

# ANNE SCOTT AGENCY

by Alexander Baron

The Anne Scott Agency is located in a basement office in Manchester Street between Baker Street and Oxford Street, and has been established nearly twenty years.

It is still run by Anne Scott, who is a youthful 46, but for the past year she has had a partner, her daughter Lulu. Lulu has actually worked for her mother for the past six years in between drama school and various other things.

A former dancer, Anne has worked for both the BBC and ITV in numerous TV shows. When she founded the agency she opened her office in Hayling Island, hardly the most fashionable of places.

**MJ: Why Hayling Island?**  
**Anne:** Because I lived there! Although at first there was little demand she created it by putting on dancing shows. The agency moved to Bond Street 1977, and later to its present location. The south coast office is still open, and altogether the agency has eleven staff, including Adams Richens, who Anne describes as the best choreographer in the business.

Although she is nominally the boss, she insists the agency is run democratically; Adam works with her and not for her. In fact the atmosphere is more like a family than a business, and very easy going, although typically the phone never stops ringing. I spoke to Anne, Lulu and Adam as a group.

**MJ: How many models does the agency have on its books?**

After some consultation with Lulu and Adam, Anne says they have about 350, some 200 of whom are also dancers. They take models from 17 years and up, but says Lulu, they prefer their models to have some experience, perhaps a year or so doing modelling or similar work. Sensibly they say they like their models to be more than just models, to have something to fall back on, and to do between assignments. The agency advertises in The Stage twice a year, but most of their models come to them on recommendation.

**MJ: What makes a model? How do you choose who to take on?**

Lulu insists that it isn't just 'the look.' A girl has to have personality and be able to talk, to speak for herself, so dumb blondes are out.

**MJ: What about black models; do you have many on your books?**  
**Anne:** Quite a few.

She says shows are more cosmopolitan, but in the end it's the clients who choose. She says also they don't send out a new model on her own for at least a month, and that all their models go out very well made up, presentable, with a selection of shoes, tights and, most important, on time. Punctually is number one.

**Lulu:** A model can be unprofessional with us, but only once. Most girls stay with the agency until they are 28 to 30 but, says Lulu, they have a file of half a dozen or so mature models for specialist work.

**MJ: How many guys do you have on your books?**

They can't be specific, but agree it's about fifty to seventy-five.

**MJ: And do they work for other agencies?**

Anne says she won't stop anybody making a living, but it is important that the agency is kept informed by models of the days they are available for work. Although quite a few models work all the time. All Anne's models are trained in sales technique and many do high class promo work. They have about 150 'main people' although all their models do get work. Though the models work for other agencies the dancers work for virtually no one else. The idea of choreographing the catwalk strikes me as novel but, explains Adam, it gives the show something extra. The product, clothes or whatever is always the most important thing, but if a show or an exhibition has something more, (not necessarily a gimmick), then it makes it a bit special.

About 20% of Anne Scott Agency's work is overseas, including the USA, Japan and cruises!

**MJ: And on the Continent?**

Anne: We have worked in Milan and Paris, but don't like to.

They have a lot of work coming up including the Men's and Boyswear and Excel trade shows, Birmingham and London Ski



• Agency Boss: ANNE SCOTT

• Agency Head: LULU MARODEEN

Shows and the Colgate/Palmolive Tour. They're also doing the Variety Club of Great Britain Love and Roses Show for the Queen Mother, which includes 40 models and dancers. Adam relishes the prospect of 1992 because he feels the Dutch and Germans in particular are light years behind 'us' in the choreography stakes. He spent some time in Germany, and says that all their choreographers are either British or American.

An Anne Scott show is something special for Adam. His only limitations are the amount the client is prepared to spend, but he insists he sets out to give an amazing show at the best price. Some of his work borders on fantasy, including materialising people out of thin air, and hydraulics to give a lifting and revolving stage. For one ski show he transformed a ski slope into a toy shop, and the Coca Cola Tour including double skipping, that is dancers skipping over two ropes moving in opposite directions! He promises the Citroen Experience later this year will be very interesting.

As if all this were not enough the agency has formed a company in conjunction with others, including a staging/lighting company, a TV producer and a film and video production team. The company, which has everything bar a name, will be launched in late September.

Anne: One phone call will organise everything. This promises to be not just a modelling, but a showbiz extravaganza. All in all this is a long way from a catwalk where models synchronise their movements with the music.

## RIP OFF

Like all model agents who have been around a while Anne Scott is aware of crooks, (she calls them 'sharks'), who pose as model agents in the hope of making a fast buck at the

expense of the glamorous but gullible. She says that most prospective models are only 'wannabes', but whether or not they have what it takes, 'so many young girls are taken in.'

She warns always to go to a reputable agency, and never to part with large sums of money on spec.

Anne gives the following rough figures:  
 ◀ £35 for photographer's contact sheet 36 photos  
 ◀ £150 for a card  
 ◀ £45 for a headsheet entry

But of course, all this is wasted if the girl/man does not have what it takes.



• Model: IAN McTEAR; Specialises in: SHOWS. Photograph: MICHAEL BARNES

Somewhat amusingly she says last month she found an agency on the south coast that was using her agency's headsheet. She refused to name the agency or to take action against it.

Apparently no harm was done on this occasion, but the example is illustrative of the tricks some sharks will pull to part the unwary from their money.



• SIMONES INTERNATIONAL, Brighton, using Anne Scotts (and other agencies) Headsheet for her own publicity.



• Model: YVONNE ERIBO; Specialises in: Lingerie & Shows; Photograph: SALVATORE



• Model: JACKIE FIELD (Child Model from Tiny Tots); Specialises in: Commercials, Photographic & Hair



• Model: MICHAELA ISRAEL; Specialises in: Photographic & Swimwear; Photograph: JOHN CLARK



• Model: EMMA POUNDS; Featured in 'Wet Wet Wet' Video 'Sweet Surrender'. Photograph: MAX BRADLEY



• Model: SARAH METCALF; Specialises in: Leg Work/Shows. San Liz House Model.



• Model: DEBRA LUFF (Originally from Absolute Beginners in Model Journal) Has been working consistently since joining the Agency. Just started 10 week contract with Colgate/Palmolive, also worked at London Pret & Harrogate. Photograph: SALVATORE



• Model: KATE HOGAN (Belfast/London Model); Specialises in: Shows; Photograph: JIM CRONE (Belfast)