them to post their voice-over projects for talent to audition for. Clients are drawn to marketplaces because they can gather a significant amount of data quickly while accessing a generous database catered to meet their voice-over needs. Some of these sites provide service and support to both clients and voice talent while others specialize in supporting one or the other. These sites are required by law to accept either membership fees or take commissions, not both. **A true marketplace functions as a portal, not as your agent.** Always research companies to make sure that they are a reputable, transparent organization with clear, focused goals and open business practices. Explore the site and the opportunities available to you to make an informed decision. Look for legitimate testimonials from both buyers and sellers.

¹ Gartner Research

Summary

Key points to remember

The key objectives of this chapter were to introduce you to voice-overs, the voice-over marketplace, and how to conduct business online. There are many reasons to become a voice-over talent, including the opportunity to work from home and realize a dream. In the next chapter, we'll explore how to get started as a voice-over talent and how to brand yourself as a professional. For more voice-over career information, visit the InteractiveVoices.com site and register as a Guest voice talent.

2

Getting Started

Taking your first voice-overs steps.

In This Chapter

Getting Started
Realizing the Dream
Starting Your Own Business
Essential Business Technology
Brand Your Voice
Overview of Personal Branding
Drafting a Vocal Description
Selecting a Name
Securing a Domain Name and Web Page Name
Picking Colors
Creating a Logo
Company Branding Language
Music and Sound Effects
Slogans and Tags
Summary

Realizing the Dream

Getting down to business

You've made the decision that you would like to become a voice-over talent. Now what? In order to be successful in this endeavor, you'll need to develop a plan that you will commit to.

Starting Your Own Business

To run an efficient online voice over business, you need to have the tools of the trade. Here is a shortlist of the essentials that you will need to operate your voice-over business online.

Essential Home-based Business Technology

- High-speed Internet connection
- Personal computer, printer
- Business software MS Word, Excel
- Accounting software Quicken, QuickBooks, MS Money
- Telephone w/ voicemail
- Fax

Brand Your Voice

The importance of branding

Branding your voice-over business is one of the most important objectives that you will achieve before you market and promote your voice. **Effectively branding your business will send consistent messages to your audience, establishing your brand image and purpose.**

By taking the time to plan and brand well in advance of the release of your first voice-over demo, your efforts will go a long way and quickly differentiate your demo from similar offerings. Selecting a name for your company, securing a domain name for both your voice-over website and blogger, picking colors, creating a logo, language, music, sound effects, slogans, and voice-over imaging are all important aspects of branding your voice-over career.

Overview of Personal Branding

Your personal branding is very important, and if successfully mastered, it will set you and your offerings apart. **Many professionals choose to keep their real names, however, selecting a stage name is also an option.** This gives you the freedom to create a unique voice-over persona and will help separate your work from your home life. You can select a memorable name, a unique name, basically any name that you feel suits you and is in line with the services you provide. Be sure to select a name that is easy to remember, easy to say and spell, and is non-offensive to others. Check to see if the name you would like to use is available, and if no one else has it, look into your own personal website. If the domain name you desire is available, you have an opportunity to purchase it and secure your brand name on the Internet.

A crucial aspect of your personal branding includes the way that you describe your voice and your services. A client should be able to learn about you in as few words as possible. Summarize your offerings, about 15 words or less to keep client interest, particularly when you are promoting yourself in advertisements or at a voice-over marketplace. When you have your vocal description completed, start thinking about a phrase that best reflects your voice-over services. A slogan is a powerful and memorable device that will serve you well if properly crafted and placed.

Think about your vocal recording abilities and preferences... once you have established your specialty skills in voice-over, you can focus on branding yourself accordingly. Now that you have a specific audio 'identity', it will be easier to target clients that require your finesse and services in that department. Create separate demos of various elements within your chosen field, for example, if you are a 'telephone' voice, record examples of Auto-attendants, IVR (Interactive Voice Response), on-hold marketing campaigns with music, voicemail messages, and so on. You could bundle these services as packages, or offer them on a per need basis.

Clients remember what they see in addition to what they read and hear. There are many options to choose from when selecting a visual brand for your business. Graphical representation can range from photographs, abstract images, and customized logos created just for you. You may opt to incorporate your slogan into your logo. This also quite effective. Think of colors and de-

signs. The selections you make, particularly the color scheme, will help set the tone for your personal website and overall branding strategy.

Drafting Your Vocal Description

Your mission statement

Writing your vocal description is a necessary step in the branding process. When you are drafting the description of your voice, make sure that it features your strengths, specialties, and unique characteristics. **This description should be no more than two to three sentences long.**

Selecting a Name

Personify your services

When selecting a name, be sure that the name of your business reflects you as a professional voice-over talent. For example, your name could be Jane Doe Voice-overs, Jane's Voices, or Johnny Voice-over. **Make sure that the name you choose is also available as a domain name online.** Try to make your name unique but easily understood and recognizable.

Securing a Domain Name, a Blog and Web Page Name

The home of your podcasting business

Once you have picked a name for your voice-over business, secure the domain name for your principal website. This is extremely important because interested listeners and inquisitive searchers will be able to find your voice-over services in Search engines such as Google, Yahoo!, MSN and others. As a reward for consistently branding your podcast, search results will display your website and voice-over demos accordingly.

To find out if the name that you are seeking is available, visit Network Solutions and conduct a search for the domain names that you are considering. Sometimes, the name of the business comes from the domain name that you secured instead of picking the name first and then finding the domain afterwards. Always try to secure a "dot com" website instead of a .net, .org, or .biz. The .com extension is standard, holds more value, curb appeal, and is deeply ingrained in the minds of Internet users.

Here is a link to Network Solutions: <http://www.NetworkSolutions.com>

Here is a link to Blogger: <http://www.Blogger.com>

Picking Colors

Visual appeal

When choosing colors to represent your voice-over services, it is important to select complimentary colors, that is, colors that go well together. Once you have picked the colors that you will brand your services with and use on your website, create a logo incorporating those selections to further brand your voice visually.

Colors often have certain emotions or connotations associated with them, for instance, the color yellow is often associated with the sun, cheerfulness, and innovation, whereas blue may be associated with the sea, tranquility, and freedom.

If your business already has an official color(s), you may wish to incorporate those same colors into your branding scheme for the website.

Creating a Logo

Your optical ID

A logo is the most readily available representative of your voice. Your logo can accompany press releases, be used as a link to your site, for advertising purposes, and give potential audiences a glimpse at what you and your voice are all about even before listening to your demo.

Logos are very important. **When designing your logo, remember that it is often the first impression of your voice.** Bearing this in mind, your logo should be friendly to all age groups and sized appropriately, making sure that it does not take up more than the normal allotted dimensions for logos. Incorporate the colors that you chose for your voice to further enhance and unify your visual branding.

If need be, you can outsource logo design to a freelance graphic designer or firm. If you are able to design your own logo, tools such as FireWorks and Adobe PhotoShop are good programs to achieve your branding goals.

If you already have a logo, you could further brand your image by incorporating your business logo or design a variation of your corporate logo to strengthen and reinforce your brand.

Contact Von Glitchka at Creative Altitude for help with rebranding or creating a new logo :

http://www.creativelatitude.com/graph/make_over_von8.html

Company Branding Language

Digestive corporate lingo

If you are serving a niche or highly targeted market, it is likely that you can enhance your pitch with marketing and product language that is already familiar to your audience. Though using corporate language is important to maintain your identity, limit the use of industry jargon. **If you intend to use jargon freely, be sure to explain the terminology and provide examples of what you are expressing on your website.** Remember to give your clients a taste of more than just your voice. Your audience will enjoy knowing that you are real, fresh, and accessible, all of which can be positively conveyed by exhibiting your 'true colors' for all to hear.

Music and Sound Effects

An audio smorgasbord

Many demos have background music, music that herald vignettes, music beds underneath the voice-over, and a closing musical ‘outro’, fading out after the voice-over has finished. Often, **the music selected will be based upon a theme and the scripts used in your voice-over demo.** This is known as theme and variation.

Sound effects can be interspersed throughout the show while you are speaking, or can be nestled into the musical theme and variations. When selecting sound effects, make sure that they are appropriate to your voice-over and are used sporadically to compliment your voice.

There are a few options for acquiring music and sound effects. You can purchase royalty-free music and sound effects, hire a composer to create custom work for you, or compose your own music.

Slogans and Tags

Quick branding for your voice-over business

Take a good half hour or so to brainstorm slogans and tag lines for your voice-over services. **These short snippets can be used to instill, validate, and affirm your brand.** Perhaps you will use your slogan on your website, business cards, and in your demos. A good example of slogan branding is the tag line that Bob Barker on The Price Is Right says at the end of each episode, “Get your pets spayed or neutered”. A bit quirky, yet memorable and forever synonymous with the show.

Summary

Key points about branding

In this chapter, we talked about how important it is to make your voice stand out by branding all aspects of your voice-over business. Refer back to this branding guide to as you progress in your planning. When inspiration strikes, have a good brainstorm and jot down as many ideas about your vision as possible and use the results to brand your voice-over business.

3

Plan Your Demo

Research, write, and edit. Three simple steps that will make a world of difference.

In This Chapter

- Planning Your Demo Content
- Sample Demo Recipe
- Ideal Duration of a Voice-Over Demo
- Applications of Voice-Over
- Soft Sell
- Medium Sell
- Hard Sell
- Voice-Over Demo Outline
- How to Write Your Script
- Script Writing Style
- Summary

Planning Your Demo Content

Step by step development

The first thing that you'll need is a marketable voice-over demo. Your demo will present your voice to clients. They can listen to it and evaluate your services first hand. Creating a variety of voice-over demos rounds out your portfolio showcasing the styles of voice-over that you can perform.

Since nearly everyone has heard a radio program, you should **expect that your listeners have grown accustomed to hearing material produced in a certain way**. Here is a suggested framework for mapping out your production.

Sample Demo Recipe

A blueprint for your voice-over demo

Shoot for a demo length of 30 - 60 seconds. Keep voice-overs moving, and limit topic coverage to 5 or 6 segments. Try to **use different vocal tones or ranges to break up the content, pace, and tone** of your demos. Use musical backgrounds (known as jingles or music beds) or other non-music interludes (referred to as stagers, sweeps and ID's) to transition between topics. These topic breaks are typically described as bumpers or sweepers, giving your listeners the time they might need to digest the content you just presented.

Ideal Duration of a Voice-Over Demo

The voice-over demo can range between **30 seconds to 2 minutes and 30 seconds**. For distribution on the Internet, it is **best to keep your demo to 1 MB in size or approximately 1 minute** in duration. A 1MB file delivers optimum download speeds while maintaining the highest quality of digital audio.

Applications of Voice-Over

- Television Commercials
- Television Imaging and Station Identification
- Radio Announcers
- Radio Commercials
- Radio Imaging and Station Identification
- Business Demonstrations
- Business Presentations and Corporate Videos
- Voicemail, On-Hold Messaging, IVR (Interactive Voice Response)
- Entertainment and Celebrity Impersonations
- Character Voices and Cartoon Voice Actors
- Video Game Voices, Computer Game Voices
- Audio Books, Books on Tape
- Educational Videos, CD-rom, e-Learning
- Government
- Medical
- Foreign Language Voice Overs
- Translation Services
- Music
- Jingles
- Music Composition, Music Production

Soft Sell

- Approach: Suggestive and persuasive without asking for the business directly.
- Music: Pleasant, ambient, ethereal.
- Genres: Adult Contemporary, Jazz, Blues, Classical.
- Instrumentation: String instruments, piano, violin, soft vocals, acoustic guitar.
- Sound Effects: Ambient, gentle, blended.
- Words You Might Hear: Smooth, Relax, Learn, For You, You're worth it...
- Why: Boost self esteem and awareness of product.

- Market: Women, teenage girls, single women, married women, mothers, grandmothers.
- Anticipated Reaction: Trustworthy authority creating a positive first impression.
- Samples: Dove Commercials, Pampers, Danone yogurt commercials, and so on.

Medium Sell

- Approach: Asking for the business, but not in abrupt way.
- Music: Lively, entertaining, memorable...
- Genres: Pop, Broadway show tunes, classical
- Instrumentation: Synthesizers, percussive instruments, brass, voices.
- Words You Might Hear: Exciting, discover, new, adventure, family, fascinating...
- Why: Get you to try something new, create awareness, renew interest, promising a better life, presenting options...
- Market: Families, Mothers, fathers, children, couples, grandparents and so on.
- Anticipated Reaction: Desire to try the product or service or to establish brand loyalty.
- Examples: Restaurants promoting a special or new item or hotels inviting you to book your vacation with them.
- Family & Kids ~ Trip to Disney World

Hard Sell

- Approach: Demanding the business, sense of urgency to close the deal, up tempo, vigorous...
- Music: Rock, Rap, Hip Hop, R&B, Electronic, Techno.
- Instrumentation: Guitars, drums, synthesizers, electronic music and more.
- Sound Effects: Hard hitting, punchy, loud...
- Words You Might Hear: Buy now, Save, Don't pay until... Everything must go, Limited time offer, Sale ending... Come on down, Money back guarantee!
- Why: Get immediate results, generate sales quickly, promising a better life, presenting options that must sell.
- Market: Men, boys, teenagers, young adults and so on.
- Hard sells are frequently employed in television infomercials, pitches by Big Box Stores, in Beer Commercials, for or at Sporting Events, and marketing for Car / Automotive Dealerships.

Demo Outline

Your table of **contents**

Here's an example of a demo outline:

- Demo intro monologue (who you are and the subject of your voice-over demo): 5 seconds
 - Segment 1: 15 seconds
 - Segment 2: 15 seconds
 - Segment 3: 10 seconds
 - Segment 4: 10 seconds
 - Segment 5: 5 seconds
 - Closing remarks (thank audience for listening, contact information / website plug): 5 seconds
 - Closing music jingle (optional): 5-8 seconds
-

How to Write Your Script

Writing relevant copy

Research all components of your chosen application in order to deliver the most relevant material to your audience. Your writing style should be conversational with friendly language, selecting a variety of topics in order to accommodate your listeners. If you are compiling a theme demo, for example, commercials, you'll want to make sure that there is a variety of commercials targeted to a diverse audience.

You can include very specific markets in each segment, but make sure that you have something for everyone throughout your demo. For example, you could have one segment devoted to adventure travel, one segment directed toward parents for their children's education, and another that focuses on automotive sales. As you write, be sure to pace yourself. You will have to read each segment clearly and at a speed that is comfortable for both your voice and your listeners. In other words, make sure that your script can be recorded easily and flawlessly in the time that you have allotted to the particular segment.

Let's say that you have 3 very good but longer scripts that you would like to record for your commercial demo with the goal of meeting a 1 minute timeframe. Try timing yourself and experiment with different tempos (speeds). The same goes if you would like to fit several shorter segments into a definite period of time. When you've achieved your goals for timing, record the scripts and then parse them together to hear what 1 minute of audio truly sounds like. You'll be amazed at how quickly it goes by and how much information you can include.

If you prefer to record from royalty-free scripts instead of writing your own copy, there are a few samples in the bonuses from *The Voice-Over Script Collection* for you to incorporate into your demo. Each of these samples has a description of the character, artistic direction for your voice acting, suggested background music, and sound effects.

Summary

Key points about planning your content

In this chapter, we talked about the importance of planning your voice-over demo and gave you some ideas about how to organize your demo including a sample recipe. Now that you know what is required in the pre-production phase of developing your demo, we can move ahead to the actual recording of your demo. In the next chapter, we'll discuss recording equipment, software, basic recording techniques, and how to add music, sound effects, and most importantly, your voice-over.

4

Recording Technology

Recording your voice is easy when you build a solid studio and use the right tools.

In This Chapter

Basic Recording Studio
Computer Based Recording
PC Computers
Mac Computers
Microphones
Dynamic Microphone
Condenser Microphone
Audio Interface
Recording and Editing Software
Recording and Editing Software for the PC
Recording and Editing Software for the Mac
Professional Recording, Editing, Mixing and Mastering Software for Mac and PC
Audio Routing Programs
Audio Conversion Programs
Hosting Your MP3 Files
FTP Program for File Transfers
FTP Programs for the PC
FTP Programs for the Mac
Summary

Basic Recording Studio

Construct a solid foundation

Building a home studio is preferred. This way, you can work from home and record at your convenience. You can set your own hours and also have the flexibility to record custom auditions for clients. Although purchasing a home studio is a considerable financial investment, it is better in the long-term and will save you time, resources, and money, particularly when you have to record revisions for a client.

Computer Based Recording

Record using your computer

One of the biggest trends in recent audio production involves **merging digital recording with computer technology**. The recording of audio onto a computers' hard drive allows you to edit and manipulate your sound files. This data can be stored as a sound file such as .wav or .aiff.

There are multiple advantages to recording and editing your voice-overs using your personal computer.

- The ability to record long and uninterrupted narration.
- Digital editing. Quickly and easily remove unwanted background noise or embellish the audio track with music and sound effects.
- Digital Processing. Add effects to your voice, such as reverb, or echo, and master your entire demo for sonic clarity.

PC Computers

Minimum voice-over requirements for PC

According to Gartner Research, Windows-based PC's account for 90% of all computers world-wide. If you have purchased your personal computer in the last three years and you're running Windows XP, your system should be more than adequate to record an audio file with a microphone, and then save the recording as an MP3 file.

- Personal Computer
 - Intel Pentium 4 or equivalent Processor
 - Windows 2000 / Windows XP
 - iTunes 4.9 for PC
 - 1 GB of available disk space
 - 512 MB of RAM
 - Audio Line In and Audio Line Out
-

Mac Computers

Minimum voice-over requirements for Mac

Recently with the launch of Apple's iTunes 4.9, it shows that Apple is committed to the digital revolution. Since most iPod owners are also Mac owners there is also a lot of great software available for the Mac platform.

The misconception that the Mac is simply too expensive or that they are only for students and artists is quickly being proven wrong. Apple has recently introduced the Mac Mini, a scaled down version of the Mac that allows previous PC owners to make the switch but still keep their monitor, keyboard and mouse - all for just \$499.

- Mac G3 or better
 - Mac OS X
 - iTunes 4.9 for Mac
 - 1 GB of available disk space
 - 512 MB of RAM
 - Audio Line In and Audio Line Out
-

Microphones

Amplify your voice

Whether you are using a Mac or PC, you will need a microphone to record your voice into your computer. One option is to purchase a microphone (or you may already have one) with a 1/8th inch jack. This is the size of the jack or audio line in port on your personal computer.

Dynamic Microphone

Marshall Electronics

The MXL2001-P is a great microphone that is capable of handling numerous recording tasks competently. The MXL2001-P is a straight-ahead, plug-and-play type of instrument without any controls whatsoever, yet it records with a nice, open sound that will cut through just about any mix. Such characteristics make this **microphone a good choice for the smaller studio** that focuses most of its efforts on the recording of popular music.

Without getting too caught up in the specs, it is important to note that the MXL2001-P has a single cardioid polar pattern and a frequency range of 30 to 20k Hz. The microphone is phantom-powered so you'll need a small mixer or audio interface with phantom-power. There are no switches for pre-attenuation or bass cut. In terms of workmanship, these products have a look and feel that is the mark of well-made equipment.

<http://www.mxlmics.com/>

Condenser Microphone

Neumann

The TLM 103 is **the ideal large diaphragm microphone** for all professional and semi-professional applications requiring the utmost in sound quality on a limited budget.

By utilizing the tried and true transformer-less circuit found in numerous Neumann microphones, the TLM 103 features yet unattained low self-noise and the highest sound pressure level transmission. The capsule, derived from that used in the U 87, has a cardioid pattern, is acoustically well-balanced and provides extraordinary attenuation of signals from the rear.

<http://www.neumann.com/>

Audio Interface

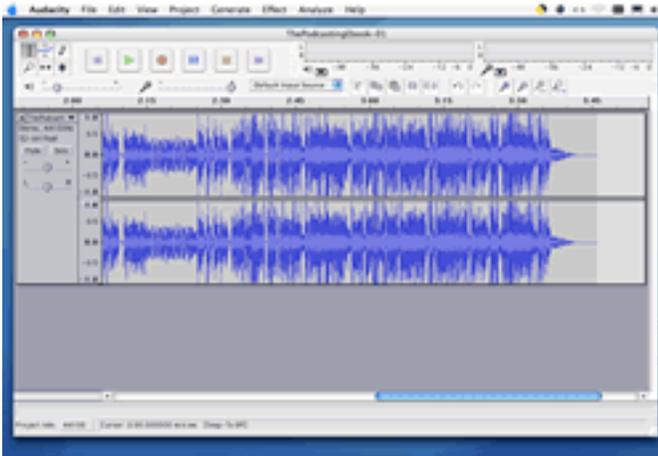
Griffin iMic - USB Audio Interface

The iMic™ **universal audio adapter** is a USB device that adds stereo input and output to your Mac or PC. Connect virtually any microphone or sound input device to your iBook, PowerBook, PowerMac or other Mac or PC with a USB port. Yes, iMic supports both Mic level and line level input. It also supports line level output for connecting speakers or an external recording device.

iMic's audio is superior to your computer's built-in soundcard because it uses USB for the audio signal. USB isolates the audio signal from the noisy electronics in your computer, giving you higher quality sound when you record and higher-quality sound for external speakers.

The iMic is a must-have device for people who are serious about high quality audio in their computer. But don't take our word for it. Check out some of its reviews to see what others are saying about iMic. Then get iMic for remarkable audio performance over USB.

<http://griffintechology.com>



Recording and Editing Software

Audacity

Audacity is a **free, easy-to-use audio editor and recorder** for Windows, Mac OS X, GNU/Linux, and other operating systems. You can use Audacity to Record live audio, convert tapes and records into digital recordings or CDs, edit Ogg Vorbis, MP3, and WAV sound files, cut, copy, splice, and mix sounds together, change the speed or pitch of a recording, and more.

Download for free:

<http://audacity.sourceforge.net/download/>

Audacity tutorial: http://www.transom.org/tools/editing_mixing/200404.audacity.html

Recording and Editing Software for the PC

Sound Forge

The **award-winning** Sound Forge® digital audio editor includes a powerful set of audio processes, tools, and effects for manipulating audio. Sound Forge software allows you to edit, record, encode, and master nearly any form of digital audio including WAV, AIFF, MP3, and more. Whether you're taking your first steps towards editing audio on your PC, or you are a seasoned audio engineer, there's a Sound Forge product that's right for you.

Download free trial:

<http://www.sonymediasoftware.com/download/step1.asp?catid=1>

Recording and Editing Software for the PC

Cubase

Great **technology at a great price**: that's Cubase SE. Based on Steinberg's renowned Cubase SX, Cubase SE is ideal for anyone who keeps a sharp eye on their finances but doesn't want to do without professional technologies in their home recording, project or pre-production studios.

Download software:

<http://www.cubase.com/download/index.html>

Recording and Editing Software for the PC

Adobe Audition

Designed for demanding audio and video professionals, Adobe Audition offers **advanced audio mixing, editing, and effects-processing capabilities**. Its flexible workflow, combined with exceptional ease of use and precise tools, gives you the power to create rich, nuanced audio of the highest possible quality.

Download free trial:

<http://www.adobe.com/products/tryadobe/main.jsp#product=92>

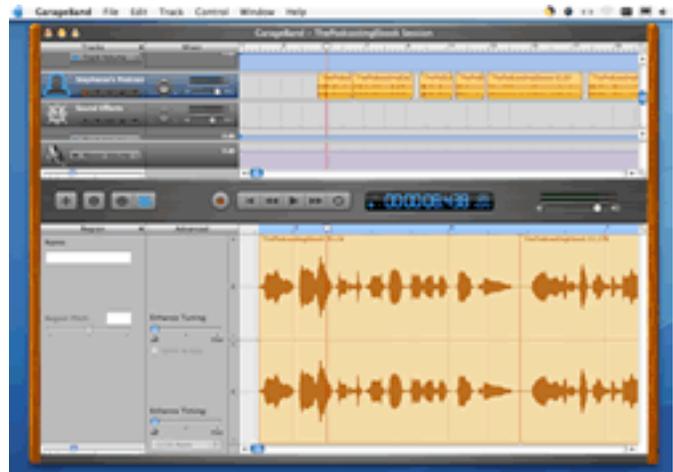
Recording Software for the Mac

GarageBand

GarageBand lets you **easily perform, record and create your own music**. Whether you're an experienced or aspiring musician. Or just want to feel — and sound — like a rock star. With the new version of GarageBand, you can even record multiple tracks at the same time.

Website:

<http://www.apple.com/ilife/garageband/>



Professional Recording, Editing, Mixing and Mastering Software for Mac and PC

ProTools

ProTools offers HD for professional grade studios, and also provides LE editions.

Pro Tools LE and M-Powered Systems With **options to suit any budget**, Digidesign® Pro Tools® LE and Pro Tools M-Powered™ systems offer everything you need to create and produce music with professional results. Whether you're looking for an all-in-one audio/MIDI solution with an integrated control surface or simply a highly portable Pro Tools system, there's a powerful solution designed to satisfy your creative needs.

Audio Routing Programs (optional)

Virtual Audio Cable

Virtual Audio Cable is a Windows **multimedia driver allowing you to transfer audio (wave) streams from one application to another**. It creates a pair of Wave In/Out devices for each cable. Any application can send audio stream to Out device, and any other application can receive this stream from In device. All transfers are made digitally, providing no sound quality loss.

Website:

<http://www.ntonyx.com/vac.htm>

Audio Conversion Programs (optional)

iTunes for the Mac and PC

If your audio recording program only exports a WAV file, you will need an audio conversion program. **The easiest way to convert files into an MP3 is using iTunes**. Chapter 9 has tutorials that cover how to convert audio that is on a CD into an MP3, and also how to convert from a WAV file to an MP3 file.

Website:

<http://www.apple.com/itunes/>

Hosting Your MP3 Files

A home for your demos

When hosting your the MP3 files of your voice-over demos, you will need to decide if you will host the MP3's using an all-in-one service or take the do-it-yourself route and host the files on your own web server.

InteractiveVoices.com will host your MP3's, and depending on your membership level, the amount of demo storage that you receive will vary. As a Guest member, you will receive 5MB of storage, more than enough room to host a few samples of your voice. Preferred members receive 25MB of storage and Premium members receive 50MB of voice-over storage. Files can also be delivered on-line through your Studio.

FTP Program for File Transfers

Upload and download audio with FTP programs

FTP or File Transfer Protocol is an Internet protocol, and one of the most useful services on the Internet. It refers to the method by which you transfer data and program files between two computers connected to the Internet. Access can be restricted only to a local, or selected group of users who have been granted a username and password to access a web server. When an FTP server has an access restriction, it requires a username and password before allowing access to its files.

Your web hosting service will provide you with FTP access to your web server. FTP is the means of copying a file, in this case an MP3 from your personal computer to your web hosting service and as a result, making your demo or voice-over work available on the Internet.

FTP Programs for the PC

Cute FTP

The World's favorite FTP client. Once connected, Cute FTP Home can be directed to transfer data between your PC and the web server of your choice.

Website: www.cuteftp.com/

Prima FTP

Automated FTP Client by PrimaSoft PC.

Website: www.primaftp.com/

FTP Programs for the Mac

Fetch FTP

Fetch is a Macintosh program for transferring files over networks, such as the Internet, using the File Transfer Protocol (FTP) or SSH File Transfer Protocol (SFTP). Fetch 5 includes all the standard features of a modern FTP/SFTP client, presented in a user interface that is simple and easy to use.

Fetch can be used to:

- Publish a website at a web hosting provider.
- Rename, move, delete, and change the permissions of files on a web server in order to maintain a website.
- Publish images for eBay auction listings.
- Transfer documents to a printing company or service bureau.
- Submit advertisements to newspapers and magazines.
- Move files between your Macintosh and other computers or specialized equipment.

Fetch is compatible with a wide range of FTP and SFTP servers, from mainframes and high-end servers to Macintosh, UNIX, Windows, and Netware computers, and even servers in prepress systems, image editing systems, photo processing equipment, and medical imaging systems.

Fetch 5 runs on Mac OS X 10.2.4 or newer.

Website: <http://fetchsoftworks.com/Fetch5Tour/>

Captain FTP

Powerful, secure, user-friendly, FTP/SSL-FTP/SFTP client with flexible tabbed interface complementing file-sharing for authorized users in an attractive metal interface. Simple navigation with Quick Connect, drag-and-drop, virtual folders, finder sidebar, aliases, and built-in internal viewers for movie, picture, sound and PDF. Comprehensive functionality with Transfer Manager including transfer scheduling, accelerated transfers, resuming, auto-reconnect, synchronization, AppleScripts, file privileges, large file support (2GB) and edit files remotely. **Localized versions available in English, German, French, Japanese, and Chinese.**

Download a Free Trial:

http://www.apple.com/downloads/macosx/internet_utilities/captainftp.html

Summary

Key points about audio recording technology

In this chapter, we looked at many different tools to help you record your voice. As you've just learned, a vocal studio can be setup using free tools from the Internet and your existing computer system, or for a modest financial investment, you can opt to build a professional-grade recording studio. Here is an outline of both a basic and professional studio setup.

Basic Recording Studio

- Personal Computer
- USB-microphone or portable voice recorder
- Recording and editing software
- Web hosting service to host your MP3
- FTP software to transfer your MP3 to the Internet

Professional Recording Studio

- Powerful personal computer
- Dynamic or Condenser vocal microphone
- Audio interface such as Digidesign's Mbox
- Industry-standard ProTools recording software
- Dedicated web server from a web hosting service
- FTP software to transfer your web server MP3's and distribute them on the Internet

5

Record Your Voice

A professional home recording studio includes all of the technology required to record, edit and mix a voice-over.

In This Chapter

- Preparation
- Terminology
- Recording Process
- Quick Guide to Recording Your Show
- Multitrack Recording
- Recording a VoIP Telephone Call
- Summary

Preparation

Setting up your recording session

For best results, **each voice-over project should be recorded at the same location using the same microphone and microphone positioning.** This will create a consistent sound for your voice-over work when recording for your clients.

Terminology

Quick overview of new terms

Before you start recording, a review of the following terms will make your recording experience more pleasurable and efficient.

Regions:

A Region is a piece of audio data. An audio Region could be a voice-over, sound effect or piece of music. In most recording programs, Regions are captured from an audio file and assembled together to create a playlist.

Tracks:

A track is where audio regions are assembled as playlists for playback. A track can be made up of a single region or many regions in sequence.

Channels:

A channel refers to the physical input or output of your audio interface. Channels can be assigned to any available outlet in the recording software system.

Now that you have basic understanding of recording terminology, let's explore the recording process.

Recording Process

Understanding the complete recording process

To gain insight into the recording studio and how audio is recorded, you should have a basic understanding of what recording engineers call the ‘**signal flow**’. Basically the signal flow is the path by which sound travels from source to destination. In creating a voice-over demo, the source will be the human voice and the destination will be an MP3 file.

Here’s a step-by-step outline of a typical voice-over signal flow.

1. A person speaks to create a vocal sound from their mouth.
 2. The vocal sound is detected by a microphone.
 3. The microphone passes the signal along the microphone cable.
 4. The end of the cable is plugged into a mixing board or digital interface.
 5. The mixing board or digital interface is plugged into a computer.
 6. The computer records the signal using recording software.
-

Quick Guide for Recording Your Voice

How to record your voice

There are 5 options for recording your voice into a computer.

1. The computer’s internal microphone
2. USB microphone, plugging the microphone directly into a USB port on your computer
3. Professional-grade dynamic or condenser microphone. Plug your microphone into your preferred audio interface and then plug the audio interface into your computer. If you have a sound card installed in your computer, you can most likely plug your microphone directly into the audio input jack of the sound card.
4. Calling a professional recording studio.
5. Portable voice recorder for mobile and location recording.

Multitrack Recording

Adding layers to your voice-over work

Multitracking is the concept of a layered audio composition. **The benefit of multitracking is that it allows you to individually control and manipulate each sound within your voice-over recording.** By recording with multitrack software, you're laying the foundation for music, sound effects and other voices participating resulting in a fully produced sound.

To illustrate an example for you, a musician's tracks could include individual tracks for percussion, guitar, keyboard, and a vocals. Many multitrack software programs include at least 8 tracks for you to work with. These tracks could be your theme music, announcer introduction, segments, and sound effects.

Let's look at how to create a track in your recording software program.

Adjust the Gain control on your audio interface and within the recording program to set the recording level of your voice. It's good practice to test your distance from the microphone to determine where you sound the clearest.

Once you have determined your best location, do a short test recording. Be sure that the recording meter never goes into the red as this may cause unwanted noise or even distortion. Attach headphones directly to your computer or audio interface for the best quality recording (sound from speakers will be picked up in your recording).

Begin recording, remembering to keep your original microphone position. If you make a mistake, you can always do a second take and fix it when editing. Record your voice-over and then listen to the results. When you have finished recording, save your work.

Summary

Key points about recording a voice-over

In this chapter, we explored the recording process and how to enhance your recording by multitracking. In the next chapter, we'll teach you how to find royalty-free music and add it into your voice-over recording.

6

Music in Your Demo

Set the musical tone, immediately distinguishing your voice-over demo.

In This Chapter

Music's Role in Your Demo
Selecting Music for Your Demo
PodSafe Music
The PodSafe Music Network
Copyrighted Music
Music Composition
Summary

Music's Role in Your Voice-Over

Infuse your demo

A musical underscore performs three basic functions:

1. Sets the theme of the audio/video presentation
2. Prepares the listener for individual segments or features within the demo
3. Entertains the listener by introducing and promoting new music, i.e. Indie Podsafe music

Styles of Music and Instruments

Know your theme and select appropriate music

There are several different **genres of music that you should consider when selecting music** for your audio recording. Some of the main styles of include Jazz, Rhythm and Blues, Rock and Roll, Country Western, Pop, Rap, Techno, and Classical, all of which have their own musical branches to explore.

Hiring a composer to provide you with customized theme music is a great branding idea if you have the resources to employ a professional. You can also find free Podsafe music for all of these musical genres. We'll explore both ideas in this chapter.

There are several **instrument families that you can use in your audio branding**. Instrument families to consider are strings, brass, woodwinds, and percussion. Strings include instruments like the guitar, bass, violin, viola, cello, harp, and piano. The Brass family includes instruments such as the trumpet, flute, tuba, trombone, saxophone, and piccolo. Woodwinds include instruments like the bassoon, the clarinet, and the oboe. Some percussion instruments include the drums, glockenspiel, and hand bells.

Selecting Music for Your Recording

Branding your demo with music

Music and sound effects help to brand a demo, making it easy to recognize and differentiate from the recordings of other voice-over talents. Your voice-over is the key element that your listeners will identify with, which is why it is important to provide your audience with the best performance possible, including complimentary music.

When selecting music, keep the theme of the demo and your target audience in mind. **Since each voice talent is different and has a unique instrument, the music used should reflect both, in a complimentary fashion.** If the audio recording is about agriculture, the music and sound effects could mimic the farming industry, for example, music could be country western and sound effects might include the whinny of a horse, a rooster, sheep, and so on. The host and or imaging voice might be more laid back and down to earth.

If the demo serves the financial industry, specifically the stock market, the music might be more energetic and declamatory. Sound effects may include the opening bell of the stock exchange, walla (background noise - people talking), heart beat, clocks ticking and other related sounds. The host may be authoritative and exciting, keeping the audience on the edge of their seats.

Royalty-free music can be used in productions without recurring fees, i.e. without paying royalties for each time the music is played. Music beds can be purchased either as a single track or as a package with variations on a theme. An alternative to royalty-free music is podsafes music. Podsafes music can be acquired by partnering with a musician and crediting their work during the recording. Independent artists are making their compositions available as podsafes music in exchange for publicity and airplay. Sound effect libraries can be subscribed to for a modest fee or CDs can be purchased and imported to a media player.

Podsafes

Legalized podcasting music

“Podsafes” refers to a track that is legally permissible to play on a podcast, usually because the band or artist is not signed to a major label or the recording was made under the Creative Commons license. At podsafes sites (like Podsafes Music Network) artists can submit podsafes tracks and podcasters can sign up and get the music for their shows.” Source, Wikipedia.

You might ask “Why is podsafes music being included in a voice-over how-to book?”. Well, the answer is ingenious yet quite simple. You can set your voice-over demos up as a podcast and let your clients or interested parties sign up for a free subscription to your most recent voice-over demos. Just as a podcaster is able to circulate their shows via a distributing body such as Apple iTunes, Odeo, or iPodder X, you too will be able to distribute your audio content in a similar fashion.

So long as you give credit where it is due and setup your own voice-over demo podcast, you will be able to use the podsafes music to your advantage, acquiring a brand new, evolving library of music that you can secure free of charge.

Podsafe Music Network

Where to find Podsafe music

For podcasters, the PodSafe Music Network provides access to songs, interviews, and other elements as well as the tools and systems that can be used by podcasters to create royalty-free music podcasts, as well as to build and monetize a listener base.

For artists, the Network provides an outlet to showcase, promote and market their music.

For listeners, the Network features a broad range of the independent music and original content in single-play or podcast formats, as well as a community for purchasing, voting for and promoting their favorite music and mixes. <http://PodsafeMusicNetwork.com/>

Download Podsafe Music

How to find Podsafe music

Here's how you download podsafe music from the Podsafe Music Network.

As a registered podcaster, you have the ability to create a personal playlist that allows you to manage and download music for your podcast. The following steps detail how to use and manage your personal playlist. Before using music downloaded from PodShow Podsafe Music Network, please read and follow their guidelines.

Our goal is to make it easier for you - the podcaster - to get access to music for your show, and easier for the artists to get their music played on podcasts.

All we ask is that when you play music on your show that you found and downloaded here that you say so. You can do this by either:

1. Saying during your show "Some of the music provided tonight from the PodShow Podsafe Music Network. Check it out at 'music.podshow.com'"
2. Playing one of their bumpers during your show.

We also ask that you link back to PodShow podsafe music network in your shownotes for those shows that include music from this site. <http://music.podshow.com>.

You must be logged in using your podcaster account to download music. The process is achieved in two steps; adding a song to your playlist, then downloading the song from your playlist.

Adding a song to your playlist

- Click build playlist, or search for music using the search fields at the bottom of the page.
- Click the add to playlist icon. A confirmation page displays.
- Click Add to Playlist. The song is added to your playlist and you are returned to your podcast producer information page.

Downloading songs from your playlist

- Click my playlist. The my playlist page displays. This page allows you to:

- Download songs from your playlist.
- Remove songs from your playlist.
- Report that you have used a song you have downloaded in a podcast.
- Add affiliate links for listeners to purchase the artist's music from our store using your affiliate information. If a listener buys a song using your link, you get paid.
- Click show playlist history to view a list of each song that you've reported having used on a podcast.

If you are going to use pre-existing songs, read the following carefully. **Copyrights and licenses are elements that you will need to address in order to use published music.**

Local Musicians

Support local talent by airing their music

Consider including music produced by local talent. You can find musicians by reading through a local arts and entertainment newspaper. You might also have a local musicians union that you could contact for information on who is playing in upcoming shows. Additionally, there could be a music conservatory in your region where many musicians train and practice their craft. Finally, the local clubs and pubs might be able to let you know of musicians who perform live music. Try these options and help your local music community grow.

Copyrighted Music

Dispelling the myths

There are a few myths suggesting that use of copyrighted music during your show is an acceptable practice. In short, the following statements are false.

- “I only play 15 seconds.”
- “I talk over the intro of the song”
- “I bought and own the CD.”
- “The artist agrees.” (You still need the label's permission and sometimes their union's.)

You can get licenses for using copyrighted music in podcasts from ASCAP.com/weblicense as a no revenue license for \$360/year.

Music Composition

Custom works for your podcast

Original songs can be written to underscore the theme of the voice-over demo or podcast by collaborating with a composer or an independent songwriter. Original works can often reflect a deeper meaning and provide an accurate musical translation of your theme.

Summary

Key points about selecting music for your voice-over work and voice-over demo podcast

In this chapter, we learned about the main styles of music, the instrument families, and how to select music. We also touched on where to find Podsafe music and how to go about hiring a composer to create customized music for your audio recordings. In the next chapter, we'll look at selecting and adding sound effects to your productions.

7

Editing Sound Effects

Audio post-production is now more a process of elaboration and embellishment than a process of necessary correction and repair.

In This Chapter

- Introduction to Editing Digital Audio
- Sound Design
- Dialogue Editing
- Ambience
- Sound Effects
- Categories of Sound Effects
- Sources of Sound Effects
- Foley
- Cataloging Sound Effects
- Catalog Structure
- Summary

Introduction to Editing Digital Audio

Seamless editing

Audio post-production is now more a process of elaboration and embellishment than a process of necessary correction and repair. Although independently produced voice-overs are sounding better, the production can be greatly enhanced to sound more like a polished broadcast. The objective is to **make your voice-over flow seamlessly** from one section to the next.

Sound Design

Your audio signature

Sound design puts an **auditory stamp** on your voice-over and shapes the overall consistency of the recording's theme. Before jumping into the editing stage, identify which elements of your recording need to be fixed or embellished.

Dialogue Editing

Quick fixes

Dialogue editing - the editing of your voice-over recording - is required when the tracks need to be **'cleaned-up'**. Often editing is required if noises occur between lines of dialogue.

Ambience

Overall voice-over atmosphere

Ambience consists of sounds present in your recording environments. This is the pervading atmosphere of a place, specifically its background noises. For example, a voice-over that is recorded at a baseball game would have an ambience with cheering fans, vendors selling treats or the crack of a ball hitting a bat.

Sound Effects

Audio embellishments

Recording intelligible dialogue is the number one priority of your audio recording. **Adding sound effects should augment the original recording.** A few examples would be doors slamming, cars passing by, or birds singing in the trees. The purpose of sounds effects is to create the illusion that the auditory environment is real, rather than fabricated.

Placing an emphasis on selected sounds can create tension, atmosphere and emotion in your recording. It can also impart personality to demo. Sound effects can exaggerate or diminish the listeners perception of a voice-over talent and the characters that they may be portraying. Clocks ticking can make a character sound busy or impatient, whistling can make a character sound relaxed or free spirited. Carnival noises can make a character sound silly.

Categories of Sound Effects

Sound effects fall into two main categories:

1. Specific sound effects. An element with a specific 'hit point'.
 2. Background sound effects. Ambience, birds, traffic, air conditioner, machinery
-

Sources of Sound Effects

- Production Reels
- Commercial Libraries
- Your Own Library
- Synthesizers and Samplers
- Location Recording
- Foley Studio

Cataloging Sound Effects

Organizing your sound effects

Sound effects should be **labeled with names** that allow them to be used again in the future. At any stage of a project, a definite naming scheme allows you to quickly search and locate a sound effect you would like to use.

Names are based on:

1. Category
2. Sub-Category
3. Unique Quality

Naming this way means that when editing, sounds that are alike will be hierarchically and alphabetically arranged in your file lists.

Catalog Structure

Categorization and classification

Categories are generic, broad names. If a group of sounds can be classified by one work, it qualifies as a category.

Here is an example: Dog

- Dog / Walk or Run
 - Dog / Bark or Growl
 - Dog / Kennel or Groomer / Eating
-

Summary

Key points about sound effects

In this chapter, we learned how to find sound effects and also how to categorize and classify them so that you can find them easily in your own sound effect library. In the next chapter, we'll look at editing a voice-over.

8

Editing a Voice-Over

Editing a voice-over is very important. Quickly learn how to create a seamless audio file from start to finish.

In This Chapter

Action for Editing a Voice-Over
Room Tone
Automatic Dialog Replacement
Editing Tools
The Selector
The Grabber
The Trimmer
The Zoomer
Summary

Action for Editing a Voice-Over

First steps when editing a voice-over

- Identify the region of audio that you would like to edit
- Select the region of audio
- Perform your edit to that specific region
- Once you have completed the recording, it is now time to listen back to your takes and select the best ones to compile into a single 'keeper' version of your audio recording.

Room Tone

Natural sound temperature

A location's room tone is its **auditory fingerprint**. These are non-specific sounds generated by the natural acoustics of the room.

Editing may also be required when sounds overlap. If they occur while you or another individual in your demo are speaking your editing can be more challenging. To preserve the original performance, try to find another take of the word(s) in question (the one you want to replace) and edit or splice the word in to replace the unusable take.

Automatic Dialog Replacement

Replacing unusable lines with pre-recorded audio

Automatic Dialog Replacement or ADR, is simply **re-recording specific lines that could not be salvaged in the edit**. The sound and performance of the lines must be matched to the original performance. For a successful re-take, attempt to create the original take by recording in the same tone of voice, through the same microphone.

Editing Tools

Common tools for editing digital audio

Most recording and editing programs have similar tools that allow you edit the audio you have just recorded.

The Selector

Clicking and dragging the cursor across any audio waveform in a track will select that range for editing. The cursor position is always indicated in the main viewing window.

The Grabber

With this tool, regions can be moved or rearranged simply by clicking and dragging them to a new location in the timeline.

The Trimmer

With this tool, **regions can be quickly shortened or expanded to a desired length.** To trim a region, simply click the cursor at the right or left of a region and drag towards the center. As you drag, the edge of the region is ‘trimmed off’ until you release the mouse button.

To extend a region or expand it beyond its current area, click the cursor on the appropriate edge of the region and drag outwards. The more you drag, the more audio is ‘uncovered’ until the region is restored to its original length.

The Zoomer

Clicking the Zoomer, the cursor turns into a **miniature magnifying glass.** To use the Zoomer, click and drag this magnifying glass over a portion of a track that you wish to view in greater detail. As you drag, a dashed box appears indicating the range that you will be zooming in on.

Summary

Key points about editing

We have learned that editing is the process of removing sections of audio that you don’t want due to a mistake, laugh, cough, sneeze or other element. Editing is very subjective and only you as the producer can discern if something should be edited out of the recording or left in.

Your finished recording should flow seamlessly from one sentence to the next. If your editing has caused abrupt interruptions, or simply doesn’t make sense, then perhaps you should reconsider your editing style.

9

Mixing Your Voice-Over

Mixing your demo involves balancing the voice-over, music and sound effect tracks for optimal clarity and impact. The mix is the time for combining art with technology.

In this chapter

- Planning Your Mix
- Building Your Mix
- Soloing Specific Sounds In Your Mix
- Volume Faders
- Filters
- Shelving Filters
- Bandpass Filters
- Parametric Filters
- Compressors
- Expanders
- Normalization
- Production Techniques
- Summary

Planning Your Mix

Mixing your ideal recording

The best way to start your mix is think ahead with the end goal in mind. You most likely have a **vision** of what you want your finished recording to sound like. Your goal is to maintain that sound from the beginning to the end of your production.

Building Your Mix

Mix Setup

Start by setting your lead vocal volume to a good level. Since **your voice will be the central focus**, all other elements in the mix will be secondary. Gradually adjust the volume faders until all of the elements within your demo are set at appropriate levels. This is called a 'static mix'.

Rule of Thumb

Focus on your voice

Your voice should be the loudest and clearest element of your mix.

Soloing Specific Sounds In Your Mix

Highlighting focal points within your audio production

Enhance the sonic quality of your recording by isolating individual tracks using the solo button. By pressing 'solo', all other tracks will be muted allowing you to only hear the track you have designated. Here are some special effects that you can apply to either a selected region of audio or to your entire production.

Volume Faders

Control the volume

Each track in your mix has its own fader that controls the volume level.

Filters

Equalize sound levels

Also known as **equalization** or EQ, filters are used to increase or decrease the volume level in a specific range of audio frequencies. The most common filters are the simple bass and treble controls found on inexpensive stereo systems, which act on a broad range of frequencies. Other more sophisticated filters are designed to surgically boost or cut very narrow bands of the audio spectrum.

Shelving Filters

Increase and decrease sound

As the simplest form of filtering, **shelving EQ increases or decreases all frequencies above or below a fixed frequency**. A bass shelving filter, also called a low-pass filter, increases or decreases everything below its fixed center frequency. Likewise a treble shelving filter, also called a high-pass filter, increases or decreases everything above its fixed center. A single control typically adjusts the amount of increase or decrease, also known as boost or cut.

These filters are useful for making broad changes like reducing boomy bass and wind noise. Encoders can easily be overloaded by too much bass or treble, so it is recommended that you use these filters to cut or decrease high and low frequencies to prevent digital distortion.

Bandpass Filters

Fully increase or decrease sound

These filters can be used to **increase or decrease audio on both sides of a center**. Bandpass filters are commonly used as midrange filters, because they have little effect on either high or low frequencies. The familiar graphic equalizer is just a set of bandpass filters tuned to different center frequencies.

More sophisticated versions, called sweepable bandpass filters, have an additional control allowing you to change the center frequency. Bandpass filters are useful for increasing the intelligibility of a speaker without increasing hiss or background noise. A variation of the bandpass filter is the notch filter, which increases or decreases all frequencies except those around the center frequency.

Parametric Filters

Surgical editing tools

A parametric filter is a bandpass filter with an **additional control to adjust the width of the frequency band being affected**. These are the surgical tools of audio editing. They can be used to eliminate just the noise from an air conditioner, while having a minimal effect on the rest of the audio.

Rule of Thumb:

Decrease rather than increase frequencies wherever possible. Decreasing undesired sounds is always less obtrusive, and increasing too much can make a track too loud and lead to digital distortion when encoding.

Compressors

Reduce dynamic ranges

A compressor's basic function is to reduce the dynamic range of an audio recording, which is the difference between the loudest and softest sounds in a recording.

By reducing the volume of the loudest sounds, a compressor lets you raise the level of the entire audio track, making it all sound louder than it actually is. Compression can be a big help in achieving intelligible audio tracks with a more uniform volume that will sound great on any stereo system.

A compressor consists of a level detector that measures the incoming signal, and an amplifier that controls the gain by the level detector.

A Threshold control sets the level at which compression begins. Below the Threshold, the compressor acts like a straight piece of wire. But when the input level reaches the Threshold, then the compressor begins reducing its output level by an amount determined by the Ratio control.

The Ratio control establishes the proportion of change between the input and output levels. If you set the compression Ratio to 2:1, then when the input signal gets twice as loud, the output signal will increase by only half.

If you set the Ratio to its maximum (10:1 or more), the compressor becomes a "limiter" that locks the maximum level at the Threshold.

While a compressor can level out a recording, high levels of compression can also introduce artifacts including "pumping", in which there is an audible up and down change in volume of a track, or "breathing", which sounds like someone breathing as the background noise level goes up and down.

Expanders

Increase dynamic ranges

An expander is the opposite of a compressor. As the level of the audio signal gets louder, the expander's amplifier turns up further, making loud signals even louder. **An expander can be used to reduce noise in a process called downward expansion.** In this case, you set the Threshold just above the level of the background noise. The expander will then raise the volume of everything above the Threshold, but won't change anything below the Threshold, thereby lowering the perceived background noise.

Normalization

Clarify audio and reduce distortion

Normalizing increases the gain of the audio file until its loudest point is at maximum level. The overall signal level is now higher, which makes for **clearer audio**, and also gives the encoder more bits of data to work with and reduces encoding distortion.

The only downside of normalizing is that it increases the noise as well as the audio signal so it should be used carefully. It should be your last step before encoding, and you may not need it at all.

Production Techniques

Mixing in your demo intro, imaging, and musical transitions

Remember when you wrote your voice-over script? Now is the time to mix in your intro, the section that announces your name and kind of demo that you will be voicing. It is most effective if this is the voice of an announcer, distinct from your own. Some professionals prefer to introduce themselves while others employ a talent of the opposite gender to record their intros.

Try fading your background music in when a new segment begins. Lower the volume level of the music when you are speaking so that your listeners can hear every word you say. At the end of the segment, fade your background music out.

Use musical transitions between the various segments of your recording. These musical transitions are known as bumpers, stages or sweepers.

Summary

Key points about mixing

In this section you balanced the volume levels of the voice-over(s), music and sound effects. You are now ready to export your recording into an MP3. In the next chapter we'll learn how to master your recording and review common file formats as well as conversion methods.

10

Mastering Your Audio

Mastering is the process of maximizing the sonic quality of audio content so that you can offer it to the largest audience possible in a standard file format.

In This Chapter

MP3

AAC

Check Your Mix

File Conversion

Structure for Saving Podcast Episodes

File Sizes

Summary

MP3

Motion Picture Experts Group - Layer 3

Action: Export Your Recording as an MP3

The most common digital audio format for podcasts is MPEG 1 Layer 3. MPEG stands for Motion Picture Experts Group. There are different measures of quality within an MP3 file. As a professional voice talent, you will want to select a quality that both sounds great but also downloads quickly for listeners.

If your demo is mostly voice with no background music or musical segments you may want to consider using a mono file as this will reduce the MP3's file size and as a result, minimize your demo's download time even more. As demo files are usually short, it is recommended to use a stereo audio file as opposed to mono to increase the quality of your recording.

AAC

Advanced Audio Codec

Apple's software enabled AAC encoded recordings to use chapters, bookmarks, external links, and synchronized images displayed on iPod screens or in the iTunes artwork viewer.

Action: Export Your Recording as an AAC file

An alternative for creating more interactive demos is using Apple's proprietary AAC format. AAC stands for Advanced Audio Compression. The AAC format does sound better. However it can only be listened to in Apple iTunes and on Apple iPods.

If AAC isn't one of your export options, you can convert an MP3 into an AAC file by using Apple iTunes.

Check Your Mix

Review your recording

See if your mixed down MP3 sounds good on a variety of stereo systems such as your computer speakers, headphones, portable stereo and car stereo. If your mix translates well from system to system, you know that you have created an excellent work of art.

File Conversion

Converting to MP3

Whatever recording program you are using, you will have the option to save or export your recording as an MP3. If the only option is to export as a WAV file, that's OK too. You'll just have to complete one extra step to convert the WAV file to an MP3 file.

Structure for Saving Audio Files

Organize your audio recordings

Save time by getting organized right from the start. Create a file folder in 'My Documents' called 'My Voice-overs'. In your 'My Voice-overs' folder create new folders for each client that you have, or will be working with. Having a defined structure for your clients audio will not only keep you organized but will help you plan your work in advance.

When saving your work, export your voice-over recording as an MP3 file. Save the file as 'ClientName_Project_Version_01.mp3'.

File Sizes

File Tips

WAV or AIFF files uncompressed pure audio in PC and MAC format huge files with great quality

MP3 or AAC compressed audio - much easier to stay within your bandwidth limit

- To encode audio you need to know:
 - the bitrate - kbps
 - the sample rate - kHz (44,100 is standard MP3)

A professional sample rate will be much higher kHz. The sample rate is a basic measure of how closely the sound is to the original. The smoother and clearer the sound is, the higher the rate is.

Rule of thumb

Universal standard

The most widely used digital audio format is the MP3.

Default setting

MP3 file, stereo, encoded at 128 kbps

MP3 equation

1 minute of stereo digital audio, encoded at 128kbps = 1MB MP3 file

Summary

Key points about mastering

In this chapter, we discovered how easy it is to make your recording sound exactly that way that you envisioned it to. After mixing and mastering your voice-over, you will be rewarded with your very own demo-ready MP3 file. If some of these elements are not within your areas of expertise, the next chapter will provide you with solutions to your production needs, offering helpful ideas and qualified parties to outsource elements of your audio production to.

11

Getting Outside Help

If producing your own voice-over work seems like a daunting task, there are professionals who work from their own recording studios who are eager to help you succeed.

In This Chapter

Finding Help on the Internet
Interactive Voices
Voice Over Times
The Voice-Over Marketplace
Coaches & Teachers
Classes, Tele-classes, Seminars
Local Recording Studios
Questions to Ask a Recording Studio
Attending Your First Session
Summary

Finding Help on the Internet

Sources to make your recording life easier

There are two great resources for finding a helping hand when planning, writing and recording your voice-over projects.

InteractiveVoices

The voice-over marketplace

The first site is **InteractiveVoices**. InteractiveVoices will help you to find a voice if you need to hire a talent of the opposite gender, a talent fluent in a language other than your own, and talents with voice-over skills complimentary to your skills, perhaps a member of the same gender with a different voice type, vocal age range, or capabilities.

Website:

<http://www.interactivevoices.com/>

VoiceOverTimes

The online voice-over community

The second site is **VoiceOverTimes**, a community of professional voice-over talent that collaborate together online sharing helpful recording tips, industry insight, and answers to frequently asked voice-over questions.

Website:

<http://www.voiceovertimes.com/>

The Voice-Over Marketplace

Voices.com explained

Voices.com is a site that connects voice talent and clients. As a true marketplace, they do not take commissions from their customers, differentiating themselves from the traditional agency model.

Voices.com offers a wide range of voice-over talent that clients can search through and a job posting service to receive proposals, demos and quotes. Clients are drawn to Interactive Voices because they can listen to voice samples quickly and access a generous database of talent to meet their voice-over needs.

The Voices.com organization provides service and support to both clients and voice talent with on-line help sections, a Frequently Asked Question database, and answers queries by both telephone and email. Voices.com is a reputable, transparent organization with clear, focused goals and open business practices. Explore the site and the opportunities available to you to make an informed decision and read testimonials from both voice talent and clients that have used their site.

Coaches & Teachers

You wouldn't jump into a lake before learning how to swim, right? The same goes for jumping into a new career, particularly voice-overs. It's not only helpful but quite wise to enlist the services of a voice coach or vocal instructor before jumping in the deep end of the voice-over pool.

There are cases where the roles of voice teachers and coaches vary, however, their principal objectives are to see that their clients improve their technique, style, and overall vocal health. Some talents will bring their voice-over work to their coach to ask for advice. This is not uncommon, however, an even more common reason for approaching a voice coach is to prepare for recording a voice-over demo, especially if the demo is a first effort by the student.

Classes, Tele-classes, Seminars

Voice coaches can teach you how to warm up your voice, how to breathe properly, assume a proper posture for voicing, and help you to develop unwavering intonation, phrasing, fluctuation, elasticity, versatility, and allow you to explore the potential of your voice in a friendly and secure environment. Classes can either be private or public depending on the arrangement selected with the instructor. Many talent prefer individual coaching sessions to group lessons.

Since many of the coaches are in large centers such as New York City or Los Angeles, tele-classes are offered via the telephone enabling talents that do not live in the same city or state as their coach to still participate and learn from their mentor. Coaches may teach tele-classes on a weekly basis with a curriculum that they would like to teach for a matter of weeks. These classes can be short or can run for over an hour. Again, these could be private coaching sessions or, as is increasingly becoming the norm, group lessons taught in an ongoing educational course format.

Seminars are almost exclusively on location. The very word 'seminar' means a conference or meeting for discussion or training, a term often used to describe lectures given at universities and col-

leges. A seminar gives participants the opportunity to interact directly with the instructor and their peers in a public place. The organizer of the seminar, most likely the teacher themselves, lectures on a given topic and has a question and answer segment. Lecturers may also take questions throughout their presentation and even be accompanied by guest speakers.

Local Recording Studios

An alternative to purchasing your own equipment

In this section, we will be looking at how to build a relationship with a local recording studio. You can with a studio to have them record and engineer your recording.

If you do not have the means of investing in your own recording equipment at this time it is best to **develop a business relationship with a local recording studio**. You can find recording studios by looking them up in your phone book or yellow pages.

Questions to Ask a Recording Studio

What to ask a recording studio before your first session

Call at least three studios and be sure to ask all the questions you need to, in order to feel confident with your new partners.

- What is your hourly studio rates?
 - What kind of vocal microphone do you have?
 - Do you have a royalty-free music library?
 - Do you have a sound effects library?
 - Do you have script to make a voice over demo?
 - Can you deliver finished work for me?
 - Do you have an ISDN connection?
 - How do you require payment?
 - Do you accept cash and credit card?
 - How much notice do you need to book my session?
 - Do you have any studio rules?
 - Are you open on evenings and weekends?
 - What is your cancellation policy?
-
-

Attending Your First Session

How to prepare before going to the studio

Before you book for your first session be sure to rehearse your scripts in advance. **Being prepared will save you time in the studio and money** while affirming your professionalism.

When you arrive at the studio for the first time, be sure to properly introduce yourself. Building a good business relationship starts as soon as you make your first contact. Building a relationship with a local studio is a must if you don't have your own home studio. Ask for a 10% discount on all studio sessions, agreeing that you will work exclusively with them for the next year. Be prepared to put something in writing if you opt for this exclusive arrangement.

Summary

Key points about getting help for your recordings

Qualified professionals can be found on the Internet using InteractiveVoices.com, the voice-over marketplace or VoiceOverTimes.com, the online voice-over community.

Local recording studios can provide all the equipment and expertise to produce a demo-ready recording. At the end of the recording session at a studio, you will leave with your audio production complete and ready to share on the Internet.

12

Hosting Your Audio

Once you have your recording complete, you will need to upload your MP3 file to a web hosting service.

In This Chapter

Hosting Your Demos and Work
Building Your Own Website
Find a Webmaster
Web Hosting
Web Hosting Services
1&1 Web Hosting
ValueWeb
Network Solutions
iPowerWeb
AudioBlog.com
Free Web Hosting Services
Summary

Hosting Your Demos and Voice-Over Work

Evaluating your web hosting options

In the previous section you learned about the software needed to record your audio productions. Once you have your recording complete, you will need to upload your MP3 file to a web hosting service. For hosting your demos, there are two options:

1. Host your MP3 demos at a voice-over marketplace such as InteractiveVoices.com. You will be able to showcase your audio and present it to clients looking for your voice-over services.
2. Use a generic web hosting service that will allow you to not only host your MP3 files but also register a domain name and build a website to promote your voice-over services.

If you decide to go with the second option and build your own website, we've collected all of the information you need to get started with this exciting initiative.

With your recordings complete and in an MP3 format, you will need to use an FTP program to upload your MP3 to a web hosting service.

The purpose of web hosting is that you need somewhere to store your MP3 files, making them available to the world wide web. Look for a web host that will provide you with sufficient disk space for at least a years' worth of recordings. This would be 500MB of web server space.

Register your own domain name as the name of your website, for example, www.MyVoiceOverWebsite.com, partnering with a reputable web hosting company. **Operating your own website will give you increased flexibility and control when adding new features or content to compliment your podcast.**

Building Your Own Website

Secure a domain name first

If you are considering building your own site, you will first need to register a domain name.

You can check to see if the domain name is available by visiting

<http://www.networksolutions.com> or <http://www.register.com> . If your preferred domain name and extension is available, for example, www.yourname.com you can purchase the domain name and move ahead with selecting a hosting company to host your site.

Find a Webmaster

Avoid costly mistakes and hire a webmaster

Technology can be imposing, so if you would like someone else to build and manage your website, you will find no shortage of people, commonly referred to as webmasters, who can provide these services for you. Be aware that webmasters will have their own set of fees in addition to the fees that you will be responsible for including hosting, domain name renewals, enhancements to your hosting package, and any technical support that you may require.

Web Hosting

The provider of online storage for your MP3

A Web host is a business that provides hardware and services to store, maintain, and present Web sites and provide an Internet connection to those sites. In essence, **a web hosting service will store your audio at a designated location on the World Wide Web.** You will have the ability to upload your audio recordings from your personal computer onto the Web server using a File Transfer Protocol service.

Web Hosting Services

Find a partner for your business

Most web hosting services charge a monthly fee and give you all the tools you need to build and maintain your website using your own domain name such as www.my-company.com . Below you'll find a few companies that have delivered outstanding service, 99.999 % uptime and 24-7-365 technical support by telephone and email.

PodLot

A cheap place to park your podcast

A **starter Podlot.com package costs just \$5.00** and gets you a personalized web address (ie. <http://yourshow.podlot.com>) to access your show files, 150MB of storage, and no bandwidth limitations. This space is yours to manage.

Website: <http://www.podlot.com/>

Podbus

A cheap place to park your podcast

For most podcasters, you pay just \$5 per month for 300 MB of storage space and 5 GB of monthly bandwidth. All you need to do is upload your audio to your own podbus virtual server. Everything else is taken care of for you.

Website: <http://podbus.com/>

AudioBlog.com

Dedicated Podcast Hosting Services

AudioBlog.com, a subscription service with a **seven day free trial**, is a tool where you can host your voice-over demo podcast or video blog. Both listeners and producers must subscribe to use the service fully.

Website: <http://www.audioblog.com>

OurMedia

The global home for grassroots media

OurMedia.org provides **free storage and free bandwidth** for your videos, audio files, photos, text or software. Forever. No catches.

Website: <http://www.ourmedia.org/>

1&1 Web Hosting

The world's biggest web host

1&1 is proud to be both **the world's biggest web host**, and the fastest growing. Their global community is 3.9 million people strong. 1&1 is financially stable, profitable, and will be serving and protecting the websites of their clients for many years to come.

From convenient Instant Domain and Instant Website packages to all-inclusive Shared Hosting plans, powerful Dedicated Servers and ready-to-run eShops, 1&1 offers a complete range of **web services for every need, every skill level and every budget**. All 1&1 products have been de-

signed to provide the ideal combination of features and affordability, with no pricing gimmicks or hidden costs.

Website: <http://www.1and1.com>

ValueWeb

Committed to providing excellent service and support

ValueWeb is a member of the Affinity Internet, Inc. family of Web hosting companies, **guiding over 170,000 businesses to web success**. Since 1996, ValueWeb has distinguished itself from competitors through their singular commitment to their customers.

ValueWeb is committed to providing excellent service and support, unmatched in the industry. It's the key to their success, and the success of their clients. ValueWeb is so passionate about it, they created the Customer First program, a company-wide initiative designed to protect customers from online hazards that might affect their sites and businesses.

Website: <http://www.ValueWeb.com>

Network Solutions

Dedicated to offering innovative, reliable services

Network Solutions is the **original domain name registrar and the leading provider of Internet services** including: Web hosting, Web site design, online marketing, e-mail and more. Network Solutions is committed to making it easy and affordable for businesses to build and grow their Internet presence, no matter what their technical skill level.

Network Solutions' approximately 500 employees are dedicated to providing excellent customer support and offering innovative, reliable products and services.

Website:

<http://www.NetworkSolutions.com>

iPowerWeb

The world's leading eBusiness hosting provider

IPOWERWEB, Inc., **The Power Behind eBusiness™**, is the world's leading eBusiness Website Hosting provider. Their Internet based end-to-end solutions enable small and medium sized enterprises to build, promote, manage and profit from their online presence. Their four world-class quality Tier 1 Internet Data Centers are optimized to provide an industry-leading web, data, and applications hosting environment.

Pursuing total quality and delivering on their promises, research and development are the most critical aspects of IPOWERWEB's mission to be the best eBusiness provider in the industry.

Website: <http://www.iPowerWeb.com>

Free Web Hosting Services

Do they exist?

There are some free web hosting services available but be warned that many require you to display advertising on your web pages. As might be expected, free web hosting services offer limited technical support, so you'll be on your own if you need the help of an expert or have a question about getting started.

Summary

Key points about web hosting

In this chapter, we looked at many different web hosting options. If you are going to build your own website, review the selections again to identify the company that will best meet your needs.

13

Establishing your Brand

Learn how to give yourself a web presence by building a Profile, executing a branding strategy online, and offering additional services.

In this chapter

The Main Idea

Building Your Own Website

Participating at an Online Marketplace

What to look for in a marketplace

Importance of Creating a Stunning Web Page

Summary

The Main Idea

Visibility is the most significant dynamic for any business, particularly in a field where professionals compete directly with each other. You can achieve visibility by investing in your own website or by subscribing to an online marketplace that gives you your own web page, where you can include your voice over information.

Building Your Own Website

How to build a website

We covered this area quite extensively in the previous chapter, but here's a brief recap. If you are considering building your own site, you will first need to register a domain name. You can check to see if the domain name is available by visiting <http://www.networksolutions.com> or <http://www.register.com>. If your preferred domain name and extension is available, for example, www.yourname.com you can purchase the domain name and move ahead with selecting a hosting company to host your site.

Technology can be imposing, so if you would like someone else to build and manage your website, you will find no shortage of people who can provide these services for you. Be aware that webmasters will have their own set of fees in addition to the fees that you will be responsible for including hosting, domain name renewals, enhancements to your hosting package, and any technical support that you may require.

Participating at an Online Marketplace

As mentioned earlier, there are some great job websites that will help you find voice-over work. These sites are referred to as an 'online marketplace' - where clients and voice talents can connect to complete a project.

What to Look For In a Marketplace

- The ability to manage and change your content on your own without a fee.
- A good number of projects that you can audition for every week.
- The ability to be contacted directly by a client without the neutral party intervening.
- Diverse advertising opportunities for voice talent to attract a variety of clients.
- Opportunities for voice talent to be found in multiple ways.
- A trustworthy and transparent site with open business practices.
- Good customer service and support, both online and offline.
- An innovative and proactive web content provider.
- Active marketing campaigns on your behalf.
- Responsive to voice talent suggestions.
- Easy to navigate.
- A professionals site where you will feel proud to be featured.
- Access to resources and templates that will save you time.
- A consistent track record of voice-over jobs.
- Accountability.
- Personal contact.
- Acknowledgment in the press.
- Integrity.
- A good variety of testimonials from both voice talents who use the service and clients who have experienced the service first-hand.
- Considerate to the needs of the voice talent.
- Looking out for the talents best interest.
- Easy to use auditioning system.
- Efficient system that provides you with a record of auditions submitted.
- Free from overt advertising.
- Annual membership fee can range between \$99 and \$199.

Importance of Creating a Stunning Web Page

Building a Profile will give clients a better of idea of who you are and the kinds of services that you can provide. An online presence is very important. If you don't have your own website, you will need to invest in a membership to a site such as an online marketplace that will provide one for you. If you want to try one of these sites without making a financial commitment first, InteractiveVoices.com offers a Guest membership that gives you visibility, hosting, and a place to run your voice-over business online.

Drafting Your Description

As mentioned in the personal branding section, **your vocal description will be your first impression** for the majority of clients that encounter your site or web page.

Logo or Visual Image

An alternative to the traditional headshot is a graphical representation of you or your services. The most common image selected by voice-over talent is a microphone, simple and to the point. To stand out from the crowd, you may want to consider a more unique offering. Consider hiring a graphic designer or experiment with font types using your name, colors, and slogan.

Slogans

A slogan is a catchy statement summarizing your voice over services. For examples of slogans, all you have to do is turn on the TV or read a magazine. This branding technique is most effective when associated with an image or with your name.

Include Your Credits

Be sure to **recognize the major companies and organizations that you have completed work for.** You can include a 'partial client list' or include all that apply. Keep this list up to date to show that your services are sought-after and that you continue to be active within the industry.

Languages and Accents

The global marketplace has brought together people from all walks of life and broken down physical boundaries in addition to language barriers. **Voice talents that are able to speak fluently in multiple languages have a distinct advantage** over their peers and can charge a premium for translation and performance services.

Styles and Ages that You Can Perform

Often times, clients will seek a specific age of voice talent to connect with their audience. **You may be capable of performing voice ages younger or older than your actual age**, all of which should be documented and recorded as samples for clients to review. Clients also search by accents, for example, the British accent or Southern Belle, USA. Including the timbre of your voice (your vocal range), i.e. bass, baritone, alto, soprano is also helpful for clients looking for specific voice types.

Describe Your Studio

Every client wants to hear that you can get the job done, but they also want to know how you will do it. Although most clients will never ask for technical information, it's good to have it handy. **Including a description of your high-quality studio equipment, which is also a costly investment, may help justify your fee structure.**

Here are the main studio details that you should include:

- Microphone
 - Recording software
 - Mixing board
 - Other special equipment (compressors, reverbs, delays, etc.)
 - Methods of delivery (MP3, CD, FTP access, phone patch, ISDN, etc.)
 - Royalty-free music and sound effects library
 - Turnaround time (i.e. 24 hours).
-

Rates

Voice-over is a competitive industry, and you will need to decide how you will be quoting for your services. Will it be by word, per spot, per hour, per package, per project, per market, or per page? These are all items that you should consider before you put together your rate card. For more information regarding rates for quoting, see "Online Auditions". Once you have compiled your rate card, you will need to decide whether you will disclose your rate card openly to clients or if you would rather leave the arena open for negotiation on a per project basis.

Methods of Delivery

Know ahead of time what methods of delivery you can provide. Include FedEx, UPS overnight shipping of a CD, MP3 via email or FTP file upload.

Headshots

Many voice talents opt not to reveal their visual identity, however talent with an acting background or on-camera experience are more comfortable with marketing their personal image as a representation of their corporate voice over image.

Additional Offerings

When you have developed your profile, you may want to consider offering additional voice-over services such as working with a partner and child voice actors.

Find a Partner

Several commercial and educational recordings require both male and female voice actors to interact with each other to create an effective and believable advertisement. If your spouse, significant other, or friend would like to team up with you, be sure to create a demo that provides the best of both worlds for your prospective clients. If you are looking to partner with another voice over professional, visit their websites and inquire to see if they would be interested in working with you on future projects.

Access to Children's Voices for Specialty Recording

Some voice talents are blessed to have little people at their beck and call to record, but others may not have that built-in luxury. If you would like to record with child actors, inquire at a local talent agency, or employ the skills of a niece, nephew, grandchild, or a young neighbor. Be sure that you have parental permission if you intend to record a demo with a child voice talent.

Summary

In this chapter, **we looked at how to further brand yourself as a voice-over talent**, your on-line presence, how to create a Profile for clients to view, the kinds of information that clients seek when hiring a voice talent, and services that you could add to your voice-over business offerings.

14

Voice Talent Agents

Employing the help of a voice talent agent can deliver real benefits and results.

In this chapter

- Voice Talent Agents
- Agent Commissions
- Interview Your Agent
- Benefits of the Agency Model
- Summary

Agents

What's an agent and do I need one?

Agents are an attractive option for voice talents who are seeking career management and a negotiator that represents them and their best interests as a working professional in the voice-over market.

Many talents work solely through their agent whereas others prefer to have agents in different regions of the country and find work locally themselves. Agents can cover local, regional, or national markets.

Some agents require exclusivity and others do not.

Agencies can specialize in particular niches of the voice-over market, i.e. narration, character voices, commercial voice-overs, and so on. Talents can choose to be represented by an agency that specializes in providing talents of their caliber and focus to business clients.

Some agents only represent union talent while others represent a combination of union and non-union talent and some agencies offer strictly non-union representation.

Agent Commissions

Agents take a commission for the work that they procure their talent. Sometimes it can be between **10 - 15 %** give or take. The commission is deducted from the total sum that the clients pays for the services. There are few cases where an agent may add to the total cost and take their commission on top of what the talent has already made. This is sometimes called "+10%".

Agents take commissions because they are not charging the talent any fees upfront. Unless the agent is successful in getting their talents work, they do not make a profit.

In order to be considered for agency representation, talent need to provide the agency with a demo CD, portfolio and head shot. These items are sent to the agency by mail and become the property of the agency once they arrive.

Agencies are always looking for new talent. That is the only way that their agency can remain fresh, competitive and viable.

Most agencies do not reveal the full names of their talents on the site. If they do, they are usually disguised with names like Bob H. or Susie Q. They do this to make sure that the talent is not contacted directly for work by the client. If the talent is contacted directly, the agent would be cut out of the equation and lose the potential commission on the job.

Another strategy to retain the potential for commissions is to withhold names and contact information so that an interested party has to access the talent of their choice through the agency. This is similar to advertising agencies and the creative professionals that they outsource to.

Benefits of the Agency Model

- Talent that do not have the time to look for their own work endeavors can easily rely on an agent to promote them and find them work
 - Agents can quickly build a pool of talent because they do not charge them fees before they get them work
 - Aspiring talent can quickly get their foot in the door and have someone else that knows the business find work for them and make sure that they have all of the proper materials in place such as a demo, resume, head shot, and fact sheets (optional)
 - Clients can rely on the agency to manage their project for them entirely
 - Some agencies may provide casting services for their clients, saving them time and sharing their expertise
-

Disadvantages of the agency model

- Talent may not be able to set their own rates
 - Clients may not want to pay a commission to a third party
 - Clients are often frustrated by the restrictions placed on them with regard to ironing out details with the talent directly
 - The agent may take a commission from the work performed instead of a commission on top of the price of the voice-over
 - Some agents make their talent feel like they cannot accept work unless it comes through them (intimidating)
 - Relationships with agents may become sour and hurt the chances of the talent receiving work
-

Analogy: Store bought apples VS. Pick your own

The agency model is the traditional model that most businesses are accustomed to, however this is changing with the advent of new technologies and services that let clients find their own talent and contact them directly, similar to how you can either purchase prepackaged apples or go apple picking yourself and receive the pick of the bunch, each one thoroughly reviewed and approved as you gather them up, making for a more personally satisfying activity. Pick your own apples also tend to be more economical, and, just like the farm model, you are supporting the local farmer / talent that actually produces the fruit, not an intermediary that simply packages the product and marks up the price. In this case, the farmer is the voice talent and the consumer of the fruit is the client.

* Note: An agent is not the same as a Manager. Managers take charge of a career and the administrative work that goes with it. An agent merely finds talent work opportunities that they can apply for and takes a commission for finding them work.

Summary

In this chapter, we looked at the idea of agency representation, including both the benefits and disadvantages of having an agent. For more information, contact agents to ask about their services and how they can serve you as their client.

15

Union Consideration

Joining a union may suit your needs. Find out for yourself by reading this brief intro to unions.

In this chapter

Unions
Summary

Unions

Just like in the working world, unions exist to protect voice talents and supply them with benefits. Some unions are by invitation only while others allow talent to pay an initiation fee that enables them to join their organization, paying union dues each year thereafter.

The most recognized unions include AFTRA, ACTRA, SAG, and AEA and Equity. SAG (Screen Actors Guild) and AFTRA (The American Federation of Television and Radio Artists) are the dominant players in the North American marketplace. As you can see, both of these unions provide services for different kinds of actors and artists. Many talent prefer to be included as members of both unions because they perform in film and in the broadcast medium.

Unions can provide benefits for health, insurance, disability, and serve their members in legal matters where contracts and financial compensation are concerned. The union works as an advocate for their members and is a useful body to belong to when looking for solidarity and is a structured, accepted means of conducting business as an actor on the stage, in film, television, radio, or behind the microphone, or otherwise.

Summary

In this chapter, we looked at the basic understandings of a union and what unions can do for you as a professional voice-over talent. For more information, visit the websites of the unions mentioned.

AFTRA: <http://www.aftra.org>

SAG: <http://www.sag.org>

16

Promoting Your Voice

Now that the hard work is done, it's time to start spreading the news. Begin by reading this chapter about promoting your voice.

In This Chapter

Reasons To Spread The Word
Truly A Global Audience
Online Marketing
Search Engine Optimization
SEO Summary
Summary

Reasons To Spread The Word

Reaching your audience

Promoting your demo is the fulfillment of your overall mission as a voice talent. If you don't promote your voice, at least initially, who else will do it for you? Remember that you invested time, energy, and love into your craft and that it should be shared with your intended audience. How better to start gaining clientele than to actively promote your voice?

Truly A Global Audience

Market Research

According to recent surveys by Middleberg/Ross and the Pew Internet Project:

- 68 million Americans go online daily
- 30% use a search engine to find information
- 27% go online to get news
- 98% of journalists go online daily
- 92% do it for article research
- 76% to find new sources and experts
- 73% to find press releases

Online Marketing

Online marketing consists of two main elements. Search engine marketing and email marketing. An effective online marketing campaign will deliver equal attention to both areas, as they are interrelated and support one another. Creating a strategy that consistently represents who you are and what you have to offer will build trust, and generate a degree of brand recognition. Let's explore the world of search engine marketing.

Search Engine Optimization

"169,400,000 people in the US access the internet. 92% of these people query search engines" - Nielsen Netratings²

Being found in the major search engines is vital to anyone who conducts business on the Internet. There are only three steps you need to take if you want to quickly increase your site's visibility in the search engines. The three steps are: positioning, optimization, and link building. In this short tutorial, you'll learn how to make both your personal website or your Voices.com web page more visible in the search engines.

On-Page vs. Off-Page Optimization

There are two types of users who will visit your website or your Voices.com web page. Humans and search engine 'spiders'. Spiders (also known as robots) are computer programs developed by engineers to scour the Internet and find content to include in their search results. It's important to develop the balance of a human-friendly website, while at the same time optimizing your content for the search engines.

Positioning by Keyword Term Selection

Let's start with a quick definition. Search terms are the words and phrases that people type into search engines. For example, if you go to Google.com and type in "voice over work", that's deemed a search term.

To get traffic from search engines, you need to know what people are searching for, and who you're competing against. This sounds very basic, but it's important. Emphasize what your site offers that is of value to potential clients and how your services differ from those of your main competitors.

The Voices.com Search Tool

Voices.com's search tool displays your voice description on the results page. This is your opportunity to describe your voice and your services while incorporating relevant keywords for the search. Your description provides an overview of what you can do for the client, and boosts your search results.

² Nielsen Netratings

The Major Search Engines - Google, Yahoo and MSN

When clients have needs, they search for specific phrases or keywords on a search engine and only have a few seconds to scan each of the web page descriptions that the search engines display. Be sure that you show up for the search terms that best reflect your voice over services.

Optimizing Your Page Content

One of the most important aspects of search engine optimization (SEO) is optimizing your page content. “Optimizing” simply means inserting the keywords you’ve selected into your web pages in the right places, with the right formatting. Use 1-2 search terms to optimize each page. Once you’ve selected a page to optimize, and the search terms you are going to use, all you have to do is put those words in the right places of the HTML code and you are finished.

Where the Search Terms and Keywords Go

1. Your page’s <title> </title> tag
 2. Your “keywords” and “description” META tags
 3. In the first paragraph of body text
 4. In the text of any links that point to the page
-

Link Building & Link Popularity

“Link building” simply means getting other webmasters to link from their websites to yours. Generally, these link relationships are reciprocal, meaning that you link to them, and in turn, they link to you. These links will bring in traffic on their own, and help you establish a credible reputation for your website.

Link building is an important part of search engine positioning, because search engines look at these links as a “vote” for your website, and they will boost your rankings accordingly when other sites link to you. Notably, links serve as pathways for search engine spiders.

Participating in a link exchange with other websites is the best way to develop external links that point to your website. Exchange links with Interactive Voices.

Directories

Submit your web page to directories for immediate exposure

Here are some great sites that you can submit your web page to for more visibility.

Directory	Hyperlink	Fee
AbiLogic Directory	http://www.abilogic.com/	Free
Best of the Web	http://botw.org/	\$30
Blue Find	http://www.bluefind.com/	\$50
Business.com	http://www.business.com/	\$99
DMOZ	http://www.dmoz.org/	Free
Geniousfind	http://www.geniusfind.com/submit.htm	Free
Greenstalk	http://www.greenstalk.com/web-directory/submitlink.php?catid=o	Free
GoGuides	http://www.goguides.org/	\$40
HotvsNot	http://www.hotvsnot.com/	Free
Illumirate	http://www.illumirate.com/	Free
InCrawler	http://www.incrawler.com/	\$15
InfoWebWorld	http://www.infowebworld.com/	Free
Interactive Voices	http://www.interactivevoices.com/voice-over-directory/	Free
Joeant	http://www.joeant.com/	\$40
Quango	http://www.qango.com/	Free
SevenSeek Directory	http://www.sevenseek.com/	\$40
Skaffe.com	http://www.skaffe.com/	\$40
Small Business Directory	http://sbd.bcentral.com/	\$50
SoMuch.com	http://www.somuch.com/	Free
Uncover The Net	http://www.uncoverthenet.com/	\$39
WhatUSeek	http://www.whatuseek.com/	\$50
Wow Directory	http://www.wowdirectory.com/	\$20
Yahoo! Directory	http://dir.yahoo.com/	\$299

Search Engine Optimization Summary

Developing an effective search engine optimization strategy is key to receiving traffic at your website and your personal web page, and ultimately, getting you voice over work. Take a few minutes now to apply what you've learned. See the results of your efforts as search engines update your new content.

Summary

Key points about promoting your voice

In this chapter, you learned about how important it is to actively promote your voice. With your new database of web directories to submit to and ideas about how to increase your search engine rankings, you are on your way to making a splash and gaining voice-over clients.

17

Performing Auditions

Applying for voice-over work online

In This Chapter

Action Plan
Online Audition Process
Submitting an Effective Audition
Sample Proposal
Demos
Custom Demos
Quoting
Methods of Quoting
Summary

The New Marketplace

How to find voice-over work on the Internet

In recent years more and more clients are searching the Internet for voice-over professionals. **New methods of conducting a casting call have emerged, simplifying the process of searching for, auditioning, and hiring a voice talent.**

Online Audition Process

Applying for work online

The client creates a project by outlining their requirements and what type of voice they are looking for.

An email notification is sent out to voice talents that meet the project requirements.

Voice talents then login to their account and view the project details. The voice talent then replies to the project by submitting an 'online audition' that consists of a brief message, their voice-over demo and a price quote for the job.

The client logs in to their account and listen to your demos online. Clients can contact the voice talents directly by telephone or email to further discuss their project.

Once a final selection has been made, the client awards the project to the best voice talent for the job.

The voice talent is notified that they are the winning candidate. The talent completes the work and is paid directly by the client. Voice-over marketplaces should take no commissions or transaction fees.

Submitting an Effective Audition

Preparing the ideal voice over job audition for clients is quite easy. There are a few key areas that can be enhanced that will increase your professionalism and visibility, encouraging clients to make direct contact with you to close the deal. The key areas that should be optimized are:

- Proposal
 - Demos
 - Quoting
-

Proposal

- Personalize all responses to the clients. Address the client by name if you are able to.
- Research the client's company by visiting their website and highlight how you would best represent their corporate image from the insight you have gathered.
- Provide all direct contact information in your responses to clients. Make sure that you include your telephone number. Generally, email is the most common contact method applied, however, if the client is in a tight spot, they will call you to ensure that you are available.

Writing a Winning Voice-Over Proposal

The most rewarded auditions that clients consider when they are looking for a voice include custom written proposals for their project. A persuasive and relevant note will catch more eyes quickly than even the most creative demo.

For best results, your Proposal should include:

- An introduction and brief recap of their project
- Explanation of your skills related to their project
- Your Project Action Plan
- Quote and Turnaround Time
- Closing Statements and Contact Information

Sample Proposal for an Effective Online Audition

Salutation

Dear ABC Company,

Introduction

I would like to thank you for considering my proposal and listening to my custom demo for your project, “ABC Systems Corporate Training Videos”. Read more to see how my services will benefit you.

Explanation of skills

After reading your project details, I can confidently say that I am the best candidate to record your project. I have recorded several educational and commercial narratives, many of which include training video narratives for corporate and government clients. Please feel free to listen to more of my work at <http://janedoe.interactivevoices.com>.

Action plan

If selected to record your project, I would appreciate discussing your project in more detail by telephone or over the Internet, and receive your full final script to start recording for you right away.

Quote and Turnaround time

To meet your needs of recording a two-hour corporate training video for distribution throughout your main office, my proposed quote for your project is \$1500 US, full buy-out, to be recorded and edited within seven to fourteen business days of your 50% deposit with the balance due prior to the delivery of your audio files.

Invitation to communicate

You are more than welcome to contact me by telephone at (555) 555-5555 or by email at jane@interactivevoices.com. I look forward to working for you and giving your business a voice.

Signature

Regards,

- Jane Doe, Voices Talent

* Feel free to customize this template and abbreviate the proposal for auditioning purposes.

Demos

- Submit custom demos or a generic demo if applicable.
- Mention your name at the beginning and end of your demo, perhaps even your phone number as well.
- Give a few different reads for the client to consider in your demo.
- Let's say you are recording one or two prompts of a presentation. You can give them a sampling of three different stylistic approaches or vocal tonality - perhaps even different voice ages, displaying your versatility and vocal prowess.

Custom Demos

A custom demo or custom audition is a sample recording of the script provided by the client. Sometimes clients submit their entire script or perhaps just a portion of their script. The question of when to submit a custom audition for the client is a good one. You can find the answer by reviewing the script provided. If the script is three or more paragraphs, consider recording a few sentences or a whole paragraph for the client. If the script is brief or generic, it is better to submit a pre-recorded demo that has content similar to their requirements. Recording material from a client's script as an audition constitutes as a "Custom Demo".

You can often avoid submitting a custom audition if you already have a voice-over demo that is similar in nature.

Tip: For short scripts, submit a general demo that is similar in content to the project in question. If you decide to record a custom demo, it is wise to incorporate watermarks, script alterations, or sound logos to protect your work.

Quoting

Submit a numerical quote for your services within the client's budget range. Many clients are willing to negotiate, however, they appreciate being quoted with an actual dollar figure in your proposal for their project.

Should your quote be higher than the range the client has selected, be prepared for your prospective customer to ask you to re-negotiate your quote. Set your rates with a margin of flexibility in mind.

To Quote Or Not To Quote

Quoting for a job can be the most difficult part of the online audition. The more details the client has provided in their project description, the more accurately you can quote. To make this process easy, develop a rate card or rate sheet that you can refer to. Having a rate card allows you to quote consistently and takes a lot of the work out of determining how much you will charge.

When clients do contact you, be sure to get as many details about the project so that you can quote accurately. Some of these details include the word count, the total number of pages (per page with specific font style and size), the application, the market size, duration of use, and the deadline of the project. If the deadline is very tight, it's understandable that you would charge a premium for your time. Likewise, depending on the requested method of delivery, your rate may increase, for example, you may not charge a fee for email delivery, however, you will charge a fee for burning and shipping a CD by FedEx.

Methods of Quoting

Providing voice-over services to a variety of clients from radio and television stations for commercial spots to publishers for an audio book to a corporate marketing department for their new products promotional video varies across the board. Each of these clients may require a slightly different method of finalizing your quote.

Quoting by Market Size

This method is most commonly used for commercial radio and television spots that will air to the mass public. Markets are determined by the size of the audience who will be hearing the voice-over. To make things simple, break down the markets into three categories; major, regional, local.

- **Small Market:** If your project is distributed/broadcast/displayed in a non-metropolitan area with a population of fewer than one (1) million, for internal training use, corporate videos, or telephone IVR.
- **Major Market:** Target audiences with a potential count of more than one (1) million, such as in metropolitan areas. Further, Internet/new media applications, documentaries, trailers, IDs, and in-house advertising are considered Major/National Market.
- **AFTRA Rates:** AFTRA states the three major cities as New York City - NY, Chicago - CHI or Los Angeles - LA. <http://www.aftra.org/contract/crates2.htm>

Quoting Per Page

For lengthy scripts for an audio book, e-learning programs, medical narration, and technical tutorials are best quoted on a per page basis. This gives the client this ability to ball-park how much your services will be. Also, if the client suddenly adds another chapter to their book or another course to their e-learning program, you can refer to your initial quote that your services will be billed per page. One important element to keep in mind is having a standard method for measuring what constitutes a page. Outline that one page is a Word document, arial font, size 12 pt double spaced. This will eliminate any confusion and also let the client know in which format you would prefer the finalized script to be delivered in.

Quoting Per Word

Shorter scripts such as voicemail messages, one liners for a website greeting or even a few sentences for a public service announcement may be best quoted by the word. Using this method makes it easy to perform a word count in Microsoft Word to discover the total number of words in the script, then quote accurately using your per word rate.

Full Buyout

A buyout is defined as *the purchase of the entire holdings or interests of an owner*. In the context of voice-overs, a full buyout is usage-free with no additional charges. Unless otherwise stated, most clients will assume that they own the rights to the finished product once they have paid in full for your work.

Final Thoughts on Quoting

Many times you may find it best to use a combination of the above. You could quote by the page, then include a multiple for the size of the market / audience.

Summary

Key points for landing voice-over work

In this chapter, you learned about how important it is to audition strategically online. You learned how to write a persuasive proposal, what kind of demos to submit, how to quote for a voice-over job.

18

Billing and Payment

Getting paid is the single most important aspect of being a freelance voice-over professional, so make sure that you take your time and do things right.

In this chapter

Generating income
Micropayments
Google AdSense
Affiliate programs
Advertisement and sponsorship
Customer relationship management

Generating Income From Your Voice

Valuable voice-overs are worth paying for

Is it your intention to make money from your voice? It is possible, and we are going to show you how by providing you with tools and ideas that will help to you to create revenue streams to grow your voice-over business.

Deposit

Always have clients pay a 50% deposit up front to show they are committed to the project. Also, this enables you to have at least some money in case they back out of the contract early.

Terms

Make sure to use net 30 on your contracts. What this means is that your client has 30 days to pay the full balance that they owe you. Since many companies routinely pay 30-90 days late on all invoices, never make your terms net 60 or net 90.

Schedule

It is easier for a client to remember to pay if you have a schedule for his or her payments. Also, if you break up the payments into periodic invoices, you will increase your cash flow with a number of smaller payments rather than a single large payment once work is complete.

SAMPLE INVOICE

Client Billing Address Goes Here

Client Shipping Address Goes Here
Email address or FTP location.

Quote #:

Quote Date: January 1st, 2005

Customer ID:

Date	Your Order #	Our Order #	Sales Rep.	Ship Via	Terms	Tax ID
January 1 st , 2005				Download	Net 30	

Quantity	Item	Units	Description	Taxable	Unit Price	Total
1	1	4 hours	Voice Over Recording		\$50/hr	\$199.00
			Studio Mastering and Formatting		Included	
Subtotal						\$199.00
Tax (6%)						
Shipping						N/a

REMITTANCE

Approved: _____

Customer ID:

Date:

Notes:

US currency. Net 30 2% for overdue invoices.

Billing Cycles

There are a variety of billing cycles that you may want to consider when quoting.

- 1 week usage
 - 2 week campaign
 - 13 week cycle
 - 26 week cycle
 - Seasonal license
 - 1 year renewable license
-

Obtaining a Credit Report

Most clients are credible and have the financing to pay for large projects, however, it doesn't hurt to perform a routine credit check on your potential employer, particularly if the project is of a significant size or will monopolize your studio time. You can seek out credit information at this reputable website, Experian. Their reports include credit status, legal filings, collection agency filings, payment behaviors and trends, and company background information.

Send Overdue Notices In Writing

You should always send something first to the client in writing stating their overdue status. Clients appreciate both email and postal reminders.

Call and Email Regularly

Call and email regularly to remind the client. Telephoning is effective because they have no choice but to listen to you. Worst case scenario, you either leave a message on their voicemail or speak to the receptionist who will no doubt grow tired of hearing from you and send your request to the billing department to have the invoice paid immediately.

Assertive Billing

There are ways to let a client know that you mean business without being invasive or argumentative. Reinforce the reasons why you expect to be compensated and be very clear that you fulfilled your end of the agreement. You are a professional and deserve to be paid on time and at the rate you arranged with the client. Remember, this is your bread and butter, and if you need this payment to see it through the month, demand that your client follows through and compensates you accordingly.

Collections

If your client hasn't taken the hint or refuses to budge, there are collections agencies who would be more than happy to hound the client for you until they pay for your services. These agencies charge a commission fee and subtract it from the money that they have acquired for you from your former employer. These fees vary depending on the agency, so you should contact at least three agencies to receive quotes for your predicament.

Small Claims Court

This is where it pays off to have a written agreement with a client prior to working together. If you find that your efforts are falling on deaf ears, consider taking the client to a small claims court. This option is best for individuals who are both working in the same municipality or region. Though it may be time consuming, it will be worth your investment when you receive the payment for your services. You don't need a lawyer to represent you, only your evidence and conviction. Once a client sees that they are being sued, they usually pay you immediately to save face or to quickly end the affair.

PayPal

PayPal is a third party service that lets you send money to anyone with an email address set-up with a PayPal account. Their service is free for consumers and works seamlessly with your existing credit card and checking account. PayPal is fast, easy and secure. This means you can easily accept online credit card payments from your clients for voice-over work. Once you have set-up your free PayPal account, you can start receiving payments right away.

Interactive Voices makes it simple to manage PayPal 'buttons'. Our innovative PayPal buttons act as a secure payment gateway between your personal web page and your PayPal account. As an Interactive Voices member, you can create, edit and update your own PayPal buttons whenever you like. Once you've accepted your first online payment, you'll wonder why you didn't start sooner. And, you'll never hear "the check's in the mail" ever again.

- Other Methods of Payment
- Certified check
- Money order
- Business or personal check
- VISA, Mastercard, AMEX or Discovery
- Wire transfer

Accept Full Payment Prior to Delivery

A proven payment strategy is to require a 50% deposit with the remaining balance due prior to delivery of the final product. If the client pays the deposit via PayPal, you can get started right away. If you are waiting for a check in the mail - particularly for final payment, wait for the check to clear at the bank before sending the CD master. By putting these strategies into practice, you will be well respected and in turn will avoid many payment issues.

Dealing With Unhappy Clients

You may come across a client that makes your life as a professional voice talent very difficult. These clients often expect that you have access to their innermost thoughts at all times and instinctively know what they are asking for. Your first option is to offer a revision, which is a re-recording of the script in hopes of gaining their approval. If the client remains unsatisfied consider offering a refund. The rule of 250 applies here. Every person knows 250 other people that they can influence, both negatively and or positively about your services. If a client does complain about you to others, at least you were able to provide them with a satisfactory product and closure to the project.

Agreements

Get everything in writing

However you choose to proceed, be sure to have an agreement in writing and have it signed by the owner or president of the advertising company.

Legal Agreements

A legal agreement is the most important step in the whole process of getting paid. Make sure on your contract to specify the time schedule, price for your service, and terms that were agreed upon mutually between you and the client. Legitimate clients will sign a contract or agreement. You can refer to the sample contract provided to incorporate in your freelance business. Make sure the client signs the agreement and sends you a copy by fax, in person, or through the mail.

SAMPLE FREELANCE VOICEOVER AGREEMENT

THIS FREELANCE VOICEOVER AGREEMENT, dated as of March 7, 2004 between CONTRACTOR NAME, an individual with an address of CONTRACTOR'S ADDRESS (the "Individual"), and COMPANY NAME Inc., with an address of COMPANY ADDRESS ("COMPANY NAME").

In consideration of the freelance voiceover arrangement between the parties and the fees to be paid under Schedule A attached hereto, and for other good and valuable consideration, the parties now agree as follows:

I. DEFINITIONS

Individual acknowledges that all Works (as defined below) are and shall remain the sole property of COMPANY NAME or its designee(s). "Works" shall mean all work product, works of authorship, improvements, modifications and derivative works, whether or not subject to copyright protection, made, conceived, expressed, written or authored by Individual, solely or jointly with others, in connection with any services performed for, or at the request of, COMPANY NAME, at any time during Individual's freelance arrangement with COMPANY NAME. Individual acknowledges that all such Works were intended to be, are, and shall be considered "works made for hire" under the U.S. Copyright Laws / Canadian Copyright Laws, belonging solely to COMPANY NAME.

To the extent that any Works under applicable law may not be considered works made for hire by Individual for COMPANY NAME, Individual hereby irrevocably assigns (or upon its creation, automatically and irrevocably assigns) to COMPANY NAME, without any further consideration, all right, title and interest in and to each such Work, including, without limitation, any copyright and other intellectual property rights, including moral rights, all contract and licensing rights, and all claims and causes of action of any kind with respect to such materials, including all applications and registrations with respect thereto. Absent such assignment, Individual hereby irrevocably appoints COMPANY NAME as his or her attorney in fact to effect such assignment. COMPANY NAME shall have the exclusive right (but no obligation) to use and/or dispose of the Works, whether original or derivative, in whole or in part, for all purposes without additional compensation or obligation to Individual.

At COMPANY NAME's expense, Individual will assist COMPANY NAME as COMPANY NAME may reasonably request to perfect COMPANY NAME's rights in the Works and to protect the Works throughout the world, including, without limitation, executing in favor of COMPANY NAME, or any designee(s) of COMPANY NAME, patent, copyright, trademark and/or other applications, registrations and/or assignments relating to the Works. Individual shall not challenge the validity of the ownership by COMPANY NAME or its designee(s) of the Works, or take any action that could reasonably be expected to limit or diminish COMPANY NAME's rights in the Works.

2. LICENSE

COMPANY NAME hereby grants to Individual a limited, non-exclusive, non-transferable, royalty free license to distribute the Works provided Individual complies with the following conditions: a) all distribution requests for any Work must be pre-approved by COMPANY NAME; b) the Work may only be posted on, or included in, the pre-approved web site or in the pre-approved publication no sooner than thirty (30) days from the date of posting of the Work on the COMPANY NAME Web site; c) all distributions must display the COMPANY NAME copyright as it is displayed with the Work on the COMPANY NAME Web site; d) all distributions must display the COMPANY NAME logo and if the distributions is electronic, the logo must link back to the COMPANY NAME home page; and e) Individual may not sublicense or syndicate the Works to any third party.

COMPANY NAME hereby grants to Individual a limited, non-exclusive, non-transferable, royalty free license to reproduce, distribute and display the COMPANY NAME logo solely as it appears on the Work and for no other purposes. Any and all goodwill which may arise from the use of the COMPANY NAME logo, shall inure to the benefit of COMPANY NAME.

3. CONFIDENTIALITY

Individual will not disclose or use, at any time, except for the benefit of COMPANY NAME, an affiliate of COMPANY NAME, or any party that COMPANY NAME specifically identifies to Individual for such purpose, any Confidential Information (as herein defined). “Confidential Information” shall mean all COMPANY NAME proprietary information, technical data, trade secrets, and know-how, including, without limitation, research, product plans, customer lists, markets, computer software, computer programs, developments, inventions, discoveries, processes, formulas, algorithms, technology, designs, drawings, marketing and other plans, business strategies and financial data and information, whether or not marked as “Confidential.” “Confidential Information” shall also mean information received by COMPANY NAME from customers of COMPANY NAME, or from other third parties subject to a duty to keep confidential. “Confidential Information” shall not include information that Individual can establish (i) is already in Individual’s possession at the time of its disclosure through no wrongful act of Individual; or (ii) is or becomes publicly known through no wrongful act of Individual. Following termination, Individual will not retain any written or other tangible or electronic material containing any Confidential Information.

4. MISCELLANEOUS

This Agreement sets forth the entire agreement of the parties with respect to the transactions set forth herein. This Agreement may only be amended in a writing signed by both parties. The parties to this Agreement are independent contractors, and nothing contained herein creates an agency, partnership, joint venture, or employment relationship between the parties. Individual may not assign this Agreement or any right, interest or benefit hereunder without COMPANY NAME’s prior written consent. COMPANY NAME may assign this Agreement and any rights hereunder without consent to any entity or written notice to Individual. This Agreement shall bind the parties and their respective permitted successors, heirs, and assigns. This Agreement shall be governed by, and construed in accordance with, the laws of the State of New York, excluding its conflicts of law principles. The parties hereby irrevocably designate the Federal or State courts in the city, county, and state of _____ / province of _____ as the exclusive venue for any legal action or proceeding in any way relating to this Agreement.

ACCEPTED AND AGREED AS OF THE DATE FIRST SET FORTH ABOVE BY:

COMPANY NAME Inc.

Individual

Signature:

Signature:

Printed name:

Printed name:

Title:

Title:

SCHEDULE A

COMPANY NAME will pay Individual USD\$ _____ (AGREED AMOUNT) for participating in _____ (VOICEOVER WORK AGREED UPON) in COMPANY NAME's from DATE, 2006 until DATE, 2006.

19

Growing Your Career

I have some interested clients... Now what?

In This Chapter

Action Plan
Evaluation
Number of Subscribers vs. Number of Listeners
Website
Website Hits
Search Engine and Online Advertising
Evaluate Your Presence on the Internet
Feedback
Referrals
Promotion and Feedback
Voice-Over Business
Customer Relationship Management

Action Plan

Time for a checkup

Now that you've started recording voice-over demos and marketing yourself online, you can now **take steps to measure and evaluate your success** and take your career to the next level by expanding your clientele.

Evaluation

Measure your growth

There are a number of key areas that you'll want to evaluate. Here's a list to help you get started.

- Number of Client Inquiries
- Website Hits
- Feedback
- Promotional Efforts
- Web Presence
- Voice-over demos

Number of Client Inquiries

Key Metrics

Are clients contacting you directly from your website, or are they contacting you through you email form at voice-over marketplaces? **You'll be able to deduce the answer by tracking where your inquiries come from.** Always ask clients where they found you.

Website

Opportunities at your site

Similarly, when a listener arrives at your website, you could guide them towards an online form with the option to say how they heard about your voice-over services, i.e. word of mouth, press releases, directories, search engines, and so on. This **campaign segmenting tool** is very effective and simple to use. Also, refer to your stats program to find out where unique visitors (your potential clients) were referred from.

Website Hits

Making a contact form available or more obvious

Most web hosting services provide you with a basic statistics program. If you are making your demo available for download, you will be able to track the number of hits or the number of downloads in your statistics or stats program. If you find that the number of direct downloads greatly outnumbers the voice-over job opportunities generated at your site, consider making a contact form or email link more visible for interested people to click on.

Some stats tools let you know where a customer came from. This is called a Referral. Referrals may come from search engines, other websites that are linking to you, press releases, and articles that are written about your voice talents.

Search Engine and Online Advertising

Search Engine Optimization and Search Engine Marketing

If you are advertising on search engines, you should be able to calculate how much it costs to acquire a new customer. If you spent \$25 on advertising over a week and acquired 5 new customers, each of those clients cost you \$5 to acquire.

If you are already showing up in search engine results without having to pay for your listings, you can track these click-throughs in your stats program. These free listings are called 'Natural' or 'Organic' listings, meaning that your website pages were **indexed by the search engine** based upon relevancy.

Evaluate Your Presence on the Internet

Virtual real estate

Is your website listed and found in the catalogs of other websites and directories? Make it your primary goal to be included in all of the major search engines such as Google, MSN, and Yahoo!. Other directories may pick up your site, but you should aspire to find new directories on an on-going basis to aid you in this marketing effort.

Feedback

Objective points of view

Have you been asking for and receiving feedback about your voice-overs? Whether it be positive, negative, or constructive criticism, **all feedback is of value and will help you to improve your voice-over services** for your customers and potential clients. A good idea is to have someone review your voice demos and website for you. Joining a voice talent support group online is the easiest and most inexpensive way to receive feedback from your peers and the industry professionals that moderate groups and forums.

Free voicemail-to-email (k7.net) is a free service that lets people call in to you and it will send to you.

Website: <http://www.k7.net/>

Referrals

Discover the source of your customers

Know where your clients are coming from. Is your website being mentioned in forums and chat groups? Are you networking with your colleagues? Are you trading website links with other voice talents? Receiving a favorable review of your voice from a voice-over directory or a voice-over site administrator will reward you with more publicity, listeners, and customers.

Promotion and Feedback

People power for your website

Here are some great ideas that will help spread your website far and wide. Every activity helps, especially grassroots marketing in news groups, bulletin boards, and of course, the self-promotion of your website to your family and friends. You may need to explain what a voice-over is, but just chock it up to your role as a pioneer, evangelizing your trade.

Another standard item is to Blog with RSS. Though it sounds like it runs itself, you must distribute it. This is the only way to spread the idea virus, which is basically what blog posts are - a collection of ideas meant to be spread easily.

The ultimate WOM (**word of mouth**) is truly a marketer's dream. When your message is spread by word of mouth, other people are essentially promoting for you while you benefit from the results of their work. Get your demo into the ears and media players of early adopters that can sneeze your demo and voice-over services to their family, friends, and coworkers. Their enthusiasm for your voice will help you to lay the foundation for career growth and introduce new clients to your voice-over services.

Website Evaluation

Evaluate your website

Let's start with the main content of your website. Is it easy to use? Are you trying to sell people on your services, or turning them away by linking to other sites? To keep the attention of prospective clients, be sure that you feature your experience, specialties, studio capabilities, contact information and voice-over demos. Perhaps review your demos and see if you need to shorten them, diversify, or spice them up to attract different kinds of voice-over work.

Your Voice-Over Demo

The voice of your business

Is your tone exciting, or does it sound like you are talking to a wall? **The goal of your voice-over should be to engage listeners and to speak in a conversational style.** They should feel like they are being entertained or educated in a pleasant manner. If a client is comfortable with your vocal style and interpretive skills, they will contact you for work and most likely spread the word to their friends and colleagues.

Also reevaluate your posture when recording and the fluctuation levels in your voice. Sounding stale and monotone is boring not to mention a strain on your vocal cords. However, a clear, friendly, and inspirational voice is exactly what you need to get their attention.

If this is a particular challenge for you, consider studying with a voice-over coach to help you expand your range and vocal elasticity.

Music and Sound Effects

Give some flair to your demo

Add music and sound effects that correlate with the theme of your demo. As mentioned earlier on, a financial demo about stocks might have upbeat music with complimentary sound effects including the ringing of the stock exchange bell signaling the beginning of the show, the sound of coins jingling, and other appropriate sounds to the stock market environment.

Find resources for Podsafe music and sound effects by referring back to the Music and Sound effects section of this eBook.

Voice-Over Career Diagnosis

Know where your voice-over career stands

After reading the above section, you should be able to now diagnose the areas where your career is thriving and also areas where it can be improved.

Identify what's working. If possible, step it up a notch to make your business even better. Take progressive baby steps in the areas that need improvement to bring them up to the same level as areas of your business that are thriving and excelling.

Think of this as a work in progress. When you know the areas that you need to grow, look to resources such as this eBook, online forums, and articles about the area(s) that you need to improve upon. Take what you have learned and apply it. Watch as your voice-over business grows before your very eyes!

Conduct an in-depth analysis of your business every 3 months, give or take, in order to grow your business and stay in top form.

Customer Relationship Management

Manage your audience

You have now created a voice-over demo which serves to lay the foundation for your business by defining who you are, what you sound like and what you have to offer. You can now **direct your focus to creating a system to manage all business relationships** that emerge from your efforts.

Developing Your Customer Relationship Management Database

A working framework

Before you start contacting potential clients, **develop a system that will store contact information such as names, phone numbers and email address.** This practice is called 'Customer Relationship Management' or CRM for short.

Building Your Database

Grow your contacts

Developing and maintaining your CRM (Customer Relationship Management) database is essential in order to run your everyday business operations. A CRM system provides a means whereby you can manage all your contacts, your calendar and your communications in one central location. For example, you can **keep a file on each client that you have worked for or have been in contact with for future opportunities.** Storing their information not only makes it available to you when you need to contact clients, it also keeps track of your business relationships and enables you to cater to each client on an individual basis.

Most CRM systems include both sales and service functionality. This includes account, contact, opportunity management and call center capabilities, such as case tracking and knowledge base.

Many of these functions may seem overly complex, but having a system to manage your businesses most valuable asset, your clients, will prove to be well worth the investment of your time.

Your first decision will be whether you would like to host your database on your personal computer or if you would like another company to provide these services for you. Let's explore both options.

Installed Software Solution

Localized database access

Having your CRM software installed on your personal computer does have some great benefits. First, you know that your clients contact information is readily available as long as you are near your computer. Plus, **software installed on a local machine is generally faster.** On the down side you will need to get in a routine of backing-up your data to CD-R or to another computer. In the event you get a virus or your computer crashes you can rest assured that all vital contact details, notes and documentation have been saved to an external source.

Software such as Outlook, Act, Goldmine for Windows users or Microsoft Entourage, Daylight or Address Book, Mail and Calendar from Apple for Mac OS X users are great solutions.

Hosted Software Solution

Access your database from anywhere

If you do a lot of traveling or you like the idea of logging into a system, there are some great web-based or 'hosted' CRM solutions available. **The single most significant benefit of hosted software is that you can access your information anytime from anywhere in the world.** This means that if you are at a client appointment, in a studio, or at a cyber-café you can quickly create a new customer contact, jot down the time of your next meeting, or send a quote for your services. Hosted CRM providers back-up your data on a daily basis and store your business information on bank-level secure web servers.

Hosted software solutions such as Salesforce.com, Siebel Systems, and Oracle eBusiness Suite are good investments to consider, allowing you to access your CRM database wherever an Internet connection can be made.

Organizing Your Contact List

Distinguish your clientele

A great way to organize your clients is by how likely they are to do business with you in the future. **Assign a customer status for each client** so you focus your time on those clients who will prove to be most profitable. The three most common categories are leads, prospects, and customers.

Lead: A new contact to whom you have yet to make a formal introduction to in person, on the phone, or by email.

Prospect: Once you have connected with a client, their status has been upgraded to that of a prospect. At this stage you might set up an appointment, send a proposal, submit your voice-over demo and rate card.

Customer: When a client agrees to do business, they are now officially a customer. If a financial transaction has occurred, the party in question is a client and should be treated with the highest respect.

Calendar

Organize your schedule

Keep separate calendars for home and work, both electronic and hard copy if you need a physical reminder. Nothing irks a client more than a missed deadline or skipped meeting. A dedicated work calendar will make sure you meet all deadlines and attend all client meetings. Jot down notes so that you have a firm grasp of the project. By doing so in the pre-production phase, you eliminate potential misunderstandings. If errors are made or projects exceed their original specifications, you can easily refer to your notes and politely inform the client as to how you originally quoted. Manage your bill payments and pay on time to avoid interest charges against your accounts. Your calendar is the most organizational tool that you have. It will save time and is a record of your successes for extended periods of time.

Task List

Identify and execute goals

It's a good idea to **prioritize** your daily, weekly and even monthly activities so you are working most effectively and not feeling burned out after a day of business. A simple method is to assign 'high', 'medium' or 'low' priority to your to-do list.

High priority tasks may include following up with a client who is interested in working with you, finalizing a script, booking a studio session, delivering finished work or sending an invoice.

Medium priority tasks may include submitting auditions, sending out emails to prospective clients, working on your website or web page, or even following-up with existing clients that you haven't heard from in a while.

Low priority tasks might be researching new equipment, or looking into getting an agent. These tasks are often engaging, but also can distract you from earning a living.

Mine Your Database

Reap what you sow

Knowing your customers and giving them what they want is the fundamental principle of marketing. This principle is simple in theory, but increasingly challenging to put into practice. In order to know what your clients needs are, you will have to do some investigating. You can research their company website for information, or you could keep in touch by email or telephone to make inquiries regarding their needs. If they are existing clients of yours, you are given the li-

cense to send them newsletters and occasional promotional materials. These may spark their interest and lead to work opportunities. There is no easy way to find out what a client is thinking, however, there are many ways that you can try to do so, and with a little luck and a lot of effort, you will see the fruits of your labor.

Staying in Touch

Friendly follow ups go a long way

To ensure that you continue to win the business of your clients be consistent and persistent in your follow-up campaigns.

- Make sure the product was received and successfully implemented.
- Ask for a testimonial. This will help build your credibility for future employment opportunities.
- Send monthly newsletters to keep clients informed.
- Try sending Christmas cards, thank you cards, or cards that mark the anniversary of the day you first did business.
- Quick phone calls to let the client know you are available for future project will keep you “front-of-mind”.

BUSINESS CHECKLIST

- Select a lawyer and an accountant
- Choose a form of organization (proprietorship, partnership, or corporation, for example)
- Create your business (register your name, incorporate the business, etc.)
- Prepare a business plan
- Develop a marketing plan
- Select a banker and set up a business checking account
- Set-up methods of payment PayPal, credit card transactions, cheque, cash
- Establish a line of credit (if possible)
- Select an insurance agent and obtain business insurance
- Prepare corporate brochures
- Build a website / web page
- Set-up business email accounts
- Get business cards
- Obtain a business loan
- Line up suppliers (if applicable)
- Get office furniture and equipment
- Build home recording studio or develop a relationship with a local recording studio
- Obtain business licenses or permits (if applicable)
- Get a federal employer identification number (if applicable)
- Get a state employer ID number (if applicable)
- Send for federal and state tax forms
- Join a professional organization
- Choose a starting date
- Deploy your communication / marketing strategy

Summary

Key points about evaluating your voice-over career

In this chapter, we looked at how to grow your business by checking in on particular areas that are fundamental to the success of your business including your voice-over demo, website, interest from clients, CRM, and a checklist to help you keep on track.

20

Additional Resources

We're pleased to present you with some very helpful resources to help you on your way in the world of professional voice-overs.

A Brave New World

Doing business online

The demand for professionally recorded voice-overs has never been so great. While technology and mediums evolve, the need for voice-overs increases. The world has become a global community, making it easy to work with people in different time zones and with clients overseas.

Working on the Internet is the best way to take advantage of this global community. Achieve a web presence, host your voice-over demos online in MP3 format, audition for jobs at voice-over marketplaces, network with industry professionals, and start to spread the word about your voice-over services.

Everyday, more clients go online to find solutions to their voice-over needs. Be a part of the revolution and take charge of how you are perceived, marketed, and hired. You are your own agent on the Internet!

The Future of Voice-Overs

A Constant Need

Voice-over talents will always be in demand for the simple reason that the human voice cannot be duplicated entirely - tone quality, flexibility, sonority, interpretation, lingual mastery, and vocal characterization cannot be matched by a machine or a software package. Every voice is unique, as is every voice-over and voice-over talent. Each brings their own special brand to the industry, and every voice has a purpose in the voice-over marketplace. Voice-overs are an essential aspect of the creative process and will remain as such.

Sample Sales Letters

Here are some sample letters that will help you introduce yourself to advertising agencies, corporate marketing departments and local radio and television stations.

January 1st, 2005

Contact Name

Address

City, State/Province

Zip/Postal Code

OBJECT: What [Your company] can do for [Your client]

Dear [Contact name],

At [Your company], we have been offering voice-over services since [Year]. By basing ourselves on the features demanded by larger companies, we have created innovative, user-friendly applications that are now available to small and medium-sized companies.

Our expertise in voice-overs and audio production has provided us with the knowledge to develop solutions that answer the needs of today's clients. These solutions allow you to:

give your business a consistent voice

connect with your target market using a human touch

increase customer satisfaction

Moreover, we have recently received the [Award] from

[Company/Organization], publishers of such magazines as [Publications].

Further to our phone conversation, please take a few minutes to read the enclosed documents. See how [Your company]'s [Your products/services] can optimize your [Departments/processes]. I invite you to contact us today so that we can discuss in details how we can help you.

Thank you of the interest that you have shown in [Your company].

Sincerely,

Your name

Your title

(800) 123-4567

youremail@yourcompany.com

January 1st, 2005

Contact Name

Address

City, State/Province

Zip/Postal Code

OBJECT: We are launching a new service!

Dear [Contact name],

We are quite pleased to announce that effective immediately, we will be providing a new [describe service]. This new service will have the following key features:

Feature 1

Feature 2

Feature 3

We can set up a demonstration in your office, free of charge, for you to see how this new service can save your company problems and money.

We would be pleased to have the opportunity to work with you. Please feel free to call me directly at [Telephone number].

Sincerely,

Your name

Your title

(800) 123-4567

youremail@yourcompany.com

Prospecting Sheet

Client Information				
Company Name:		Type Of Business:		
Address:	City:	State:	ZIP:	Phone:
Contact:	Title:		Decision-Maker:	
Goals Of The Call				
Goals Of The Customer				
Ways To Help Customer Fulfill Goals				
Objections Of Customer				
Responses To Objections				
Ways To Ensure Customer Satisfaction				
Notes:				

Industry Contact List

Talent Agencies and Casting Directors

Here is a list of talent agencies and casting directors who frequently work with voice-over talent. A space beneath each contact is created for your to make notes. There are four sections in total; New York Talent Agencies, New York Casting Directors, Los Angeles Talent Agencies, and Los Angeles Casting Directors.

Talent Agencies & Casting Directors
About Artists Agency, Inc., 355 Lexington Avenue, 17th Floor, New York, NY 10017. (212) 490-7191
Abrams Artists Agency, 275 Seventh Avenue, 28th Floor, New York, NY 10001. (646) 486-4600
Access Talent, 37 East 28th Street, Suite 500, New York, NY 10016. (212) 684-7795
Acme Talent & Literary, 875 Sixth Avenue, Suite 2108, New York, NY 10001. (212) 328-0388
Bret Adams, Ltd., 448 West 44th Street, New York, NY 10036. (212) 765-5630
Agency For The Performing Arts, Inc., 485 Madison Avenue, 13th Floor, New York, NY 10022. (212) 582-1500
Agents for the Arts, Inc., 203 West 23rd Street, 3rd Floor, New York, NY 10011. (212) 229-2562
Michael Amato Agency, 1650 Broadway, Room 307, New York, NY 10019. (212) 247-4455
American International Talent Agency, 303 West 42nd Street, Suite 608, New York, NY 10036. (212) 245-8888

Talent Agencies & Casting Directors
Beverly Anderson, 1501 Broadway, Suite 2008, New York, NY 10036. (212) 944-7773
Andreadis Talent Agency, Inc., 119 West 57th Street, Suite 711, New York, NY 10019. (212) 315-0303
Arcieri & Associates, Inc., 305 Madison Avenue, Suite 2315, New York, NY 10165. (212) 286-1700
Irvin Arthur Associates, P.O. Box 1358, New York, NY 10028.
The Artists Group East, 1650 Broadway, Suite 610, New York, NY 10019. (212) 586-1452
Associated Booking Corporation, 1995 Broadway, Suite 501, New York, NY 10023. (212) 874-2400
The Richard Astor Agency, 250 West 57th Street, Suite 2014, New York, NY 10107. (212) 581-1970
Atlas Talent Agency, Inc., 36 West 44th Street, Suite 1000, New York, NY 10036. (212) 730-4500
Barry-Haft-Brown Artists Agency (B-H-B), 165 West 46th Street, Suite 908, New York, NY 10036. (212) 869-9310
Bauman, Redanty & Shaul, 250 West 57th Street, Suite 2223, New York, NY 10107. (212) 757-0098
Peter Bellin Agency, Inc., 230 Park Avenue, Suite 200, New York, NY 10169. (212) 949-9119
Berman, Boals & Flynn Inc., 208 West 30th Street, Suite 401, New York, NY 10001. (212) 868-0168

Talent Agencies & Casting Directors
The Bethel Agency, 311 West 43rd Street, Suite 602, New York, NY 10036. (212) 664-0455
Big Duke Six Artists, Inc., 220 Fifth Avenue, Suite 800, New York, NY 10001. (212) 481-3330
Don Buchwald & Associates, 10 East 44th Street, New York, NY 10017. (212) 867-1200
Carlson-Menashe, 159 West 25th Street, Suite 1011, New York, NY 10001. (646) 486-3332
Carry Company, 49 West 46th Street, 4th Floor, New York, NY 10036. (212) 768-2793
Carson-Adler Agency, Inc., 250 West 57th Street, Suite 2030, New York, NY 10107. (212) 307-1882
The Carson Organization, Ltd., The Helen Hayes Theatre Building, 240 West 44th Street, Penthouse, New York, NY 10036. (212) 221-1517
Coleman-Rosenberg, 155 East 55th Street, Suite 5D, New York, NY 10022. (212) 838-0734
Columbia Artists Management, Inc., 165 West 57th Street, New York, NY 10019. (212) 841-9500
Cornerstone Talent Agency, 132 West 22nd Street, 4th Floor, New York, NY 10011. 807-8344
Cunningham, Escott, Dipene & Associates, 257 Park Avenue South, Suite 900, New York, NY 10010. (212) 477-1666
Ginger Dicce Talent Agency, 56 West 45th Street, Suite 1100, New York, NY 10036. (212) 869-9650

Talent Agencies & Casting Directors
Douglas, Gorman, Rothacker & Wilhelm, Inc. (DGRW), 1501 Boradway, Suite 703, New York, NY 10036. (212) 382-2000
Dulcina Eisen Associates, 154 East 61st Street, New York, NY 10021. (212) 355-6617
Duva-Flack Associates, Inc., 200 West 57th Street, Suite 1008, New York, NY 10019. (212) 957-9600
EWCR & Associates, 311 West 43rd Street, Suite 304, New York, NY 10036. (212) 586-9110
Eastern Talent Alliance Inc., 1501 Broadway, Suite 404, New York, NY 10036. (212) 840-6868
Flaunt Model & Talent Inc., 114 East 32nd Street, Suite 501, New York, NY 10016. (212) 679-9011
Fresh Faces Agency, Inc., 108 South Franklin Avenue, Suite 11, Valley Stream, NY 11580-6105. (516) 223-0034
Frontier Booking International, Inc., 1560 Broadway, Suite 1110, New York, NY 10036. (212) 221-0220
The Gage Group, 315 West 57th Street, Suite 4H, New York, NY 10019. (212) 541-5250
Garber Talent Agency, 2 Pennsylvania Plaza, Suite 1910, New York, NY 10121. (212) 292-4910
Generation TV, 20 West 20th Street, Suite 1008, New York, NY 10011. (646) 230-9491

Talent Agencies & Casting Directors
The Gersh Agency, New York Inc., 130 West 42nd Street, Suite 2400, New York, NY 10036. (212) 997-1818
Goldnadel Inc. Talent Agency, 234 Fifth Avenue, Suite 406, New York, NY 10001. (212) 532-2202
H.W.A. Talent Representatives, 220 East 23rd Street, Suite 400, New York, NY 10010. (212) 889-0800
Peggy Hadley Enterprises Ltd., 250 West 57th Street, Suite 2317, New York, NY 10107. (212) 246-2166
Harden-Curtis Associates, 850 Seventh Avenue, Suite 405, New York, NY 10019. (212) 977-8502
Michael Hartig Agency, Ltd., 156 Fifth Avenue, Suite 1018, New York, NY 10010. (212) 929-1772
Henderson-Hogan Agency, Inc., 850 Seventh Avenue, Suite 1003, New York, NY 10019. (212) 765-5190
Ingber & Associates, 274 Madison Avenue, Suite 1104, New York, NY 10016. (212) 889-9450
Innovative Artists Talent & Literary Agency, 235 Park Avenue South, 7th Floor, New York, NY 10003. (212) 253-6900
Innovative at Ford Models, 142 Greene Street, 4th Floor, New York, NY 10012. (212) 219-6190
International Creative Management, 40 West 57th Street, New York, NY 10019. (212) 556-5600

Talent Agencies & Casting Directors
Jordan, Gill & Dornbaum, Inc., 150 Fifth Avenue, Suite 308, New York, NY 10011. (212) 463-8455
KMA Associates, 11 Broadway, Suite 1101, New York, NY 10004. (212) 581-4610
Jerry Kahn Inc., 853 Seventh Avenue, Suite 7C, New York, NY 10019. (212) 245-7317
Stanley Kaplan Talent, 139 Fulton Street, Suite 503, New York, NY 10038. (212) 385-4400
Kerin-Goldberg & Associates, 155 East 55th Street, Suite 5D, New York, NY 10022. (212) 838-7373
Archer King Ltd., 244 West 54th Street, 12th Floor, New York, NY 10019. (212) 765-3103
The Krasny Office, Inc., 1501 Broadway, Suite 1303, New York, NY 10036. (212) 730-8160
L.B.H. Associates, 1 Lincoln Plaza, Suite 30V, New York, NY 10023. (212) 501-8936
Lally Talent Agency (LTA), 630 Ninth Avenue, Suite 800, New York, NY 10036. (212) 974-8718
Lionel Lerner, Ltd., 119 West 57th Street, Suite 1412, New York, NY 10019. (212) 246-3105
Bruce Levy Agency, 311 West 43rd Street, Suite 602, New York, NY 10036. (212) 262-6845
Bernard Liebhaber Agency, 352 Seventh Avenue, New York, NY 10001. (212) 631-7561

Talent Agencies & Casting Directors
The Luedtke Agency, 1674 Broadway, Suite 7A, New York, NY New York, NY 10019. (212) 765-9564
William Morris Agency, Inc., Talent and Literary Agency, 1325 Avenue of the Americas, New York, NY 10019. (212) 586-5100
NMK – Needham Metz Kowall, Inc., 19 West 21st Street, Suite 401, New York, NY 10010. (212) 741-7000
Nouvelle Talent, Inc., 453 West 17th Street, 2nd Floor, New York, NY 10011. (212) 645-0940
Omnipop Inc. Talent Agency, 55 West Old Country Road, Hicksville, NY 11801. (516) 937-6011
Oppenheim-Christie Associates, Ltd., 13 East 37th Street, 7th Floor, New York, NY 10016. (212) 213-4330
Fifi Oscar Agency Inc., 24 West 40th Street, 17th Floor, New York, NY 10018. (212) 764-1100
Dorothy Palmer Talent Agency, Inc., 235 West 56th Street, Suite 24K, New York, NY 10019. (212) 765-4280
Meg Pantera, The Agency, 1501 Broadway, Suite 1508, New York, NY 10036. (212) 278-8366
Paradigm, 200 West 57th Street, Suite 900, New York, NY 10019. (212) 246-1030
Pauline’s Talent Corp., 379 West Broadway, Suite 502, New York, NY 10012. (212) 941-6005
People New York, Inc., 137 Varick Street, Suite 402, New York, NY 10013. (212) 941-9800

Talent Agencies & Casting Directors
Professional Artists, 321 West 44th Street, Suite 605, New York, NY 10036. (212) 247-8770
RadioActive Talent Inc. (R.T.I.), 350 Third Avenue, Box 400, New York, NY 10010. (917) 733-4700
The Norman Reich Agency, Inc., 1650 Broadway, Suite 303, New York, NY 10019. (212) 399-2881
Gilla Roos Ltd., 16 West 22nd Street, 3rd Floor, New York, NY 10010. (212) 727-7820
Sames & Rollnick Associates, 250 West 57th Street, Room 703, New York, NY 10107. (212) 315-4434
S.E.M. Talent, Inc., 37 East 28th Street, Suite 500, New York, NY 10016. (212) 627-5500
William Schill Agency, Inc., 250 West 57th Street, Suite 2402, New York, NY 10107. (212) 315-5919
Schiowitz/Clay/Rose, Inc., 165 West 46th Street, Suite 1210, New York, NY 10036. (212) 840-6787
Schuller Talent/New York Kids, 276 Fifth Avenue, Suite 207, New York, NY 10001. (212) 532-6005
Silver, Massetti & Szatmary/East Ltd., 145 West 45th Street, Suite 1204, New York, NY 10036. (212) 391-4545
Ann Steele Agency, 330 West 42nd Street, 18th Floor, New York, NY 10036. (212) 629-9112.

Talent Agencies & Casting Directors
Peter Strain & Associates Inc., 1501 Broadway, Suite 2900, New York, NY 10036. (212) 391-0380
Talent House Agency, 311 West 43rd Street, Suite 602, New York, NY 10036. (212) 957-5220
Talent Representatives, 20 East 53rd Street, Suite 2A, New York, NY 10022. (212) 752-1835
Waters & Nicolosi, 1501 Broadway, Suite 1305, New York, NY 10036. (212) 302-8787
Tamar Wolbrom, Inc., 130 West 42nd Street, Suite 707, New York, NY 10036. (212) 398-4595
Hanns Wolters International Inc., 10 West 37th Street, 3rd Floor, New York, NY 10018. (212) 714-0100
Ann Wright Representatives, 165 West 46th Street, Suite 1105, New York, NY 10036. (212) 764-6770
Writers & Artists Agency, 19 West 44th Street, Suite 1000, New York, NY 10036. (212) 391-1112
Babs Zimmerman Productions, Inc. (Agency), 305 East 86th Street, Suite 17 FW, New York, NY 10028. (212) 348-7203
Amerifilm Casting, Inc., 151 First Avenue, Suite 225, New York, NY 10003. (646) 498-6252
Background, Inc., 200 West 20th Street, Suite 206, New York, NY 10011. (212) 645-8464
Bass-Visgilio Casting, 648 Broadway, Suite 912, New York, NY 10012. (212) 598-9032

Talent Agencies & Casting Directors
Breanna Benjamin Casting, P.O. box 21077-PACC, New York, NY 10129. (212) 388-2347
Jay Binder Casting, 321 West 44th Street, Suite 606, New York, NY 10036
Block Casting, Box 170, 1710 First Avenue, New York, NY 10128. (212) 348-8371
Blue Man Productions, 599 Broadway, 5th Floor, New York, NY 10012. (212) 226-6366
Nora Brennan Casting, 752 West End Avenue, Suite Mezz C, New York, NY 10025. (212) 531-1825
Kristine Bulakowski Casting, Prince Street Station, P.O. Box 616, New York, NY 10012. (212) 769-8550
CBS Entertainment, 51 West 52nd Street, 5th Floor, New York, NY 10019. (212) 975-4321
CTP Casting, 22 West 27th Street, 10th Floor, New York, NY 10001. (212) 696-1100
James Calleri, Playwrights Horizons, 416 West 42nd Street, New York, NY 10036. (212) 564-1235
Donald Case Casting Inc., 386 Park Avenue South, Suite 809, New York, NY 10016. (212) 889-6555
Casting Solutions, 231 West 29th Street, Suite 601, New York, NY 10001. (212) 875-7573
Chantiles Vigneault Casting, Inc., 39 West 19th Street, 12th Floor, New York, NY 10011.

Talent Agencies & Casting Directors
Ellen Chenoweth, c/o Casting Society of America (C.S.A.), 2565 Broadway, Suite 185, New York, NY 10025.
Rich Cole, 648 Broadway, Suite 912, New York, NY 10012. (212) 614-7130
Jodi Collins Casting, 853 Broadway, Suite 803, New York, NY 10003. (212) 254-3400
Complete Casting, 350 W 50th Street, Suite 2W, New York, NY 10019. (212) 265-7460
Byron Crystal, 41 Union Square West, Suite 316, New York, NY 10003.
Sue Crystal Casting, 251 West 87th Street, Suite 26, New York, NY 10024. (212) 877-0737
Merry L. Delmonte Casting & Productions, Inc., 575 Madison Avenue, Suite 1006, New York, NY 10022. (212) 757-9838
Donna DeSeta Casting, 525 Broadway, 3rd Floor, New York, NY 10012.
Disney-Touchstone Television, 500 Park Avenue, 7th Floor, New York, NY 10022. (212) 310-5596
Pennie Du Pont, 36 Perry Street, New York, NY 10014.
Sylvia Fay, 71 Park Avenue, New York, NY 10016. (212) 889-2626
Linda Ferrara Casting, 217 East 86th Street, Suite 188, New York, NY 10028.
Alan Filderman Casting, 333 West 39th Street, Suite 601A, New York, NY 10018. (212) 695-6200

Talent Agencies & Casting Directors
Leonard Finger, 1501 Broadway, Suite 1511, New York, NY 10036. (212) 944-8611
Denise Fitzgerald Casting, 284 Lafayette Street, Suite 1C, New York, NY 10012.
Fly-Casting, 16 West 46th Street, 6th Floor, New York, NY 10036. (212) 921-9255
Janet Foster, 3212 Cambridge Avenue, Riverdale, NY 10463.
Fourfront Casting, 589 Eighth Avenue, 20th Floor, New York, NY 10018.
Gilburne & Urban Casting, 80 Varick Street, Suite 6A, New York, NY 10013. (212) 965-0745
Godlove & Sindlinger Casting, 151 West 25th Street, 11th Floor, New York, NY 10001. (212) 627-7300
Amy Gossels Casting, 1382 Third Avenue, New York, NY 10021. (212) 472-6961
Maria & Tony Greco Casting (Dovetail Entertainment), 630 Ninth Avenue, Suite 702, New York, NY 10036
Joey Guastella Casting, 85-10 151st Avenue, Suite 5B, Queens, NY 11414. (718) 835-6451
Jimmy Hank Promotions, 209 West 104th Street, Suite 2H, New York, NY 10025. (212) 864-2132
Carol Hanzel Casting, 48 West 21st Street, 7th Floor, New York, NY 10011. (212) 242-6113

Talent Agencies & Casting Directors
Judy Henderson & Associates Casting, 330 West 89th Street, New York, NY 10024. (212) 877-0225
Herman & Lipson Casting, Inc., 24 West 25th Street, New York, NY 10010.
Stuart Howard Associates Ltd., 22 West 27th Street, 10th Floor, New York, NY 10001. (212) 725-7770
Hughes Moss Casting Ltd., 1600 Broadway, Suite 705A, New York, NY 10019-7413. (212) 307-6690
Impossible Casting, 35 West 38th Street, 3rd Floor, New York, NY 10018. (212) 221-1980
Kalin/Todd Casting, 425 East 58th Street, Suite 4D, New York, NY 10022. (212) 585-1766
Avy Kaufman, 180 Varick Street, 16th Floor, New York, NY 10014.
Kee Casting, 234 Fifth Avenue, New York, NY 10001. (212) 725-3775
Judy Keller Casting, 140 West 22nd Street, 4th Floor, New York, NY 10011. (212) 463-7676
Kipperman Casting, Inc., 12 West 37th Street, 3rd Floor, New York, NY 10018. (212) 736-3663
Stephanie Klapper Casting, 41 West 86th Street, Suite 3D, New York, NY 10024. (212) 580-0688
Andrea Kurzman Casting Inc., 122 East 37th Street, 2nd Floor, New York, NY 10016. (212) 684-0710

Talent Agencies & Casting Directors
Liz Lewis Casting Partners, 129 West 20th Street, New York, NY 10011. (212) 645-1500
Liebhart/Alberg Casting, 1710 First Avenue, Suite 122, New York, NY 10128.
Joan Lynn Casting, 39 West 19th Street, 12th Floor, New York, NY 10011. (212) 675-5595
MTV/MTV2 Talent, 1515 Broadway, 25th Floor, New York, NY 10036.
MTV/TRL, 1515 Broadway, 23rd Floor, New York, NY 10036.
Mackey/Sadrich Casting, 145 West 28th Street, Suite 12F, New York, NY 10001.
Joel Manaloto Casting, 1480 York Avenue, Fourth Floor, New York, NY 10021. (212) 517-3737
McCorkle Casting Ltd., 264 West 40th Street, 9th Floor, New York, NY 10018. (212) 840-0992
Abigail McGrath, Inc., 484 West 43rd Street, Suite 37-S, New York, NY 10036.
McHale Barone, 30 Irving Place, 6th Floor, New York, NY 10003.
Beth Melsky, 928 Broadway, New York, NY 10010. (212) 505-5000
Norman Meranus Casting, 201 West 85th Street, Suite 16-D, New York, NY 10024.
Matthew Messinger c/o No Soap Productions, 1600 Broadway, Suite 407, New York, NY 10019.

Talent Agencies & Casting Directors
Jeff Mitchell Casting, 440 Park Avenue South, 11th Floor, New York, NY 10016. (212) 679-3550
Elissa Myers Casting, 333 West 52nd Street, Suite 1008, New York, NY (212) 315-4777
Navarro/Bertoni & Associates, 101 West 31st Street, Room 1707, New York, NY 10001. (212) 736-9272
Nickelodeon, 1515 Broadway, 38th Floor, New York, NY 10036. (212) 258-7500
Steven O'Neil, VP of Casting at NBC, 30 Rockefeller Plaza, Suite 1265E, New York, NY 10112. (212) 314-7100
Orpheus Group, 1600 Broadway, Suite 410, New York, NY 10019. (212) 957-8760
Joanne Pasciuto Inc., 17-08 150th Street, Whitestone, NY 11357.
Eileen Powers Casting (EPC), 8 Fulton Drive, Brewster, NY 10509. (914) 279-5106
Laura Richin Casting, 33 Douglas Street, Suite 1, Brooklyn, NY 11231. (718) 802-9628
Toni Roberts Casting, Ltd., 150 Fifth Avenue, Suite 309, New York, NY 10011. (212) 627-2250
Mike Roscoe Casting, Ltd., Times Square Station, P.O. Box 721, New York, NY 10108-0721. (212) 627-8880
Charles Rosen Casting, Inc., 140 West 22nd Street, 4th Floor, New York, NY 10011.

Talent Agencies & Casting Directors
Judy Rosensteel Casting, 43 West 68th Street, New York, NY 10023.
ROSSMON Casting and Talent Relations, 35 West 36th Street, 8th Floor, New York, NY 10018. (212) 279-9229
Cindi Rush Casting, 440 Lafayette Street, 4th Floor, New York, NY 10003.
Paul Russell Casting, 347 West 36th Street, 12th Floor, New York, NY 10018.
Jennifer Low Sauer Casting, 332 Bleecker Street, PMB #D-8, New York, NY 10014.
Howard Schwartz Recording, 420 Lexington Avenue, New York, NY 10170. (212) 687-4180
Brien Scott, 71-10 Loubet Street, Forest Hills, NY 11375. (718) 544-6902
Selective Casting by Carol Nadell, P.O. Box 1538, Radio City Station, NY 10101-1538
Caroline Sinclair Casting, 85 West Broadway, New York, NY 10007. (212) 566-0255
Winsome Sinclair & Associates, 314 West 53rd Street, Suite 106, New York, NY 10019. (212) 397-1537
Sirius Casting, 29 John Street, PMB 126, New York, NY 10038. (917) 586-7497
Skyrme, Lewis & Fox Casting, 459 Columbus Avenue, Suite 164, New York, NY 10024. (212) 724-1121

Talent Agencies & Casting Directors
Spotty Dog Productions, 236 West 27th Street, 6th Floor, New York, NY 10001. (212) 463-8550
Stark Naked Productions, 39 West 19th Street, 12th Floor, New York, NY 10011. (212) 366-1903
Adrienne Stern, 149 Fifth Avenue, Suite 730, New York, NY 10010. (212) 253-1496
Irene Stockton Casting, 261 Broadway, Suite 2B, New York, NY 10017. (212) 964-9445
Strickman-Ripps, Inc., 65 North Moore Street, Suite 3A, New York, NY 10013. (212) 966-3211
T.E.C. Casting, 2-15 26th Avenue, Long Island City, NY 11102.
TNN (The National Network), 1515 Broadway, 38th Floor, New York, NY 10036.
Helyn Taylor Casting, 140 West 58th Street, New York, NY 10019.
Bernard Telsey Casting, 145 West 28th Street, 12th Floor, New York, NY 10001. (212) 868-1260
Todd Thaler Casting, 130 West 57th Street, Suite 10A, New York, NY 10019. (212) 246-7116
Lina Todd Casting, 110 Leroy Street, 7th Floor, New York, NY 10014.
VHI, 1633 Broadway, 6th Floor, New York, NY 10019.
VideoActive Talent, 1780 Broadway, Suite 804, New York, NY 10019. (212) 541-8106

Talent Agencies & Casting Directors
Warner Bros. Television Casting, 1325 Avenue of the Americas, 32nd Floor, New York, NY 10019. (212) 636-5145
Joy Weber Casting c/o One on One, 126 West 23rd Street, New York, NY 10011. (212) 206-0001
Grant Wilfley Casting, 60 Madison Avenue, Suite 1027, New York, NY 10010. (212) 685-3537
Marji Camner Wollin & Associates, 233 East 69th Street, New York, NY 10021. (212) 472-2529
Liz Woodman Casting, 11 Riverside Drive, Suite 2JE, New York, NY 10023. (212) 787-3782
Los Angeles Talent Agencies (TOP OF PAGE)
AKA Talent Agency, 6310 San Vicente Boulevard, Suite 220, Los Angeles, CA 90048. (323) 965-5600
A.S.A. Talent, 4430 Fountain Avenue, Suite A, Hollywood, CA 90029. (323) 662-9787
A Total Acting Experience, 20501 Ventura Boulevard, Suite 399, Woodland Hills, CA 91364. (818) 340-9249
Above The Line Agency, 9200 Sunset Boulevard, Suite 401, West Hollywood, CA 90069. (310) 859-6115
Abrams Artists Agency, Inc., 9200 Sunset Boulevard, 11th Floor, Los Angeles, CA 90069. (310) 859-0625

Talent Agencies & Casting Directors
Abrams-Rubaloff & Lawrence, 8075 West 3rd Street, Suite 303, Los Angeles, CA 90048. (323) 935-1700
Acme Talent & Literary, 4727 Wilshire Boulevard, Suite 333, Los Angeles, CA 90010. (323) 954-2263
Agency for the Performing Arts, Inc., 9200 Sunset Boulevard, 9th Floor, Los Angeles, CA 90069. (310) 888-4200
Agency West Entertainment (a.k.a. J.E.O.W. Entertainment), 6255 Sunset Boulevard, Suite 908, Hollywood, CA 90028. (323) 468-9470
Aimée Entertainment Associates, 15000 Ventura Boulevard, Suite 340, Sherman Oaks, CA 91403. (818) 783-9115
Allure Model & Talent Agency, 5556 Centinela Avenue, Los Angeles, CA 90066. (310) 306-1150
Carlos Alvarado Agency, 8455 Beverly Boulevard, Suite 406, Los Angeles, CA 90048. (323) 655-7978
Amatruda Benson & Associates (ABA), 9107 Wilshire Boulevard, Suite 500, Beverly Hills, CA 90210. (310) 276-1851
Amsel, Eisenstadt & Frazier, Inc., 5757 Wilshire Boulevard, Suite 510, Los Angeles, CA 90036. (323) 939-1188.
Angel City Talent, 1680 Vine Street, Suite 614, Los Angeles, CA 90028. (323) 463-1680
The Artists Agency, 10000 Santa Monica Boulevard, Suite 305, Los Angeles, CA 90067. (310) 277-7779

Talent Agencies & Casting Directors
The Artists Group, Ltd., 10100 Santa Monica Boulevard, Suite 2490, Los Angeles, CA 90067. (310) 552-1100
Artist Management Agency, 1800 East Garry Street, Suite 101, Santa Ana, CA 92705. (949) 261-7557
The Austin Agency, 6715 Hollywood Boulevard, Suite 204, Hollywood, CA 90028. (323) 957-4444
Badgley Connor Talent Agency, 9229 Sunset Boulevard, Suite 311, Los Angeles, CA 90069. (310) 278-9313
Baier/Kleinman International, 3575 Cahuenga Boulevard West, Suite 500, Los Angeles, CA 90068
Baldwin Talent, Inc., 8055 West Manchester Avenue, Suite 550, Playa Del Rey, CA 90293. (310) 827-2422
Bobby Bell Agency, 4342 Lankershim Boulevard, Universal City, CA 91602. (818) 506-8188
Baron Entertainment, 5757 Wilshire Boulevard, Suite 659, Los Angeles, CA 90036. (323) 936-7600
Barry-Haft Brown West Artists Agency (BHB West), 9056 Santa Monica Boulevard, Suite 305, West Hollywood, CA 90069. (310) 205-6911
Bauman, Redanty & Shaul, 5757 Wilshire Boulevard, Suite 473, Los Angeles, CA 90036. (323) 857-6666
The Sara Bennett Agency, 1062 South Alfred Street, Los Angeles, CA 90035. (323) 965-9666

Talent Agencies & Casting Directors
Marian Berzon Talent Agency, 336 East 17th Street, Costa Mesa, CA 92627. (949) 631-5936
Bonnie Black Talent & Literary Agency, 4660 Cahuenga Boulevard, Suite 306, Toluca Lake, CA 91602. (818) 753-5424
The Blake Agency, 1327 Ocean Avenue, Suite J, Santa Monica, CA 90401. (310) 899-9898
bloc, inc., 5225 Wilshire Boulevard, Suite 311, Los Angeles, CA 90036. (323) 954-7730
Brand Model & Talent, 1520 Brookhollow Drive, Suite 39, Santa Ana, CA 92705. (714) 850-1158
Bresler-Kelly & Associates, 11500 West Olympic Boulevard, Suite 510, Los Angeles, CA 90064. (310) 479-5611
Buchwald Talent Group, 6500 Wilshire Boulevard, Suite 2210, Los Angeles, CA 90048. (323) 852-9555
Don Buchwald & Associates, Pacific, 6500 Wilshire Boulevard, Suite 2200, Los Angeles, CA 90048. (323) 655-7400
Iris Burton Agency, P.O. Box 15306, Beverly Hills, CA 90209. (310) 288-0121
CMT Talent Agency & Crew Models, 8344 1/2 West 3rd Street, Los Angeles, CA 90048. (323) 658-7072
Barbara Cameron & Associates, 8369 Sausalito Avenue, Suite A, West Hills, CA 91304. (818) 888-6107
Capital Artists, 8383 Wilshire Boulevard, Suite 954, Beverly Hills, CA 90211. (323) 658-8118

Talent Agencies & Casting Directors
Career Artists International, 11030 Ventura Boulevard, Suite 3, Studio City, CA 91604. (818) 980-1315
Cassell-Levy, Inc. (CLine.), 843 North Sycamore Avenue, Los Angeles, CA 90038. (323) 461-3971
Castle-Hill Enterprises, 1101 South Orlando Avenue, Los Angeles, CA 90035. (323) 653-3535
Cavaleri & Associates, 178 South Victory Boulevard, Suite 205, Burbank, CA 91502. (818) 955-9300
Champagne Trott Talent Agency, 9250 Wilshire Boulevard, Suite 303, Beverly Hills, CA 90212. (310) 205-3111
The Charles Talent Agency, 11950 Ventura Boulevard, Suite 3, Studio City, CA 91604. (818) 761-2224
The Chasin Agency, 8899 Beverly Boulevard, Suite 716, Los Angeles, CA 90048. (310) 278-7505
Chateau-Billings Talent, 5657 Wilshire Boulevard, Suite 200, Los Angeles, CA 90036. (323) 965-5432
The Tory Christopher Group, 6381 Hollywood Boulevard, Suite 600, Hollywood, CA 90028. (323) 469-6906
Cinema Talent Agency, 2609 Wyoming Avenue, Suite A, Burbank, CA 91505. (818) 845-3816
Circle Talent Associates, 433 North Camden Drive, Suite 400, Beverly Hills, CA 90212. (310) 285-1585

Talent Agencies & Casting Directors
C' La Vie Talent Agency, 7507 Sunset Boulevard, Suite 201, Los Angeles, CA 90046. (323) 969-0541
W. Randolph Clark Agency, 13415 Ventura Boulevard, Suite 3, Sherman Oaks, CA 91423. (818) 385-0583
Colleen Cler Talent Agency, 176 South Victory, Suite 108, Burbank, CA 91502. (818) 841-7943
Coast To Coast Talent Group, Inc., 3350 Barham Boulevard, Los Angeles, CA 90068. (323) 845-9200
Commercial Talent, 9157 Sunset Boulevard, Suite 215, Los Angeles, CA 90069. (310) 247-1431
The Coppage Company, 5411 Camillia Avenue, North Hollywood, CA 91601. (818) 980-8806
Coralie Jr. Theatrical Agency, 4789 Vineland Avenue, Suite 100, North Hollywood, CA 91602. (818) 766-9501
The Cosden Morgan Agency, 129 West Wilson Street, Suite 202, Costa Mesa, CA 92627. (949) 574-1100
Crawford Agency, 3007 Washington Boulevard, Suite 225, Marina Del Rey, CA 90292. (310) 822-2237
Creative Artists Agency, (C.A.A.), 13425 Oxnard Street, North Hollywood, CA 91606. (618) 755-0026
The Crofoot Group, Inc., 23632 Calabasas Road, Suite 104, Calabasas, CA 91302. (818) 223-1500

Talent Agencies & Casting Directors
Culbertson Argazzi Group, 8430 Santa Monica Boulevard, Suite 210, West Hollywood, CA 90069. (323) 650-9454
Cunningham-Escott-Dipene/Los Angeles, 100635 Santa Monica Boulevard, Suite 130, Los Angeles, CA 90025. (310) 475-2111
DDK, 9740 Wilshire Boulevard, Suite 203, Beverly Hills, CA 90212. (310) 274-9356
DDO – Dorothy Day Otis Partners / Meridian Models Talent Agency, 216 South La Cienega Boulevard, Penthouse Suite, Beverly Hills, CA 90211. (310) 289-8011
Dade/Schultz Associates, 6442 Coldwater Canyon, Suite 206, Valley Glen, CA 91606. (818) 760-3100
David & David Agency, Inc. (DDA), 7461 Beverly Boulevard, Suite 402, Los Angeles, CA 90036. (323) 634-7777
Diverse Talent Group, 1875 Century Park East, Suite 225, Los Angeles, CA 90067. (310) 201-6565
Craig Dorfman & Associates, 6100 Wilshire Boulevard, Suite 310, Los Angeles, CA 90048. (323) 937-8600
Dragon Talent, Inc., 8444 Wilshire Boulevard, Penthouse Suite, Beverly Hills, CA 90211. (323) 653-0366
EWCR & Associates, 280 South Beverly Drive, Suite 400, Beverly Hills, CA 90212. (310) 278-7222
Edwards & Associates, LLC, 5455 Wilshire Boulevard, Suite 1614, Los Angeles, CA 90036. (323) 964-0000

Talent Agencies & Casting Directors
Elite Talent, 345 North Maple Drive, Suite 397, Beverly Hills, CA 90210. (310) 274-9395
Elle Chante International Agency, 274 West Spazier Avenue, Suite 101, Burbank, CA 91502. (818) 557-3025
Ellis Talent Group, 14241 Ventura Boulevard, Suite 207, Sherman Oaks, CA 91423. (818) 501-7447
Ferrar-Media Associates, 8430 Santa Monica Boulevard, Suite 220, Los Angeles, CA 90069. (323) 654-2601
Film Artists Associates, 13563 Ventura Boulevard, 2nd Floor, Sherman Oaks, CA 91423. (818) 386-9669
5 Star Talent Agency, 2312 Janet Lee Drive, La Crescenta, CA 91212. (818) 249-4241
Flick East-West Talents, Inc., 8057 Nemo Street, Suite A, West Hollywood, CA 90069. (310) 271-9111
The FlyTrap Inc., 900 East First Street, Suite 314, Los Angeles, CA 90012. (213) 687-6400
Fontaine Music Management, 205 South Beverly Drive, Suite 212, Beverly Hills, CA 90012. (310) 471-8631
The Barry Freed Co., 2040 Avenue of the Stars, Suite 400, Los Angeles, CA 90067. (310) 277-1260
Alice Fries Agency, Ltd., 1927 Vista Del Mar Avenue, Hollywood, CA 90068. (323) 464-1404

Talent Agencies & Casting Directors
The Gage Group, Inc., 9255 Sunset Boulevard, Suite 515, Los Angeles, CA 90069. (310) 859-8777
The Gage Group, 14724 Ventura blvd. # 505, Sherman Oaks, CA 91403 (818) 905-3800
Dale Garrick International Agency, 8831 Sunset Boulevard, Los Angeles, CA 90069. (310) 657-2661
Geddes, 8430 Santa Monica Boulevard, Suite 200, West Hollywood, CA 90069. (323) 848-2700
The Laya Gelff Agency, 16133 Ventura Boulevard, Suite 700, Encino, CA 91436. (818) 996-3100
The Don Gerier Agency, 3349 Cahuenga Boulevard West, Suite 1, Los Angeles, CA 90068. (323) 850-7386
The Gersh Agency, 232 North Canon Drive, Beverly Hills, CA 90210. (310) 274-6611
Gold-Marshak-Liedtke, 3500 West Olive Avenue, Suite 1400, Burbank, CA 91505. (818) 972-4300
Michelle Gordon & Associates, 260 South Beverly Drive, Suite 308, Beverly Hills, CA 90212. (310) 246-9930
Grant, Savic, Kopaloff & Associates, 6399 Wilshire Boulevard, Suite 414, Los Angeles, CA 90048. (323) 782-1854
Greene & Associates, 526 North Larchmont Boulevard, Suite 201, Los Angeles, CA 90004. (323) 960-1333

Talent Agencies & Casting Directors
H.W.A. Talent Representatives, 3500 West Olive Avenue, Suite 1400, Burbank, CA 91505. (818) 972-4300
Buzz Halliday & Associates, 8899 Beverly Boulevard, Suite 715, Los Angeles, CA 90048. (310) 275-6028
Halpern & Associates, 12304 Santa Monica Boulevard, Suite 104, Los Angeles, CA 90025. (310) 571-4488
Vaughn D. Hart & Associates, 8899 Beverly Boulevard, Suite 815, Los Angeles, CA 90048. (310) 273-7887
Beverly Hecht Agency, 12001 Ventura Place, Suite 320, Studio City, CA 91604. (818) 505-1192
Henderson/Hogan/McCabe, LLC, 247 South Beverly Drive, Suite 102, Beverly Hills, CA 90210. (310) 274-7815
Hervey-Grimes Talent Agency, P.O. Box 64249, Los Angeles, CA 90064. (818) 981-0891
The Daniel Hoff Agency, 1800 North Highland Avenue, Suite 300, Los Angeles, CA 90028. (323) 962-6643
Hollander Talent Group, Inc., 14011 Ventura Boulevard, Suite 202, Sherman Oaks, CA 91423. (818) 382-9800
The House of Representatives, 400 South Beverly Drive, Suite 101, Beverly Hills, CA 90212. (310) 772-0772
Howard Talent West, 10657 Riverside Drive, Toluca Lake, CA 91602. (818) 766-5300

Talent Agencies & Casting Directors
Martin Hurwitz Associates, 427 North Canon Drive, Suite 215, Beverly Hills, CA 90210. (310) 274-0240
Icon Talent Agency, 1717 West Magnolia Boulevard, Suite 100, Burbank, CA 91505. (818) 526-1444
Identity Talent Agency, 2050 South Bundy Drive, Suite 200, Los Angeles, CA 90025. (310) 882-6070
Innovative Artists, Talent and Literary Agency, Inc., 1505 10th Street, Santa Monica, CA 90401. (310) 656-0400
International Creative Management, Inc., 8942 Wilshire Boulevard, Beverly Hills, CA 90211. (310) 550-4000
JS Represents, 936 1/2 North La Jolla Avenue, Los Angeles, CA 90046. (323) 462-3246
George Jay Talent Agency, 6269 Selma Avenue, Suite 15, Hollywood, CA 90028. (323) 466-6665
Susan Johnson Agency, 13321 Ventura Boulevard, Suite C-1, Sherman Oaks, CA 91423. (818) 986-2205
KM & Associates, 4051 Radford Avenue, Suite A, Studio City, CA 91604. (818) 766-3566
Kazarian-Spencer & Associates, Inc., 11365 Ventura Boulevard, Suite 100, Box 7403, Studio City, CA 91604. (818) 769-9111
William Kerwin Agency, 1605 North Cahuenga Boulevard, Suite 202, Hollywood, CA 90028. (323) 469-5155

Talent Agencies & Casting Directors
The Tyler Kjar Agency, 5144 Vineland Avenue, North Hollywood, CA 91601. (818) 760-0321
Eric Klass Agency, 139 South Beverly Drive, Suite 331, Beverly Hills, CA 90212. (310) 274-9169
Paul Kohner Inc., 9300 Wilshire Boulevard, Suite 555, Beverly Hills, CA 90212. (310) 550-1060
L.A. Talent, 7700 West Sunset Boulevard, Los Angeles, CA 90046. (323) 436-7777
L.W. 1, Inc., 8383 Wilshire Boulevard, Suite 649, Beverly Hills, CA 90211. (323) 653-5700
Stacey Lane, A Talent Agency, 13455 Ventura Boulevard, Suite 240, Sherman Oaks, CA 91423. (818) 501-2668
The Levin Agency, 8484 Wilshire Boulevard, Suite 750, Beverly Hills, CA 90211. (323) 653-7073
Robin Levy & Associates, 9220 Sunset Boulevard, Suite 305, Los Angeles, CA 90069. (310) 278-8748
Lichtman/Salners Co., 12216 Moorpark Street, Studio City, CA 91604. (818) 655-9898
The Robert Light Agency, 6404 Wilshire Boulevard, Suite 900, Los Angeles, CA 90048. (323) 651-1777
Ken Lindner & Associates, Inc., 2049 Century Park East, Suite 3050, Los Angeles, CA 90067. (310) 277-6023
Lovell & Associates, 7095 Hollywood Boulevard, Suite 1006, Los Angeles, CA 90028. (323) 876-1560

Talent Agencies & Casting Directors
Jana Luker Agency, 1923 1/2 Westwood Boulevard, Suite 3, Los Angeles, CA 90025. (310) 441-2822
The Lund Agency, Industry Artists Talent Agency, 3330 Barnham Boulevard, South, Suite 103, Los Angeles, CA 90068. (323) 851-6575
Mademoiselle Talent & Modeling Agency, 10835 Santa Monica Boulevard, Suite 204A, Westwood, CA 90025. (310) 441-9994
Malaky International, 10642 Santa Monica Boulevard, Suite 103, Los Angeles, CA 90025. (310) 234-9114
Michael Mann Talent Agency, 121 North San Vincente Boulevard, Beverly Hills, Ca 90211. (323) 651-0720
Maris Agency, 17620 Sherman Way, Suite 213, Van Nuys, CA 91406. (818) 708-2493
Alese Marshall Models Commercials & Film, 22730 Hawthorne Boulevard, Suite 201, Torrance, CA 90505. (310) 378-1223
Maxine's Talent Agency, Encino, CA 91316. (818) 986-2946
Media Artists Group, 6404 Wilshire Boulevard, Suite 950, Los Angeles, CA 90048. (323) 658-5050
Meridian Artists Agency, 9255 Sunset Boulevard, Suite 620, Los Angeles, CA 90069. (310) 246-2600
Metropolitan Talent Agency, 4526 Wilshire Boulevard, Los Angeles, CA 90010. (323) 857-4500

Talent Agencies & Casting Directors
MGA/Mary Grady Agency, 221 East Walnut Street, Suite 245, Pasadena, CA 91101. (818) 567-1400
Miramar Talent, 7400 Beverly Boulevard, Suite 220, Los Angeles, CA 90036.
The Morgan Agency, 129 West Wilson Street, Suite 202, Costa Mesa, CA 92627. (949) 574-1100
William Morris Agency, 151 El Camino Drive, Beverly Hills, CA 90212. (310) 859-4000
H. David Moss & Associates, 733 North Seward Street, Penthouse, Los Angeles, CA 90038. (323) 465-1234
Omnipop, Inc., 10700 Ventura Boulevard, 2nd Floor, Studio City, CA 91604. (818) 980-9267
The Orange Grove Group, Inc., 12178 Ventura Boulevard, Suite 205, Studio City, CA 91604. (818) 762-7498
Origin Talent, 3393 Barham Boulevard, Los Angeles, CA 90068. (323) 845-4141
Osbrink Talent Agency, 4343 Lankershim Boulevard, Suite 100, Universal City, CA 91602. (818) 760-2488
PTI Talent Agency, 9000 Sunset Boulevard, Suite 506, West Hollywood, CA 90069. (310) 205-5290
Pacific West Artists, 12500 Riverside Drive, Suite 202, North Hollywood, CA 91607. (818) 755-8544

Talent Agencies & Casting Directors
Pakula/King and Associates, 9229 Sunset Boulevard, Suite 315, Los Angeles, CA 91607. (310) 281-4868
Paradigm, 10100 Santa Monica Boulevard, 25th Floor, Los Angeles, CA 90067. (310) 277-4400
The Paradise Group, 8749 Sunset Boulevard, Suite B, Los Angeles, CA 90069. (310) 854-6622
Peak Models & Talent, 25852 McBean Parkway, Suite 190, Valencia, CA 91355. (661) 295-4990
Pinnacle Commercial Talent, 5757 Wilshire Boulevard, Suite 510, Los Angeles, CA 90036. (323) 939-5440
Players Talent Agency, 13033 Ventura Boulevard, Suite N, Studio City, CA 91604. (818) 528-7444
Privilege Talent Agency, 14542 Ventura Boulevard, Suite 209, Sherman Oaks, CA 91403. (818) 386-2377
Progressive Artists Agency, Corp., 400 South Beverly Drive, Suite 216, Beverly Hills, CA 90212. (310) 553-8561
Gordon Rael Agency (G.R.A.) 9242 Beverly Boulevard, 3rd Floor, Beverly Hills, CA 90069. (310) 246-7715
Cindy Romano Modeling & Talent Agency, P.O. Box 1951, Palm Springs, CA 92263. (760) 323-3333
SDB Partners, Inc. 1801 Avenue of the Stars, Suite 902, Los Angeles, CA 90067.

Talent Agencies & Casting Directors
The Samantha Group Talent Agency, 300 South Raymond Avenue, Suite 11, Pasadena, CA 91105. (626) 683-2444
The Sarnoff Company, Inc., 10 Universal City Plaza, Suite 2000, Universal City, CA 91608. (818) 754-3708
The Savage Agency, 6212 Banner Avenue, Los Angeles, CA 90038. (323) 461-8316.
Jack Scagnetti Talent Agency, 5118 Vineland Avenue, Suite 102, North Hollywood, CA 91601. (818) 762-3871
Irv Schechter Company, 9300 Wilshire Boulevard, Suite 400, Beverly Hills, CA 90212. (310) 278-8070
Schiowitz/Clay/Rose, Inc., 1680 North Vine, Suite 614, Los Angeles, CA 90028. (323) 463-7300
Sandie Schnarr Talent, 8500 Melrose Avenue, Suite 212, West Hollywood, CA 90069. (310) 360-7680.
Judy Schoen & Associates, 606 North Larchmont Boulevard, Suite 309, Los Angeles, CA 90004, (323) 962-1950
Screen Artists Agency, 12435 Oxnard Street, North Hollywood, CA 91606. (818) 755-0026.
Select Model & Talent Management Agency (SMT), 4000 Barranca Parkway, Suite 250, Irvine, CA 92604. (949) 262-3293
David Shapira & Associates, 15821 Ventura Boulevard, Suite 235, Encino, CA 91438. (818) 906-0322

Talent Agencies & Casting Directors
Shapiro-Lichtman, Inc., 8827 Beverly Boulevard, Los Angeles, CA 90048. (310) 859-8877
Sierra Talent Agency, 14542 Ventura Boulevard, Suite 207, Sherman Oaks, CA 91403. (818) 907-9645
Silver, Massetti & Szatmary/West, Ltd., 8730 Sunset Boulevard, Suite 440, Los Angeles, CA 90069. (310) 289-0909
Richard Sindell & Associates, 8271 Melrose Avenue, Suite 202, Los Angeles, CA 90210. (323) 653-5051
Michael Slessinger & Associates, 8730 Sunset Boulevard, Suite 270, Los Angeles, CA 90069. (310) 657-7113
Susan Smith & Associates, 121 North San Vicente Boulevard, Beverly Hills, CA 90211. (323) 852-4777
Soloway-Grant-Kopaloff & Associates, 6399 Wilshire Boulevard, Suite 414, Los Angeles, CA 90048. (323) 782-1854
Sonja Warren Brandon's Commercial Unlimited, Inc., 8383 Wilshire Boulevard, Suite 850, Beverly Hills, CA 90211. (323) 655-0069
Camille Sorice Talent Agency, 13412 Moorpark Street, Suite C, Sherman Oaks, CA 91423. (818) 995-1775
Special Artists Agency, 345 North Maple Drive, Suite 302, Beverly Hills, CA 90210. (310) 859-9688
Scott Stander & Associates, Inc., 13701 Riverside Drive, Suite 201, Sherman Oaks, CA 91423. (818) 905-7000

Talent Agencies & Casting Directors
Starcraft Talent Agency, 3330 Barham, Suite 105, Los Angeles, CA 90068. (323) 845-4784
Starwill Productions Talent Agency, 433 North Camden Drive, 4th Floor, Beverly Hills, CA 90210. (323) 874-1239
The Stevens Group, 14011 Ventura Boulevard, Suite 201, Sherman Oaks, CA 91423. (818) 528-3674
Stone Manners Agency, 8436 West 3rd Street, Suite 740, Los Angeles, CA 90048. (323) 655-1313
Peter Strain & Associates, Inc., 8271 Melrose Avenue, Suite 208, Los Angeles, CA 90046. (323) 782-8910
Mitchell K. Stubbs & Associates, 1450 South Robertson Boulevard, Los Angeles, CA 90035. (310) 888-1200
Sutton, Barth & Vennari, Inc., 145 South Fairfax Avenue, Suite 310, Los Angeles, CA 90036. (323) 938-6000
Talent Group, Inc. (TGI), 6300 Wilshire Boulevard, Suite 900, Los Angeles, CA 90048. (323) 852-9559
Herb Tannen & Associates, 10801 National Boulevard, Suite 101, Los Angeles, CA 90064. (310) 446-5802
The Thomas Talent Agency, 6709 La Tijera Boulevard, Suite 915, Los Angeles, CA 90045. (310) 665-0000
Arlene Thornton & Associates, 12711 Ventura Boulevard, Suite 490, Studio City, CA 91604. (818) 760-6688

Talent Agencies & Casting Directors
Tisherman Agency, Inc., 6767 Forest lawn Drive, Suite 101, Los Angeles, CA 90068. (323) 850-6767
Twentieth Century Artists, 4605 Lankershim Boulevard, Suite 305, North Hollywood, CA 91602. (818) 980-5118
United Artists Agency, 14011 Ventura Boulevard, Suite 213, Sherman Oaks, CA 91423. (818) 788-7305
United Talent Agency, 9560 Wilshire Boulevard, Suite 500, Beverly Hills, CA 90212. (310) 273-6700
Us Talent Agency, 485 South Robertson Boulevard, Suite 7, Beverly Hills, CA 90211. (310) 858-1533
VE Model and Talent Agency, 3015 Main Street, Suite 460, Santa Monica, CA 90405. (310) 399-9800
Vision Art Management, 9200 Sunset Boulevard, Penthouse 1, Los Angeles, CA 90069. (310) 888-3288
The Vision Agency, 1801 Century Park East, 24th Floor, Los Angeles, CA 90067. (310) 553-8833
VOX, Inc. 5670 Wilshire Boulevard, Suite 820, Los Angeles, CA 90036. (323) 655-8699
The Wallis Agency, 1126 Hollywood Way, Suite 203, Burbank, CA 91505. (818) 953-4848
Bob Waters Agency, Inc., 9301 Wilshire Boulevard, Suite 300, Beverly Hills, CA 90210. (310) 777-8277

Talent Agencies & Casting Directors
Ann Waugh Talent Agency, 4741 Laurel Canyon Boulevard, Suite 200, North Hollywood, CA 91607. (818) 980-0141
Ruth Webb Enterprises Inc., 10580 Des Moines Street, Northridge, CA 91326. (818) 363-1993
Westside Talent Agency, P.O. Box 5187, Beverly Hills, CA 90209. (310) 475-5991
Shirley Wilson & Associates, 5410 Wilshire Boulevard, Suite 806, Los Angeles, CA 90036. (323) 857-6977
World Class Sports, 880 Apollo Street, Suite 337, El Segundo, CA 90245. (310) 535-9120
Writers & Artists Agency, 8383 Wilshire Boulevard, Suite 550, Beverly Hills, CA 90211. (323) 866-0900
Stella Zadeh & Associates, 17328 Ventura Boulevard, Suite 125, Encin, CA 91316. (818) 501-0800
Zanuck, Passon, and Pace Inc., 13317 Ventura Boulevard, Suite 1, Sherman Oaks, CA 91423. (818) 783-4890
Los Angeles Casting Directors (TOP OF PAGE)
ABC Television/Touchstone Television, 500 South Buena Vista Street, Burbank, CA 91521. (818) 460-7777
Melissa Abesera Casting, 400 North Orange Drive, Los Angeles, CA 90036. (323) 931-5622
Cecily Adams Casting, CBS Studio Center, 4024 Redford Avenue, Building 2, Suite 102, Studio City, CA 91604. (818) 655-6092

Talent Agencies & Casting Directors
Joe Adams, 13273 Ventura Boulevard, Suite 212, Studio City, 91604. (818) 728-0698
Mercedes Alberti-Penney, 224 East Olive Avenue, Suite 205, Burbank, CA 91502. (818) 842-2270
Deborah Aquila, C.S.A., 1041 North Formosa Avenue, Santa Monica Building, West #213, West Hollywood, CA 90046.
Karen Armstrong, 114 North Glendora Avenue, Suite 227, Glendora, CA 91741. (909) 599-5838
Artists Television Group (ATG), 9465 Wilshire Boulevard, 2nd Floor, Beverly Hills, CA 90212. (310) 860-8215
Artz/Cohen Casting, C.S.A., 5255 Wilshire Boulevard, Suite 624, Los Angeles, CA 90036. (323) 938-1043
ASG Casting, Inc., C.C.D.A., Riverside Studios, 12716 Riverside Drive, Suite 100, North Hollywood, CA 91607. (818) 762-0200
Julie Ashton Casting, 10850 Wilshire Boulevard, Suite 1010, Los Angeles, CA 90024. (310) 474-6308
Simon Ayer, Hymson Ayer Casting, 5225 Wilshire Boulevard, Suite 408, Los Angeles, CA 90036. (323) 965-5488
Pamela Azmi-Andrew, c/o Paramount Studios, Clara Bow Building, Suite 117, Los Angeles, CA 90035. (310) 883-2094
Patrick Baca, C.S.A., Nassif & Baca Casting, 8306 Wilshire Boulevard, PMB #7004, Beverly Hills, CA 90211. (323) 658-5949

Talent Agencies & Casting Directors
Bacharach/O'Neill Casting, 20th Century Fox Studios, Building 80, Suite 10, Los Angeles, CA 90035. (323) 369-3448
Rise Barish Casting, C.C.D.A., 21537 Pacific Coast Highway, Malibu, CA 90265. (310) 456-9018
Carol Elizabeth Barlow Casting, 7060 Hollywood Boulevard, Suite 522, Hollywood, CA 90028
Anthony Barnao, c/o The Lex Theater, 6760 Lexington Avenue, Los Angeles, CA 90038. (323) 663-7973
Mathew Barry, C.S.A., 4924 Balboa Boulevard, Suite 371, Encino, CA 91316. (818) 759-4425
Fran Bascom, C.S.A., Columbia Pictures TV Studio Plaza, 3400 Riverside Drive, Suite 765, Burbank, CA 91505. (818) 972-8339
Eyde Belasco, 20th Century Fox, 10201 West Pico Boulevard, Building 12, Suite 201, Los Angeles, CA 90035.
Ira Belgrade, 5850-E West Third Street, Los Angeles, CA 90036. (323) 938-3800
Judy Belshe Casting, c/o ShowBizKids.com, 10 Universal City Plaza, Suite 1130, Universal City Terrace, CA 91608. (562) 434-0550
Terry Berland Casting, C.C.D.A., Westside Casting Studios, 2050 South Bundy Drive, Los Angeles, CA 90025. (310) 571-4141
Chemin Bernard, Sunset/Gower Studios, 1438 North Gower, Building 13, Suite 206, Los Angeles, CA 90028. (323) 468-4858

Talent Agencies & Casting Directors
Juel Bestrop, Jeanne McCarthy & Juel Bestrop Casting, 5225 Wilshire Boulevard, Suite 418, Los Angeles, CA 90036. (323) 934-8363
Sharon Bialy, C.S.A., 8621 Hayden Place, Culver City, CA 90232. (310) 845-1910
Big Ticket Television, Sunset-Gower Studio, 1438 North Gower, Building 35, Box 45, Los Angeles, CA 90028. (323) 860-7425
Tammara Billik Casting, C.S.A., 12413 Ventura Court, Suite 200, Studio City, CA 91604.
Susan Bluestein, C.S.A., Universal Studios, 100 Universal City Plaza, Trailer 6159, Universal City, CA 91608. (818) 733-2666
Charlie Bogdan Casting, Castaway Studios, 8899 Beverly Boulevard, Los Angeles, CA 90048. (310) 248-5296
Scot Boland, 3025 West Olympic Boulevard, Casting Trailer, Santa Monica, CA 90404.
Susan Booker, P.O. Box 2223, Malibu, CA 90265. (310) 457-5537
Eve Brandstein Casting, 10880 Wilshire Boulevard, Suite 1200, Los Angeles, CA 90024. (310) 234-2266
Megan Branman, C.S.A., V.P. Casting, Warner Brothers Television, 300 Television Plaza, Building 140, Suite 139, Burbank, CA 91505. (818) 954-7642
Kate Brinegar, Fox Family Channel, 10960 Wilshire Boulevard, Suite 1888, Los Angeles, CA 90024. (310) 235-9715

Talent Agencies & Casting Directors
Andrew Brown, Director, Features Casting, Paramount Studios, 5555 Melrose Avenue, Bob Hope Building, Suite 206, Los Angeles, CA 90038. (323) 956-5480
Jackie Briskey, C.S.A., 4024 Radford Avenue, Administrative Building, Suite 280, Studio City, CA 91604. (818) 655-5601
Brown-West Casting, 7319 Beverly Boulevard, Suite 10, Los Angeles, CA 90036. (323) 938-2575
Buck/Edelman Casting, 4045 Radford Avenue, Suite B, Studio City, CA 91604. (818) 506-7328
Buena Vista Motion Picture Group, 500 South Buena Vista Street, Burbank, CA 91521. (818) 560-7510
Krishna Bullock, 6230 Sunset Boulevard, Los Angeles, CA 90028. (323) 468-5010
Leah Buono, 7201 Melrose Avenue, Suite 203, West Hollywood, CA 90046
Victoria Burrows, 3025 West Olympic Boulevard, Santa Monica, CA 90404. (310) 829-2120
CBS, 7800 Beverly Boulevard, Suite 284, Los Angeles, CA 90036. (323) 575-2335
CBS Casting, 8265 Sunset Boulevard, Suite 204, West Hollywood, CA 90046. (323) 822-3688
Pamela Campus, C.C.D.A., c/o Westside Casting Studios, 2050 South Bundy Drive, Los Angeles, CA 90025. (818) 897-1588
Casting Works LA, 1317 North San Fernando Boulevard, Suite 326, Burbank, Ca 91504. (818) 556-6218

Talent Agencies & Casting Directors
Akua Campanella, C.S.A., 2630 Lacy Street, Los Angeles, CA 90031. (323) 222-1656
Reuben Cannon & Associates, C.S.A., 5225 Wilshire Boulevard, Suite 526, Los Angeles, CA 90036. (323) 939-3190
Blythe Cappello, 5225 Wilshire Boulevard, Suite 419, Los Angeles, CA 90036. (323) 934-8363
Cathi Carlton, C.C.D.A., Westside Casting Studios, 2050 South Bundy Drive, Los Angeles, CA 90025. (310) 820-9200
The Casting Company, 7461 Beverly Boulevard, Penthouse, Los Angeles, CA 90036. (323) 938-0700
The Casting Connection, 1125 North Lindero Canyon Road, Suite A8, Room 314, Westlake Village, CA 91362. (818) 991-2716
Cast of Thousands – Lisa S. Beasley, P.O. Box 1687, Burbank, CA 91507. (818) 985-9995
Casting Diva, 1556 North La Brea Avenue, Suite 100, Hollywood, CA 90028. (323) 465-3581
Casting Society of America (C.S.A.), 606 North Larchmont Boulevard, Suite 4B, Los Angeles, CA 90004. (323) 463-1925
The Casting Studios, 5724 West Third Street, Suite 508, Hollywood, CA 90036. (323) 954-0007
Central Union/Central Non-Union, 220 South Flower Street, Burbank, CA 91502. (818) 562-2700

Talent Agencies & Casting Directors
Cervantes Casting, Toni Cervantes, Village Studio, 519 Broadway, Santa Monica, CA 90401. (310) 656-4600
Lindsay Chag, Living Dream Productions, 4313 Bakman Avenue, Studio City, CA 91602. (818) 769-9576
Denise Chamian, 4125 1/2 Radford Avenue, Studio City, CA 91604. (818) 754-5417
Champion/Paladini Casting, 8255 Sunset Boulevard, Los Angeles, CA 90046. (323) 650-1280
Barbara Claman, C.S.A., 5184 Canoga Avenue, Woodland Hills, CA 91364. (818) 704-1294
Lori Cobe-Ross, 2005 Palo Verde Avenue, Suite 306, Long Beach, CA 90815. (562) 938-9088
Andrea Cohen, 4053 Radford Avenue, Suite B, Studio City, CA 91604. (818) 623-8994
Annelise Collins Casting, C.S.A., C.C.D.A., 3435 Ocean Park Avenue, Suite 112, Santa Monica, CA 90405. (310) 586-1936
Kim Taylor-Coleman, 1650 10th Street, Santa Monica, CA 90404. (310) 314-6750
Aisha Coley, 7336 Santa Monica Boulevard, Suite 611, West Hollywood, CA 90046. (323) 882-4144
Columbia TriStar Television, 9336 West Washington Boulevard, Culver City, CA 90232. (310) 202-3444
Craig Colvin, Chelsea Studios, 11530 Ventura Boulevard, Studio City, CA 91604. (818) 762-1900

Talent Agencies & Casting Directors
Rita Barrett, Compassionate Casting, Fifth Street Studios, 1216 Fifth Street, Santa Monica, CA 90401. (310) 458-1100, ext. 108
Ruth Conforte, C.S.A., 3636 Barham Boulevard S., Suite 106, Los Angeles, CA 90068. (818) 771-7287
Cara Coslow, Carsey Werner-Mandabach/Director of Casting, CBS Studio Center, 4024 Radford Avenue, Building 3, Studio City, CA 91604. (818) 655-6218
Elaine Craig Voice Casting, Inc., C.C.D.A., 6464 Sunset Boulevard, Suite 1150, Los Angeles, CA 90028. (323) 469-8773
Crash Casting-Commercials, 451 North La Cienega, Suite 12, Los Angeles, CA 90048. (323) 653-6537
Creative Extras Casting (CEC), 2461 Santa Monica Boulevard, Suite 501, Santa Monica, CA 90404. (310) 395-8233
Dianne Crittenden, 2321 Abott Kinney, Suite 200, Venice, CA 90291. (310) 827-7730
Patrick Cunningham, C.S.A., 2630 Lacy Street, Los Angeles, CA 90031. (323) 222-1656
DIC Entertainment, 303 North Glenoaks Boulevard, 4th Floor, Burbank, CA 91502. (818) 955-5632
Billy Damota, P.O. Box 4635, Glendale, CA 91222. (818) 243-1263
Bill Dance Casting, 3518 West Cahuenga Boulevard, Suite 210, Los Angeles, CA 90068. (323) 878-1132

Talent Agencies & Casting Directors
Richard De Lancy, 4741 Laurel Canyon Boulevard, Suite 100, North Hollywood, CA 91607. (818) 760-3110
Elina DeSantos, P.O. Box 1718, Santa Monica, CA 90406. (310) 829-5958
Dickton-Arbusto Casting, 3875 Wilshire Boulevard, Suite 701, Los Angeles, CA 90010. (213) 739-0556
DeLaurentis Productions, 10061 Riverside Drive, Suite 101, Toluca Lake, CA 91602. (909) 599-5838
Disney Channel, 3600 West Alameda Avenue, Suite 529, Burbank, CA 91505. (818) 569-7500
Disney Feature Animation, 2100 Riverside Drive, Burbank, CA 91506. (818) 560-8000
Divisek Casting, C.C.D.A., 6420 Wilshire Boulevard, Suite LL100, Los Angeles, CA 90048. (323) 655-7766
Pam Dixon Mickelson, C.S.A., P.O. Box 672, Beverly Hills, CA 90213. (310) 271-8064
Sarah Dalton Donlan, 5433 Beethoven Street, Los Angeles, CA 90066. (310) 306-2151
Donovan & Hardwick Casting, C.C.D.A., 8907 Wilshire Boulevard, Suite 200, Beverly Hills, CA 90211. (310) 657-2820
Christy Dooley, CBS Television, 7800 Beverly Boulevard, Suite 3371, Los Angeles, CA 90036. (323) 575-4501
Dowd/Reudy Casting, The Casting Studios, 5724 West Third Street, Suite 508, Los Angeles, CA 90036. (323) 665-1776

Talent Agencies & Casting Directors
Mary Downey Productions, 705 North Kenwood, Burbank, CA 91505. (818) 563-1200
DreamWorks Casting, 100 Universal City Plaza Building 10, 27th Floor, Universal City, CA 91608. (818) 695-5000
Jonell Dunn, McConnell-Gilmore Casting, Manhattan Beach Studios, 1600 Rosecrans Avenue, Building 4B, 1st Floor, Manhattan Beach, CA 90266. (310) 727-2290
Nan Dutton, C.S.A., 3400 Riverside Drive, Suite 100, Burbank, CA 91505. (818) 238-2203
Carolyn Dyer, 14118 Archwood Street, Van Nuys, CA 91405. (818) 786-5586
E! Entertainment Television, 5670 Wilshire Boulevard, Level B-1, Los Angeles, CA 90036. (323) 954-2400
Judy Elkins Casting, C.C.D.A., Chelsea Studios, 11530 Ventura Boulevard, Studio City, CA 91604. (818) 762-1900
Penny Ellers, 6345 Balboa Boulevard, Suite 220, Encino, CA 91316. (818) 757-7020
Steven Erdek, 2050 Bundy Drive, 1st Floor, Los Angeles, CA 90025. (310) 820-9200
Danielle Eskinazi Casting, C.C.D.A., 1641 North Ivar Street, Los Angeles, CA 90028. (323) 465-9999
Betsy Fels, 8170 Beverly Boulevard, Suite 102, Los Angeles, CA 90048. (323) 651-5001
Howard Feuer, 10202 West Washington Boulevard, Astaire Building, Suite 1510, Culver City, CA 90232. (310) 244-5366

Talent Agencies & Casting Directors
Fenton-Cowitt Casting, C.S.A., 16311 Ventura Boulevard, Suite 255, Encino, CA 91436. (818) 501-0177
Lisa Fields Casting, Silverlayne Studios, 1161 North Las Palmas, Los Angeles, CA 90048. (323) 468-6888
Sarah Halley Finn, Finn Hiller, 2058 Griffith Park Boulevard, Suite 128, Los Angeles, CA 90036-2520. (323) 634-1014
Mali Finn Casting, 303 North Sweetzer Avenue, Los Angeles, CA 90048. (323) 782-8744
Julia Flores, P.O. Box 9900, Glendale, CA 91226. (818) 500-8004
Megan Foley Commercial Casting, C.C.D.A., Riverside Studios, 12716 Riverside Drive, North Hollywood, CA 91607. (818) 755-9455
FOX Broadcasting Company, 10201 West Pico Boulevard, Los Angeles, CA 90035. (310) 369-1000
Farrah Fox-Collins, Manager of Casting, United Paramount Network, 11800 Wilshire Boulevard, Los Angeles, CA 90025. (310) 575-7017
Eddie Foy III, Dick Clark Productions, 2920 West Olive Avenue, Suite 106, Burbank, CA 91505. (818) 841-6287
Linda Francis, 8833 Sunset Boulevard, Suite 202, West Hollywood, CA 90069. (310) 289-5974
Jerold Franks & Associates, C.S.A., (323) 874-1901

Talent Agencies & Casting Directors
Carrie Frazier, C.S.A., (310) 201-9537
Funky Ferrets Casting, P.O. Box 48229, Los Angeles, CA 90048. (323) 954-0007
Dennis Gallegos Casting, 639 North Larchmont Boulevard, Suite 207, Los Angeles, CA 90004. (323) 469-3577
Nicole Garcia, 5842 Sunset Boulevard, Suite 202, Los Angeles, CA 90028. (323) 860-8975
Melinda Gartzman, 11271 Ventura Boulevard, Suite 248, Studio City, CA 91604. (818) 506-6962
Jeff Gerrard, C.C.D.A., Casting by Jeff Gerrard, Big House Studios, 4420 Lankershim Boulevard, North Hollywood, CA 91602. (818) 752-7100
David Giella, C.S.A., 12711 Ventura Boulevard, Suite 280, Studio City, CA 91604. (818) 508-3361
Janet Gilmore, Raleigh Manhattan Beach Studios, 1600 Rosencrans Avenue, Building 4-B, 1st Floor, Manhattan Beach, CA 90266. (310) 727-2290
Laura Gleason Casting, C.S.A., 18375 Ventura Boulevard, Suite 446, Tarzana, CA 91356. (818) 881-6643
Charisse Glenn Casting, C.C.D.A., Fifth Street Studios, 1216 Fifth Street, Santa Monica, CA 90401. (310) 458-1100
Susan Glicksman, C.S.A., 2700 Colorado, 4th Floor, Santa Monica, CA 90404. (310) 255-4753

Talent Agencies & Casting Directors
Vicki Goggin, Vicki Goggin & Associates Casting, Chelsea Studios, 11530 Ventura Boulevard, Studio City, CA 91604. (818) 762-1900
Danny Goldman & Associates, C.C.D.A., 1006 North Cole Avenue, Los Angeles, CA 90038. (323) 463-1600
Louis Goldstein, P.O. Box 691037, West Hollywood, CA 90069. (310) 552-8257
Carol Goldwasser, 11271 Ventura Boulevard, Suite 190, Studio City, CA 91604. (213) 683-3742
Goodman-Edelman Casting, C.S.A., 9157 Sunset Boulevard, Suite 200, Los Angeles, CA 90069. (310) 724-8969
Marilyn Granas, C.C.D.A., 220 South Palm Drive, Beverly Hills, CA 90212. (310) 278-3773
Nancy Green-Keyes, 4924 Balboa Boulevard, Suite 371, Encino, CA 91316. (818) 759-4425
Jeff Greenberg & Associates, Paramount Studios, 5555 Melrose Avenues, Marx Bros., Building, #102, Los Angeles, CA 90038. (323) 956-4886
The Greenblatt/Janollari Studio, 9346 Civic Center Drive, Garden Level, Beverly Hills, CA 90210. (310) 860-3600
Aaron Griffith, 8440 Santa Monica Boulevard, Suite 200, Los Angeles, CA 90069. (323) 654-0033
Al Guarino, 2118 Wilshire Boulevard, Suite 995, Santa Monica, CA 90403. (310) 829-6009
Sheila Guthrie, C.S.A., Paramount Studios, 5555 Melrose Avenue, Balaban Building, Suite A, Los Angeles, CA 90038. (323) 956-2701

Talent Agencies & Casting Directors
HBO, 2049 Century Park East, 36th Floor, Los Angeles, CA 90067. (310) 201-9200
Hampton Wilshire Casting, MMPR Productions, 26030 Avenue Hall, Stage 3, Valencia, CA 91355. (661) 294-1915
Ted Hann, 9696 Culver Boulevard, Meralta Plaza, Suite 101, Culver City, CA 90232. (310) 244-8966
Donise L. Hardy, Casting Works L.A., 1317 North San Fernando Boulevard, Suite #326, Burbank, CA 91504. (818) 556-6218
Phaedra Harris Casting, 2665 Main Street, Suite 200, Santa Monica, CA 90405. (310) 392-7424
Susan Margarette-Havins, C.C.D.A., Chelsea Studios, 11530 Ventura Boulevard, Studio City, CA 91604. (818) 762-1900
René Haynes, C.S.A., 1314 Scott Road, Burbank, CA 91504. (818) 842-0187
Helgoth and Associates Casting, 1607 North El Centro, Suite 19, Hollywood, CA 90028. (323) 462-5021
Henderson-Zuckerman Casting, 16133 Ventura Boulevard, Suite 1145, Encino, CA 91436. (818) 788-8909
Tory Herald, C.S.A., 3100 West Burbank Boulevard, Suite 101, Burbank, CA 91505. (818) 526-0909
Randi Hiller, 8723 Santa Monica Boulevard, Suite B, West Hollywood, CA 90069. (310) 358-8488

Talent Agencies & Casting Directors
Hispanic Talent Casting of Hollywood, P.O. Box 46123, Los Angeles, CA 90046. (323) 934-6465
Beth Holmes Casting, C.C.D.A., Loudmouth Studios, 13261 Moorpark Street, Sherman Oaks, CA 91423. (818) 501-5625
Judith Holstra & Associates, 13731 Ventura Boulevard, Suite B, Sherman Oaks, CA 91423.
Victoria Huff, C.S.A., 5700 Wilshire Boulevard, Suite 500 North, Los Angeles, CA 90038. (323) 634-1260
Idolmakers Casting, On Your Mark, 451 North La Cienega Boulevard, Los Angeles, CA 90048. (310) 360-9936
Rick Jacobs, Lifetime Television, 2049 Century Park East, Suite 840, Los Angeles, CA 90067. (310) 556-7564
Amber Jarrett, The Casting Suite, 3518 Cahuenga Boulevard West, Suite 100, Los Angeles, CA 90068. (310) 582-1796
Kalmenson & Kalmenson Voice Casting, 5730 Wish Avenue, Encino, CA 91316. (818) 342-6499
Alan Kaminsky, Danny Goldman & Associates, 1006 North Cole Avenue, Los Angeles, CA 90038. (323) 463-1600
Ellie Kamner, C.S.A., 10880 Wilshire Voulevard, Suite 1101, Los Angeles, CA 90024. (310) 234-5082
Lisa Miller Katz, C.S.A., 4000 Warner Boulevard, Building 131, Burbank, CA 91522. (618) 954-7586

Talent Agencies & Casting Directors
Lee Sonya Kissik, Magic Casting, 1660 Cougar Ridge Road, Buelton, CA 93427. (805) 688-3702
Amy Klein, C.S.A., 12021 Wilshire Boulevard, #263, Los Angeles, CA 90025. (310) 478-6068
Eileen Mack Knight, 12031 Ventura Boulevard, Suite 4, Studio City, CA 91604. (818) 753-9585
Kathy Knowles, Fifth Street Studios, 1216 Fifth Street, Santa Monica, CA 90401. (310) 458-1100
Dorothy Koster Casting, Crystal Sky Productions, 1901 Avenue of the Stars, Suite 605, Los Angeles, CA 90087. (310) 843-0223
Deborah Kurtz, C.C.D.A., 1345 Abbott Kinney Boulevard, Venice, CA 90291. (310) 452-6800
Donald Kushner, 11601 Wilshire Boulevard, 21st Floor, Los Angeles, CA 90025. (310) 445-1111
Ross Lacy Casting, The Casting Studios, 200 South La Brea, Los Angeles, CA 90036. (310) 358-7558
Landau Casting, C.C.D.A., Fifth Street Studios, 1216 5th Street, Santa Monica, CA 90401. (310) 458-1100
Shana Landsburg, C.S.A., 14852 Ventura Boulevard, Suite 203, Sherman Oaks, CA 91403. (818) 981-4995
La Padura/Hart Casting, 9696 Culver Boulevard, Meralla Building, Suite 101, Culver City, CA 90232.

Talent Agencies & Casting Directors
Meredith Layne, Big Ticket Television, Sunset-Gower Studios, 1438 North Gower, Building 35, Box 45, Los Angeles, CA 90028. (323) 860-7425
Sally Lear, C.S.A., 838 North Fairfax Avenue, Los Angeles, CA 90048. (310) 650-7677
Carol Lefko, P.O. Box 84509, Los Angeles, CA 90073. (310) 888-0007
Levinson/Arvold Casting, 2941 Main Street, Suite 300-B, Santa Monica, CA 90405
Heidi Levitt Casting, C.S.A., 7201 Melrose Avenue, Suite 203, Los Angeles, CA 90048. (323) 525-0800
Lieberman/Patton Casting, 4311 Wilshire Boulevard, #606, Los Angeles, CA 90610. (323) 525-1381
Lion/Cowan Casting, C.C.D.A., 7461 Beverly Boulevard, Suite 203, Los Angeles, CA 90036. (323) 937-0411

About The Author

Stephanie Ciccarelli

Author of both *ThePodcastingEbook: Your Complete Guide to Podcasting* and *The Voice-Over Script Collection*, Stephanie Ciccarelli has extensive knowledge and experience with regard to consulting, educating and promoting professional voice talents with regard to their voice-over careers online.

Ms. Ciccarelli is the VP of Marketing at Voices.com and is also the host and producer of the **VOX Talk Podcast** featured in the iTunes Music Store.