The Definitive Guide to Voice-Over Success
# Table of Contents

About The Author 3  
Introduction 4  
Getting Started 5  
The Online Voice-Over Industry 6  
Starting Your Business 8  
Your Voice-Over Demo 10  
Establishing A Web Presence 13  
Online Marketing 17  
Sales And Marketing 22  
Online Auditions And Casting Calls 28  
Billing And Payment 33  
Sample Invoice 35  
Legal 36  
Voice-Over Recording 39  
Follow-Up 40  
Business Checklist 41  
Industry Contact List 42
About The Author

Stephanie Ciccarelli

As the head of the Voice Talent Relations Department at Interactive Voices, Stephanie Ciccarelli has extensive knowledge and experience with regard to professional voice talent development and career enhancement. This eBook is a result of the research gathered by Ms. Ciccarelli during her tenure working with voice over talent and corporate clients. Ms. Ciccarelli is an instrumental guide and writer, and has prepared talent tutorials and resources catered to growing the businesses of voice professionals participating at Interactive Voices.

With her extensive post-secondary credits, conservatory credits, and continuing studies in music education, voice talent receive both Ms. Ciccarelli’s artistic intuitiveness and technical support with regard to critiquing their voice over demos and useful tips for maintaining good vocal health.

Voices.com

Voices.com is the leading B2B online marketplace connecting buyers and sellers of voice-over services. Radio and television stations, advertising agencies and corporate communications executives rely upon Voices.com’s marketplace to search, audition and hire professional voice over talent with the assistance of a web-based project management application. Voice talents are equipped with a comprehensive set of self-managed tools to effectively market themselves and conduct business online.

Mission Statement

Voices.com is dedicated to giving voice over talents a vehicle to promote themselves and to compete for high quality jobs from respected clients. As a trusted neutral party, Voices.com gives business a voice, leading the online voice over industry with innovative project management tools and the highest calibre of voice over talent.
Introduction

Who is a Voice Talent?
A voice talent is a voice-over professional who interprets 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, 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.

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.
Getting Started

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 designs. The selections you make, particularly the color scheme, will help set the tone for your personal website and overall branding strategy.
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 using the Internet to search to have their needs met, 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 those marketing efforts which are working for you and why they are effective.
Individual Voice Talent Website

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, their 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 in a short time 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.
Starting Your 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

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.

**Recording Studio Equipment**

A home recording studio is also called a DAW or digital audio workstation. Your workstation includes all the technology required to plan a recording session, record the voice over and deliver your finished product to the client.

**Essential Components of Your Home Recording Studio**

- Software: Adobe Audition, ProTools, Apple’s Garage Band, Cubase,
- A high-quality sound card for your personal computer
- Digital Interface or Mixing board: Mbox or Mackie 1402
- Microphone Neumann, AKG, Shure
- Speakers or headphones

You will want to be comfortable with both the ease of use and the level of investment in your home recording studio.

**Build a Relationship With a Local Recording Studio**

If you don’t 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.

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. As a voice talent who does not have a home studio, be sure to ask these questions:
Attending Your First Session

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 affirm 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.

• What is your studio hourly rate?
• 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?
Your Voice-Over Demo

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.

Ideal Duration of a Voice-Over Demo

The voice-over demo can range between 45 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.

Voice-Over Demo Categories

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 your 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...
- 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.
Voice-Over Demo File Formats

The universal standard audio file for delivery on the Internet is called MPEG-3 or more commonly known as MP3. You should make your voice-over demo available in MP3 format for easy distribution to clients via email or for convenient download on your webpage. The MP3 file should be encoded at the bit rate of between 128kbps (standard) to 160kbps (medium) to 320kbps (highest) for optimum quality yet maintaining a relatively small file size for delivery over the Internet.

MP3 File Equation

When trying to estimate how large a file your voice-over demo will be in MP3 format, consider this equation.

- 1 minute of stereo digital audio, encoded at 128kbps = 1 MB MP3 file
Establishing A Web Presence

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 a online marketplace that gives you your own web page, where you can include your voice over information.

Building Your Own Website

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 voice-over 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.
• Opportunities for voice talent to be found in multiple ways.
• A professionals site where you will feel proud to be featured.
• 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 Webpage
Building a profile will give clients a better idea of who you are and what services 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.

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.
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
- A high-quality sound card for your personal computer
- Mixing board
- Other special equipment (compressors, reverb, 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 marketplace, 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, 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.

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.
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 Netratings

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 Interactive Voices webpage 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 Interactive Voices webpage. 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 Interactive Voices Search Tool
Interactive Voices’ 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.

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

Over Optimization Penalty
Before you get too excited and go over the top, heed this warning. Google has employed an “Over Optimization Penalty” for those people who violate the Google Guidelines and insert a string of keywords, hidden text or other unethical tactics to mislead the search engines. Learn more about Google information for webmasters.
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.

SEO 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.
Once you have optimized your website or webpage, the next step is submitting your URL or website address to the search engines and internet directories so they can include you in their search results.

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<td>SoMuch.com</td>
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</tr>
</tbody>
</table>
Sales And Marketing

Now that you have laid the foundation for your business by defining who you are, what you sound like and what you have to offer, you can direct your focus to creating a system to manage all business relationships.

Developing Your Customer Relationship Management Database

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

Developing and maintaining your CRM (Customer Relationship Management) database is essential in order to run your everyday voice over 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 employment 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

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 into 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 for Mac OS X users are great solutions.
**Hosted Software Solution**

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 the 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 voice-over 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**

A great way to organize your clients is by how likely they are to do business with you in the future. This is often called the ‘sales pipeline’. Assign a customer status for each client so you focus your time on those clients who will prove to be most profitable. This will also provide you with insight on how deep the business relationship is between you and the client.

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 hire you for a voice-over job, they are now officially a customer. As a rule of thumb, if a financial transaction has occurred, the party in question is a client and should be treated with the highest respect.
Client Preferences
Organize documentation such as emails, quotes, scripts, project notes, revisions, invoices and follow-up correspondence. Keep track of a client’s communication preferences and make note of them in your CRM database for each individual client. Ask yourself the following questions:

• Does he/she prefer to use email or the telephone?
• Does the client always ask for the voice-over to be delivered in a specified format?
• How does the client like to pay? PayPal, invoice, or in cash?

Clients expect to conduct business-to-business transactions with professionals. The more information that you can document about each individual client, the more repeat business and customer referrals you will receive.

Calendar
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 voice-over 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 that you quoted on 10 voice prompts, not 10 pages for their telephone system recordings. 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 Lists
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
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
Medium priority tasks may include submitting auditions, sending out emails to prospective clients, working on your website or webpage, or even following-up with existing clients that you haven’t heard from in a while.

Low Priority
Low priority tasks might be researching a new microphone or looking into getting an agent. These tasks are often fun, but also distract you from earning a living as a voice-over professional.
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 need 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 audio needs. If they are an existing client of yours, you are given the license 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.

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

<table>
<thead>
<tr>
<th>Company Name:</th>
<th>Type of Business:</th>
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<table>
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<table>
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<tr>
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### 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:


Online Auditions and Casting Calls

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
1. The client creates a project by outlining their requirements and what type of voice they are looking for.
2. An email notification is sent out to voice talents that meet the project requirements.
3. 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.
4. 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.
5. Once a final selection has been made, the client awards the project to the best voice talent for the job.
6. 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:
I. Proposal
II. Demos
III. 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 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
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.
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.

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.

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.

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
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.
Methods of Payment

Busy, reputable voice talents must earn enough money for their time in order to maintain a profitable business. Offering a variety of payment methods makes it easy for clients to pay the deposit and any remaining balance that is due prior to delivering the final product.

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.
Legal

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 Voice-Over 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:

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.
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.

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.

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.
COMPANY NAME Inc.  Individual

________________________  ________________________

Signature:  Signature:

________________________  ________________________

Printed name:  Printed name:

________________________  ________________________

Title:  Title:

COMPANY NAME will pay Individual USD$ ________ (AGREED AMOUNT) for participating in _____________ (VOICEOVER WORK AGREED UPON) in COMPANY NAME’s from DATE, 2004 until DATE, 2004.
Voice-Over Recording

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.

- Have your client approve the script by signing the final draft.
- Rehearse the script.
- Confirm pronunciations of names, locations, technical or medical terms with your client prior to recording.
- In the studio, record each passage twice
- Personally oversee the digital editing of the voice-over.
- Perform a final listen through from start to finish. Follow along with the script to be sure you didn't miss anything.
- Mix-down the recording into an MP3 file for easy delivery over the Internet. Burn a backup onto CD.
- Inform the client that all work is complete. Ask for final payment.
- Accept payment and deliver the final product to the desired specifications.
Follow-Up

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
- Apply for business loans and grants (if applicable)
- Establish a line of credit (if possible)
- Select an insurance agent and obtain business insurance
- Prepare corporate brochures
- Build a website / webpage
- 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

The Definitive Guide To Voice Over Success
## Industry Contact List

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 you 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.

**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) 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

**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.,** 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

**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 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) 307-1882

**Atlas Talent Agency, Inc.,** 36 West 44th Street, Suite 1000, New York, NY 10036. (212) 730-4500

**Barry Haft Brown Artists Agency (BHB),** 1501 Broadway, Suite 703, New York, NY 10036. (212) 382-2000

**Therese Dicke Talent Agency,** 56 West 45th Street, Suite 1100, New York, NY 10036. (212) 869-9650

**Douglas, Gorman, Rothacker & Wilhelm, Inc. (DGRW),** 1501 Broadway, Suite 703, New York, NY 10036. (212) 382-2000

**Columbia Artists Management, Inc.,** 165 West 57th Street, New York, NY 10019. (212) 841-9500

**Cornerstone Talent 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 10010. (212) 481-3330

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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
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) 370-8160
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
The Luedtke Agency, 1674 Broadway, Suite 7A, New York, NY 10019. (212) 765-9564
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 Oscard Agency Inc., 24 West 40th Street, 17th Floor, New York, NY 10018. (212) 764-1100
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., 17 Varick Street, Suite 402, New York, NY 10013. (212) 941-9800
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 1003, 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 10010. (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 10010. (212) 315-5919
Schioiwitz/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 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
Brenna 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.
Ellen Chenoweth, c/o Casting Society of America (C.S.A.), 2565 Broadway, Suite 185, New York, NY 10025.
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. Delmonette 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 11016. (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
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 10011. (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
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 10011. (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 10010. (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 10012. (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) 684-0970
Liz Lewis Casting Partners, 129 West 20th Street, New York, NY 10011. (212) 645-1500
Liebhart/Alber 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.
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
NavarròBertoni & 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’Neill, 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.
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
Charles Rosen Casting, Inc., 140 West 22nd Street, 4th Floor, New York, NY 10011.
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
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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
Charles Rosen Casting, Inc., 140 West 22nd Street, 4th Floor, New York, NY 10011.
Judy Rosensteel Casting, 43 West 68th Street, New York, NY 10023.
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
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) 288-9121
CMT Talent Agency & Crew Models, 8344 ½ 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
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 Tony 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
C’ La Vie Talent Agency, 7507 Sunset Boulevard, Suite 201, Los Angeles, CA 90046. (323) 969-0541
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 Camilla Avenue, North Hollywood, CA 91610. (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
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
DDD – 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 3, 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
Elite Talent, 345 North Maple Drive, Suite 397, Beverly Hills, CA 90210. (310) 274-9395
Elle Chante International Agency, 274 West Spazer 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

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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
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 960, 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
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
Pakula/King and Associates, 9229 Sunset Boulevard, Suite 315, Los Angeles, CA 90069. (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 Group, Corp., 400 South Beverly Drive, Suite 216, Beverly Hills, CA 90212. (310) 559-8561
Gordon Rael Agency (G.R.A.), 9242 Beverly Boulevard, 3rd Floor, Beverly Hills, CA 90212. (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.
The Samantha Group Talent Agency, 300 South Raymond Avenue, Suite 11, Pasadena, CA 91105. (626) 683-2444
The Saroff 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
Select Model & Talent Management Agency (SMT), 400 Barranca Parkway, Suite 250, Irvine, CA 92604. (949) 262-
3293
David Shapiro & Associates, 15821 Ventura Boulevard, Suite 235, Encino, CA 91438. (818) 906-0322
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
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Richard Sindell & Associates, 8271 Melrose Avenue, Suite 202, Los Angeles, CA 90046. (223) 653-5051
Michael Slessinger & Associates, 8730 Sunset Boulevard, Suite 270, Los Angeles, CA 90069. (310) 657-1173
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
(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
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
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Sutton, Barth & Yennari, Inc., 145 South Fairfax Avenue, Suite 310, Los Angeles, CA 90036. (323) 938-6000
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United Talent Agency, 9560 Wilshire Boulevard, Suite 500, Beverly Hills, CA 90212. (310) 273-6700
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VE Model and Talent Agency, 3015 Main Street, Suite 460, Santa Monica, CA 90405. (310) 399-9800
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The Vision Agency, 1801 Century Park East, 24th Floor, Los Angeles, CA 90067. (310) 553-8833
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Westside Talent Agency, P.O. Box 5187, Beverly Hills, CA 90209. (310) 475-5991
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Melissa Abesera Casting, 400 North Orange Drive, Beverly Hills, CA 90036. (323) 655-6092
Joe Adams, 13273 Ventura Boulevard, Suite 212, Studio City, CA 91604. (818) 728-0698
Mercedes Alberti-Penney, 224 East Olive Avenue, Suite 205, West Hollywood, CA 90066. (310) 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, Suite 22, Beverly Hills, CA 90212. (310) 860-8215
Arzt/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 A yer 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) 833-2094
Patrick Baca, C.S.A., Nassif & Baca Casting, 8306 Wilshire Boulevard, PMB #7004, Beverly Hills, CA 90211. (323) 658-5949
Bacharach/O'Neil Casting, 20th Century Fox Studios, Building 80, Suite 401, 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.
Era 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

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<table>
<thead>
<tr>
<th>Casting Company</th>
<th>Address</th>
<th>Phone Numbers</th>
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<tbody>
<tr>
<td>Terry Berland Casting, C.C.D.A.</td>
<td>Westside Casting Studios, 2050 South Bundy Drive, Los Angeles, CA 90025.</td>
<td>(310) 571-4141</td>
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<tr>
<td>Chemin Bernard, Sunset/Gower Studios</td>
<td>1438 North Gower, Building 13, Suite 206, Los Angeles, CA 90028.</td>
<td>(323) 468-4858</td>
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<tr>
<td>Juel Bestrop, Jeanne McCarthy &amp; Juel Bestrop Casting</td>
<td>5225 Wilshire Boulevard, Suite 418, Los Angeles, CA 90036.</td>
<td>(323) 934-8363</td>
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<tr>
<td>Sharon Bialy, C.S.A.</td>
<td>8621 Hayden Place, Culver City, CA 90232.</td>
<td>(310) 845-1910</td>
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<td>Big Ticket Television, Sunset-Gower Studio</td>
<td>1438 North Gower, Building 35, Box 45, Los Angeles, CA 90028.</td>
<td>(323) 860-7425</td>
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<td>Tammarra Billik Casting, C.S.A.</td>
<td>12413 Ventura Court, Suite 200, Studio City, CA 91604.</td>
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<tr>
<td>Susan Bluestein, C.S.A.</td>
<td>Universal Studios, 100 Universal City Plaza, Trailer 6159, Universal City, CA 91608.</td>
<td>(818) 733-2666</td>
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<tr>
<td>Chemin Bernard, Sunset/Gower Studios</td>
<td>1438 North Gower, Building 35, Box 45, Los Angeles, CA 90028.</td>
<td>(323) 860-7425</td>
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<tr>
<td>Scot Boland, 3025 West Olympic Boulevard, Casting</td>
<td>Santa Monica, CA 90404.</td>
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<td>Susan Booker, P.O. Box 2223, Malibu, CA 90265.</td>
<td>(310) 457-5537</td>
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<td>Eve Brandstein Casting, 10880 Wilshire Boulevar</td>
<td>1200, Los Angeles, CA 90024.</td>
<td>(310) 234-2266</td>
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<tr>
<td>Megan Branik, C.S.A., V.P. Casting, Warner Brothers</td>
<td>Television, 305 Television Plaza, Building 140, Suite 139, Burbank, CA 91505.</td>
<td>(818) 954-7642</td>
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<td>Brown-West Casting, 7319 Beverly Boulevard, Suite 10, Los Angeles, CA 90036.</td>
<td>(323) 938-2575</td>
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<td>Buck/Edelman Casting, 4045 Radford Avenue, Studio</td>
<td>City, CA 91604.</td>
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<td>Buena Vista Motion Picture Group, 500 South Buena</td>
<td>Vista Street, Burbank, CA 91521.</td>
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<td>Krisha Bullock, 6230 Sunset Boulevard, Los Angeles</td>
<td>CA 90028.</td>
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<td>Leah Buono, 7201 Melrose Avenue, Suite 203, West Hollywood, CA 90046.</td>
<td>(323) 468-5010</td>
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<td>Victoria Burrows, 3025 West Olympic Boulevard, Santa</td>
<td>Monica, CA 90404.</td>
<td>(310) 829-2120</td>
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<td>CBS, 7800 Beverly Boulevard, Suite 284, Los Angeles, CA 90036.</td>
<td>(323) 575-2335</td>
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<td>CBS Casting, 8265 Sunset Boulevard, Suite 204, West Hollywood, CA 90046.</td>
<td>(323) 822-3688</td>
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<td>Pamela Campus, C.C.D.A., C/o Westside Casting Studios, 2050 South Bundy Drive, Los Angeles, CA 90025.</td>
<td>(818) 897-1588</td>
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<td>Casting Works LA, 1317 North San Fernando Boulevard, Suite 326, Burbank, CA 91504.</td>
<td>(818) 556-6218</td>
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<td>Akua Campanella, C.S.A., 2630 Lacy Street, Los Angeles, CA 90031.</td>
<td>(323) 222-1656</td>
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<td>Blythe Cappello, 5225 Wilshire Boulevard, Suite 419, Los Angeles, CA 90036.</td>
<td>(323) 934-8363</td>
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<td>Cathi Carlton, C.C.D.A., Westside Casting Studios, 2050 South Bundy Drive, Los Angeles, CA 90025.</td>
<td>(310) 820-9200</td>
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<td>The Casting Company, 7461 Beverly Boulevard, Penthouse, Los Angeles, CA 90036.</td>
<td>(323) 938-0700</td>
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<td>The Casting Connection, 1125 North Lindero Canyon Road, Suite A8, Room 314, Westlake Village, CA 91362.</td>
<td>(818) 991-2716</td>
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<td>Cast of Thousands – Lisa S. Beasley, P.O. Box 1687, Burbank, CA 91507.</td>
<td>(818) 985-9995</td>
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<td>Casting Diva, 1556 North La Brea Avenue, Suite 100, Hollywood, CA 90028.</td>
<td>(323) 465-3581</td>
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<td>Casting Society of America (C.S.A.), 606 North Larchmont Boulevard, Suite 48, Los Angeles, CA 90004.</td>
<td>(323) 463-1925</td>
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<td>The Casting Studios, 5724 West Third Street, Suite 508, Hollywood, CA 90036.</td>
<td>(323) 954-0007</td>
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<td>Central Union/Central Non-Union, 220 South Flower Street, Burbank, CA 91502.</td>
<td>(818) 562-2700</td>
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<td>Cervantes Casting, Toni Cervantes, Village Studio, 519 Broadway, Santa Monica, CA 90401.</td>
<td>(310) 656-4600</td>
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<td>Lindsay Chang, Living Dream Productions, 4313 Bakman Avenue, Studio City, CA 91602.</td>
<td>(818) 769-9576</td>
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<td>Denise Chamian, 4125 ½ Radford Avenue, Studio City, CA 91604.</td>
<td>(818) 754-5417</td>
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<td>Champion/Paladini Casting, 8255 Sunset Boulevard, Los Angeles, CA 90046.</td>
<td>(323) 650-1280</td>
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<td>Barbara Claman, C.S.A., 5184 Canoga Avenue, Woodland Hills, CA 91364.</td>
<td>(818) 704-1294</td>
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<tr>
<td>Lori Cobe-Ross, 2005 Palo Verde Avenue, Suite 306, Long Beach, CA 90815.</td>
<td>(562) 938-9088</td>
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<tr>
<td>Andrea Cohen, 4053 Radford Avenue, Suite B, Studio City, CA 91604.</td>
<td>(818) 623-8994</td>
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<tr>
<td>Kim Taylor-Coleman, 1650 10th Street, Santa Monica, CA 90404.</td>
<td>(310) 341-6750</td>
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<tr>
<td>Aisha Coley, 7336 Santa Monica Boulevard, Suite 611, West Hollywood, CA 90046.</td>
<td>(323) 882-4144</td>
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<td>Columbia TriStar Television, 9336 West Washington Boulevard, Culver City, CA 90232.</td>
<td>(310) 202-3444</td>
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<td>Craig Colvin, Chelsea Studios, 11530 Ventura Boulevard, Studio City, CA 91604.</td>
<td>(818) 762-1900</td>
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<tr>
<td>Rita Barrett, Compassionate Casting, Fifth Street Studios, 1216 Fifth Street, Santa Monica, CA 90401.</td>
<td>(310) 458-1100, ext. 108</td>
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</table>
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
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Dianne Crichtenden, 2321 Abbott 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
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
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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
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Funktional Entertainment, 3070 Wilshire Boulevard, Suite 300, Beverly Hills, CA 90211. (310) 657-2820
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Penny Ellers, 6345 Balboa Boulevard, Suite 220, Encino, CA 91316. (818) 757-7020
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Howard Feuer, 10202 West Washington Boulevard, Astaire Building, Suite 1510, Culver City, CA 90232. (310) 244-5366
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
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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
Meghan 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) 396-1000
Farrah Fox-Collins, Manager of Casting, United Paramount Network, 11800 Wilshire Boulevard, Los Angeles, CA 90025. (310) 575-7017
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Linda Francis, 8833 Sunset Boulevard, Suite 202, West Hollywood, CA 90069. (310) 289-5974
Carrie Frazier, C.S.A., (310) 201-9537
Funky Ferrets Casting, P.O. Box 48229, Los Angeles, CA 90048. (323) 954-0007
Nancy G. Garcia, C.S.A., 5842 Sunset Boulevard, Suite 202, Los Angeles, CA 90028. (323) 860-8975
Melinda Gartzman, 303 North Sweetzer Avenue, Los Angeles, CA 90048. (323) 782-8744
Jeff Gerrard, C.C.D.A., Casting by Jeff Gerrard, Big House Studios, 4420 Lankershim Boulevard, North Hollywood, CA 91602. (818) 752-7100
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
Liberman/Atton 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
Voicecaster, http://www.voicecaster.com, phone: (818) 841-5300
Elaine Craig Voice Casting, http://www.elainecraig.com, phone: (323) 469-8773