BRUCE BAUER: [00:00] So, am I looking at you, or am I looking at the camera?

PATTY SICULAR: Looking at the camera, because I’ll be here like two minutes -- not even, and then I’m going to move these down to shut the camera off, then we’re going to move over there. Hi, my name is Patty Sicular and along with Professor Karen Trivette Cannell, from New York’s Fashion Institute of Technology. We are continuing our series of conservations with models, photographers and other people in fashion and beauty business. Today, is June 21, 2011. We’re in the Vault in Culver City, California, and we’re so happy we’re going to be interviewing Bruce Bauer, a model which I got to be one of his agents, and Bruce’s era, he started a little tiny bit in 1963, and his era is mostly 1970s to 1990s. So, we’re so happy to have you with us.

BAUER: I’m happy to be here. 1968, actually. I started in Milan.

SICULAR: And how did you start?

BAUER: I had gone to -- I was in Europe for about four years total, but about the last year and a half I was in Milan, and I came to Milan from Greece to see my brother and his girlfriend, and his brother and his girlfriend -- rather,
my brother wasn’t there, but his girlfriend and I were out to dinner, and these people came over to us, and they said, oh, you have the look of a model, you know? We like to -- you to with us, and I said, what agency? And they said Colette Gambia, and then [Sheri?], my brother’s girlfriend at the time, [02:00] she said, oh my God, Greg works for them, and I said oh my God, you know your brother. So, you know, that’s how it started. I started working for them.

SICULAR: Where were they?

BAUER: They were in Milan, and so, I started working for them, and I started doing Italian TV commercials, and print work, and that’s when I really started approaching it as a business. I just got into -- I’d get a list of clients, you know, advertising agencies, photographers, what have you, and I’d go around with my book -- and so I was building my book --

SICULAR: In Europe or (inaudible).

BAUER: -- in Europe, and so I would go around, and then I would get all the agencies, drop my composites off, and then I would go back again once I finished the list, just so I could get my face in front of them, so they’d remember me. [03:00] Thank God the Italian TV commercials really did well. They call them caroselli, and so I really did OK with the Italian TV commercials, and the print work was
good, too.
SICULAR: Did you get speak for it?
BAUER: A couple of commercials I had to speak, but I have a pretty good accent. I have a good ear for accents, but, you know, my Italian’s not bad.
SICULAR: It’s funny, because most of the models started in New York and then they were sent to Milan --
BAUER: Yeah. I came the opposite.
SICULAR: -- many of the models went to Paris, and --
BAUER: -- I always do everything, you know, the opposite way. You know that. So, yeah. I got established in Milan, and thank God I was doing OK, then I sent my composite over to the Paul Wagner Agency in New York, who was the number one agency at that time -- the number one men’s agency. Ford was number two as far as the men was concerned, and then I started working with them for about [04:00] three four years.
SICULAR: And did Paul Wagner only handle men?
BAUER: Yeah, and then they got into a little trouble financially, so what I did was I spoke to Jerry at Ford -- Jerry Hunter, who was the head of Ford Men at the time, who you know, and they offered me -- and I had two brothers -- they also -- I brought my brothers in on -- into New York to model with me, and I also brought them to see Jerry and
Joey and they offered --

SICULAR: The Bauer dynasty.

BAUER: Yeah. The Bauer dynasty. So, when they offered to pay us for half of what we lost at Paul Wagner, and I was thinking, you know, if these guys can offer to pay half our losses that’s a sign of a very secure, well-financed agency, so I brought my brothers over -- the three of us winded up going with Ford, and that was --

SICULAR: What year [05:00] was that?

BAUER: Let’s see -- that was about ’72 ’73. I started modeling in New York about 1969, and once again, thank God the commercials took off, you know. I was studying acting at the time, and so I was able to combine the acting with the modeling and doing the commercials and the modeling, and then voiceovers, and then some soap opera work, and some off Broadway work, and then -- and combine all that stuff.

SICULAR: And when you were established with Ford New York, you basically flew back to Europe every so often?

BAUER: No. They never sent me back. I always stayed in New York, because guys were always going back to Europe, and to me, that kind of diluted the process, because I felt like if you’re in New York, you’ve got to stay in New York through thick and thin, and you know, every August, you
know, a lot of guys would take off and go to Europe. You know, all the Europeans go on vacation, and so, [06:00] I stayed in New York. I got all the work. I mean, there was tons of work coming in for me, so --

SICULAR: I know I handled your chart. So, I know.

BAUER: So, you know, right? And --

SICULAR: And did you work with a lot of the same clients -- were you rebooked a lot?

BAUER: Yeah.

SICULAR: Who were some of those clients? Were they catalogue?


SICULAR: I remember you did a beautiful Chanel ad with I think it was Kim Alexis with the perfume coming through your sleeve.

BAUER: Yeah. They wired me up -- the cologne would shoot out of the bottle. Yeah. Kim Alexis. That was fun, and then I did it with another girl -- I can’t. Bill King shot that?

SICULAR: He’s such a great photographer.

BAUER: Bill King. Yeah. 105th Avenue. Gosh. Don’t ask me how I remember that. I can’t remember what I had for breakfast, but -- yeah, so that was --

SICULAR: Do you remember [07:00] some of your favorite
photographers, or where did you grow up?

BAUER: Grew up in Santa Monica, California.

SICULAR: All three -- where there any kids in your family -- just the three boys?

BAUER: The three boys, and then my sister. I tried to fly my sister out here. I flew her out here, and I wanted her to get into the business. She was gorgeous. She still is. She’s -- I don’t know about 58, now. She looks 10-15 years younger. I think she got frightened for some reason, and here I am saying, look, I’ve already opened the doors. All you’ve got to do is walk through, you know? Just say you’re my sister, and she just kind of backed off.

SICULAR: A lot of models tell me that when Eileen was running the agency there was a pretty girl, Eileen would answer, so do you have any sisters like yourself at home?

BAUER: Oh, really?

SICULAR: Yeah. She was very (overlapping dialogue; inaudible).

BAUER: Oh that’s funny. Yeah, to get the whole family in on it.

SICULAR: Did you prefer doing editorial or did you do much editorial?

BAUER: I preferred -- the [08:00] meat of the money was in catalogue. Yeah. You didn’t get paid quite as much -- and actually, editorial, you get paid less, but you got the
head shot -- the sheets, and all of that sort of stuff, so I was actually a meat and potatoes kind of guy. I wanted the catalogues and, you know, the ads endorsing various products and stuff like that.

SICULAR: Did your parents get to see your success?

BAUER: Yes. Thank God.

SICULAR: They enjoy it?

BAUER: Yes. They did.

SICULAR: And how about your friends from high school?

BAUER: Yeah. My friends from high school -- they saw them, but I really -- I wasn’t hanging out with them, because once I lived in Europe for four years, hitchhiking, buming around, working here and there, when I needed to -- it was only the last year and a half that I got into modeling, but -- so I was away from them for four years, and when I came back, we had nothing in common anymore, you know, because I could say well, you know, the Eiffel Tower or Notre Dame -- I could talk about that [09:00] or the Louvre, and I’m not saying I was better than them, but I just -- totally different lifestyles.

SICULAR: Did you enjoy being with the Ford agency?

BAUER: Yes. I did.

SICULAR: What was the best part?

BAUER: The best part of being with the Ford agency -- for me
-- I liked the people. I liked a lot of the people, including you.

SICULAR: Thank you. It was fun.

BAUER: Yeah. It was a fun time. We all kind of like were in it all together.

SICULAR: You know I told this other story about two years ago a whole bunch of us had lunch -- Jerry and I -- before Jerry was still alive -- there were about 14 models from the '70s and '80s and we asked all of them what was your favorite part, and not one person said the covers of Vogue or Revlon campaigns, they all said coming to the agency -- was like family, being with the bookers, being with the people in accounting, and the receptionist -- they remembered the most, [10:00] and I was really surprised, no one spoke about their careers.

BAUER: Yeah. Isn’t that interesting? I used to go downstairs, and Joey Hunter’s Uncle -- Vinny. He was down the bottom. I loved him.

SICULAR: Everybody loved Uncle Vinny.

BAUER: Uncle Vinny -- hey, Brucey, how you doing? Come on down? You know, look it, hey, have a sandwich. You know, whatever. It was great.

SICULAR: I have to tell you something we used to -- when we needed composites signed by say, Christie Brinkley, or
Christy Turlington or Cheryl Tiegs, we would go running down to the basement, Uncle Vinny would be there in a T-shirt with a cigar in his mouth, and a hoagie -- and we go, Uncle Vinny we need three Christie Brinklyes, two Christy Turlingtons, we need a Sharon Stone, and he’d go, ok, give me a kiss, and I’ll take care that you’ll get it, and then he’d sign all the composites -- like who do you want it signed to, and they go, Dear Steven, from Christie Brinkley, and it would be Uncle Vinny in the basement, who is a darling --

BAUER: That’s what I did.

SICULAR: -- and he would sign your composites.

BAUER: I did that with friends, you know. He’d sign some composites [11:00] for me, you know for friends.

SICULAR: Uncle Vinny. Did you have to kiss him, too?

BAUER: No. He didn’t ask me to kiss him. I would’ve kissed him, anyway, you know.

SICULAR: But all of the bookers thought he was the sweetest guy and the nicest man, and those were special memories working with Ford. People don’t know.

BAUER: I hope he’s still around. I don’t know if he is, but, you know, he died -- darn it.

SICULAR: But he had a wonderful legacy, and people always had the nicest things to say about him.
BAUER: Yeah. I mean, he was one of the most loved people at
the agency, you know, and that’s -- you’re right -- that’s
the part -- I mean I used to -- also from a business
standpoint, when I wasn’t working, I would stop by the Ford
agency, and be in the mass division, because invariably
there’d be a phone call coming in, somebody like -- I don’t
want to mention names -- but, you know, a couple of the
models were chronically late, or they didn’t show up for
one reason or the other, and the client would call in all
ticked off, and I’d be there, and the booker’s go, Bruce,
you want to go [12:00] over to Herb Stone’s office, and
pick up this -- sure. Boom. I hit the ground running,
pick up a job, or two or three or four. You know about 10%
of the time being in there I got work.

SICULAR: You would come in every week, just to say, hello, or --
and you always treated all the bookers -- there were --
back then -- four female bookers, and you treated us all
like your little sisters -- very nice.

BAUER: That’s how I felt.

SICULAR: Very nice family.

BAUER: Yeah, and we’d go out to lunch and stuff like that,
and --

SICULAR: And go to McMullen’s, which is a restaurant we would
just hang out, where all the models, and --
BAUER: It was the model hangout.

SICULAR: -- and bookers. And did you play baseball softball for the team?

BAUER: No, I didn’t, but my brother, Brad, did. I always wanted to but it seemed like, but it seemed like something that always came up, so I couldn’t practice with the guys, so I felt like I would be more of a detriment to the team, than an asset. You know, I was an OK player, [03:00] but Brad was pretty good.

SICULAR: It was an OK team. They looked great.

BAUER: They looked great. They all looked great, but, you know, I watched a few games. Coleen Grey was a model at the time, she kept score for everything.

SICULAR: Those were really fun times. When you worked, did you prefer working in studio or on location? Did it matter to you?

BAUER: I had no preference, really. Of course, I loved going to, you know, down to Venezuela or Martinique or Guadalupe or, you know -- one trip, I went to Sardinia, and --

SICULAR: What was that for do you remember?

BAUER: Gosh. It was some catalogue -- not Montgomery Ward or that kind of a cat, it was another kind of a catalogue that [14:00] a menswear line --

SICULAR: Brooks Brothers, or?
BAUER: Something like that -- not Brooks Brothers, but it was another line of clothing.

SICULAR: (overlapping dialogue; inaudible)

BAUER: And that was fun, you know, just a good time. A couple of female models, and a couple of male models, and oh.

SICULAR: You don’t do trips like that anymore. I mean. You really got to have a good time.

BAUER: No. I don’t think so. I think that was a great time, and there was a great one I went on for Women’s Day magazine and it was [Susie?] Blakley, myself, Mike [Irving?], Shelly Hack -- the four of us -- and that was so much fun. We’d go out every night and it was in Cartagena, Colombia.

SICULAR: Was it safe then?

BAUER: Yeah. It was safe. It was very safe. A little old Columbian town with ramparts and buttresses and all that stuff -- and we’d go out every night and we’d just get blasted and have the best time. [15:00] The wine and the food. There was a little ritual every night that I had -- no matter what I was wearing -- there was this gal Pat, she was like the editor of Women’s Day magazine -- so, I would pick her up at the hotel, there was a swimming pool there, and I’d just walk right into the pool with her, and just
splash, you know, and -- oh, God, one night, I was doing this thing -- she was flailing on, no, you’re not going to throw me in this time, and I’m just like a zombie, I’m like -- toward the pool, splash -- and, so when you’re in the pool, you’re all wet, and you have to take your clothes off, so we’d rip our clothes off, and Suzy did, and I did, and Shelly did, and Stan, I think she -- the photographer, she was living with at the time, he says, [16:00] Bruce, you have to put on your clothes. I said, what are you talking about? Shelly your girlfriend’s right over here. Look at her. She swam by naked, and there was a German guy who was our guide, and he put some trunks on, he was running around the pool getting everybody to try and put their clothes back on because the clients were bombed also and they had taken their clothes off, so can you imagine these tourists the first time they come into the hotel they come in and there’s all these nude people in the pool? Besides getting their little glass of champagne, they got a free show. Oh. It was so much fun. God, and then after that, I was told that everybody wanted to go on the rest of the trips that we were going on for Women’s Day magazine -- that was --

SICULAR: But you were always making fun, even just coming into the agency, you were making fun.
BAUER: It was always -- I’m a people person, you know, I just love people.

SICULAR: I remember one Valentine’s day, half the models gave all the bookers -- there were four of us, plus Gladys, who was Jerry’s secretary -- everybody [17:00] brought us gifts, and you were one of them -- pink roses or penny fords or champagne, but everybody -- pink balloons with helium, cookies, cakes -- because you were like brothers to us. It was amazing.

BAUER: Yeah. It was -- I probably got you some candy or champagne.

SICULAR: Did you take part in the night scene in New York?

BAUER: Not really, because I was living with someone, and I didn’t go out that much, because I figured -- and I also thought -- treating it as a business, if you’re going out partying, and you have a booking the next day, you know, you’ve got to be in good shape, because, you know, you don’t want dark circles under your eyes. You don’t want to be puffy, you know, they say if you take one glass of wine, you can tell -- you’re a little puffy the next day, so I didn’t -- and I lectured my brothers constantly. I said, look, you guys have to go out and party, do it before midnight -- get back [18:00] before midnight -- that’s all -- just do that.
SICULAR:  Do you have a picture of your two brothers with you --

BAUER:  Not that they paid attention to me all the time.

SICULAR:  Do you have a picture of your two brothers with you at all?

BAUER:  No, I don’t.

SICULAR:  It was Brad, and then we had --

BAUER:  Brad and Greg.

SICULAR:  (inaudible) Your mother must be very proud.

BAUER:  Yeah.  She was.  She was very proud.  You know, it took her a while I think to -- there were kind of -- no -- well, when Bruce grows up, he’ll get a real job, you know -- kind of a thing, but it worked out so well that after a while -- Jim, my dad, they just said, hey, go for it, you know?

SICULAR:  Did you hope that it would’ve led to a large acting career?

BAUER:  Yeah.  I did.  I was hoping for that, but, you know, like everything else, you know, the spotlight lasts on -- you know, I came out here -- I would came out here for pilot season, you know, I did fairly well [19:00] for a while, you know, but with pilots and stuff like that, but nothing ever gelled, it’s the old, could’ve, should’ve, would’ve, you know, if Barbara Stanwyck would’ve decided to come to do the Charlie’s Angel spin off, which is called
Tony’s Boys -- there were three of us guys, and Barbara Stan--

SICULAR: You did a pilot for that?

BAUER: Yeah. Barbara Stanwyck was our mentor.

SICULAR: And who were the two other boys?

BAUER: Beat everybody else in our time slot -- beat everybody else in our time slot, but she didn’t want to work with the Angels, because, you know, Barbara Stanwyck was old school. She’d sit on the set all day. Once she left her trailer, she’s on the set, she didn’t go back to her trailer, and the Angels would go back to their trailers, and oh, is so and so out first? Stay on the set -- well, I won’t go out till she’s on -- it’s like that kind of stuff, so Barbara just -- Ms. Stanwyck -- we actually [20:00] they called her Missy -- Missy was her nickname.

SICULAR: Did she give you any advice?

BAUER: Yeah. She just said just know your lines, hit your marks, and the rest will take care of itself. I mean, sounds like an oversimplification.

SICULAR: But that’s what life is you don’t have to make it so complicated.

BAUER: Yeah. Know your lines, and hit your marks.

SICULAR: Yeah, but it’s a new job -- know what you’re doing -- if you’re prepared, then go in there. In you go.
BAUER: Be a professional, so that was -- that would’ve been great -- that would’ve flows, and you know, I did a couple of other pilots, and then I did --

SICULAR: Any TV commercials?

BAUER: Oh yeah. TV commercials I’ve always done a lot of TV commercials. Always. Thank God.

SICULAR: Did you have to train for that, or was it a natural thing?

BAUER: No. I didn’t really train [21:00] for it, I mean, I took commercial classes, where they put you on film and you get to look at yourself -- kind of study your actions and stuff like that, and so -- I guess you call it training, in a way. So, I did that. I did that a couple months out of the year.

SICULAR: Did anyone guide you with your film and television at Ford? Did you ever sit down with Jerry or Joe, or?

BAUER: No. I didn’t really. I always kind of felt I was the one that was in charge of my destiny, you know. I was the one that took off to California, booked myself out, you know -- and Joe and Jerry were pretty cool, they’d said, OK, if you want to pursue it, then go for it, and I did, you know, and I’d be out here in California about --

SICULAR: Were you with Nina Blanchard, then?

BAUER: January to April. Yeah. I was with Nina [22:00]
Blanchard then.

SICULAR: We used to work with John Bentley, and overall, she was so sweet.

BAUER: Yeah. The Eileen Ford of the west coast. Yeah. She was very nice. Very nice lady.

SICULAR: Did you ever -- were you ever in when she did her Merv Griffin specials with the models? She did that every so often.

BAUER: Wait a minute.

SICULAR: Only top models go

BAUER: Yes, I did one Merv Griffin special, when he was in New York, and I did one Merv Griffin special, when he was out here.

SICULAR: With Nina?

BAUER: Not with Nina. Well, as models we would come out with the different outfits, and I did the same thing in New York, as well, with Merv Griffin, before he moved out here with his show, so.

SICULAR: I have to ask you (inaudible), because I’ve known you all these years, any secret you’d like to share with the men watching this tape?

BAUER: Well, like I told my brothers -- I would give my brothers periodic pep talks, and I said, you go on an audition, or if you’re going on a go see, [23:00] try to
get the name of the -- whether it’s the secretary or the receptionist -- never call them that -- and, you know, whoever your seeing, and try to find out what their kids names are, and even their husband’s name whatever, and you write it in your book. Jot it down in your book, so that -- in the next time, you go back, you go, oh, how’s your -- how’s Sally doing? Your daughter? And is she in kindergarten yet? You know. I know that I’m flattered when people remember stuff about me, so I would just from a business and personal standpoint -- I think it’s good to do that, and I remember one of my brother Greg’s friend -- from my brother Brad’s friend -- he said, you know, he said you wrote that to my brother, too -- my brother, Brad, and till this day, [24:00] I’ve remembered some of the things that you told Brad to do, you know. Always be professional, make sure you have the right wardrobe, make sure -- number one, you show up on time, and don’t be late, don’t be five minutes late, you know, be at least five minutes early if not 10 or 15 minutes early, that way -- hey, they can rely on you and they know you’re going to be there for them.

SICULAR: What was the most fun part looking back at your career? What did you enjoy the most?

BAUER: What did I enjoy the most?
SICULAR: Who would call you up and tell you something like --
where the subject’s go -- I don’t want to do that booking,
or there are times you go --

BAUER: I never that. I never said I don’t want to do that
booking. I always did the booking. I don’t care how -- if
I was sick as a dog, I’d go do the booking. It’s funny, a
lot of times, I’d be sick, you know, the flu or whatever,
and you’re like this, before the audition, and then one
time, [25:00] when you have to go in, it’s like, hey, I’m
Bruce Bauer, how are you? And it was like doctor’s
theater, you know, and I’d walk out, and I would actually
feel better, you know mentally. A lot of it’s mental, so --
sick as a dog, and I’m going in on the interview, and
going pumped up for it.

SICULAR: Want to show us --

BAUER: Want to see my book?

SICULAR: Yeah. Some of your pictures.

BAUER: So, what do you want me to do show it here?

SICULAR: Yeah.

BAUER: Turn it around?

SICULAR: Yeah. So people can see a model portfolio.

BAUER: Does there -- is there any reflection on it?

CREW: Tilt it up a little more?

BAUER: That’s a fairly recent shot of me. That was done
about a year ago. It was down by the beach, and I had a friend of mine we went out by the beach, and just shot a series of photos, and it we got some good stuff. You want to see the next one?

SICULAR: Yeah.

BAUER: Ta da! [26:00] This is my favorite.

SICULAR: Go back to the --

BAUER: That’s the shot we talked about earlier -- the men -- it was a French ad.

SICULAR: And it was for Chanel, I thought. The women’s was for Chanel, and this one eau du toilette by (inaudible).

BAUER: Men -- noir parfum pour l’homme.

SICULAR: Can you really see that one? Can you zero in? That was great.

BAUER: Can you zero in on that?

SICULAR: But that one’s not through your sleeve -- the one with Kim Alexis with a Chanel perfume --

BAUER: That was -- gosh I can’t think of her name right now.

SICULAR: This one?

BAUER: She was very pretty. This is my favorite shot right here.

SICULAR: Why?

BAUER: My favorite recent shot.

SICULAR: Why?
BAUER: I just think it captures me. This one.

SICULAR: See, and I like that one a lot, because it captures you in your love of life, because that’s how you looked, when you came into the agency.

BAUER: My joie de vivre?

SICULAR: Yes. I would’ve said that, but my accent isn’t quite as good as yours.

BAUER: Je de vivre vois. Yeah, so we did that -- [27:00] that was in this series of the first shot. What’s that?

SICULAR: Did Bill King shoot the (overlapping dialogue; inaudible)

BAUER: Yeah. Bill King shot that. He gave me so much work. I mean, he really gave me a lot of work.

SICULAR: He’s a nice man.

BAUER: From the time I first got there, you know, and he would just look at me, and he’d go -- and we didn’t even have to speak, I’d just -- he always liked a lot of action or a lot of motions and stuff, and I knew exactly what he wanted -- we just clicked, he and I.

SICULAR: Mentally. Great.

BAUER: Yeah. Just back and forth, and that’s another shot by the beach, and this was an ad for -- I’m a family man -- for FedEx.

BAUER: Does it say 1992? Yeah. It says 1992. And let’s see, this one -- oh this one was in Guadalupe, [28:00] and as you can see by my look, I was in love for that trip I’ll tell you. Gorgeous lady. Absolutely beautiful.

SICULAR: You’re saying that about every female model you’ve worked with.

BAUER: And that’s one of the perks of the business.

SICULAR: Every female you say --

BAUER: Not every single one, but this young lady was phenomenal. She was phenomenal, and this was kind of fun. I did this actually, out here, a couple of years ago. The business man with his kid, and this is another your standard business man look, and this one I have to put it a little better --

SICULAR: We got that.

BAUER: -- that’s my rugged outdoors look.

SICULAR: Let’s see your rugged, outdoors face.

BAUER: What’s that?

SICULAR: Let’s see your rugged, outdoors [29:00] face.

BAUER: My rugged outdoor face? (laughter) I had to do a Samuel Becket impersonation, and they had him with a furrowed brow a couple of days ago -- it was for an Irish Whiskey, and you notice he’s like, looking very serious with the brows, you know, at least four lines going in the
forehead. This is my Brooks Brothers look.

SICULAR: Let me see.

BAUER: And, you know, dad at home look. That’s another thing, you know, when you’re doing -- in this business -- you want to have as many different looks as possible, and you want to have a bathing suit look, you want to have a touch shot, you want to have a suit shot, you want to have a dad shot, you know -- just to try to get as many different shots as possible to show them, you know.

SICULAR: Is that Guadalupe on the left?

BAUER: That’s Guadalupe, baby. Guadalupe, poop, poop.

(laughter) [30:00] Yeah. Fun. Fun. Fun. Till your daddy take your T-Bird away. (laughter) So that was my business shot, and this was for Aeroshirts, I believe.

SICULAR: Did you wear a size 40 regular?

BAUER: I did for the longest time, then I --

SICULAR: Because when I worked in the men’s division with you, The standard size was six feet tall, 40 regular.

BAUER: Right. That’s another thing -- they told me, before I went to New York, they said, you’re never going to work in New York, because you’re not tall enough, so I bought these inch and a half -- because I was five ten and a half -- so I bought these inch and a half heels, and I put them in my shoes every now and then, I would walk around with them.
Finally, I just said, the hell with this -- I didn’t throw them out. I think in my entire 20-year career with the Ford agency, and my 24-year career with [31:00] in New York, I think I used those lifts maybe three or four times.

SICULAR: (inaudible)

BAUER: Yeah.

SICULAR: I said in another tape, I never ask any woman model her hip size, her age, or her height, because no one tells the truth anyway.

BAUER: Yeah. I mean, but I was actually six feet with the lifts, so that’s another shot in that series. It’s almost kind of a business shot. Oh, and another thing I would always ask for a copy of the negative.

SICULAR: But not everybody gave -- tried doing that with Avedon [Penn?] studio, and they wouldn’t give those --

BAUER: Avedon’s really hard.

SICULAR: Outtakes. I know.

BAUER: I asked Avedon if he could do a head shot of me.

SICULAR: What did he say?

BAUER: He said, no.

SICULAR: No. Yeah. And I [32:00] never got the outtake.

BAUER: I tried to -- I figured what the hell, you know. Try to ask. Doesn’t hurt. I was doing a job, you know, for another job, and I’d asked him, and he said, no. I said
well, jeez, be a little direct, Richard, or Mr. Avedon.

SICULAR: We used to have a firm when you call in they’d always refer to him as Mr. Avedon or Mr. Dick. So, OK --

BAUER: These are from jobs. This is from a job. I get the negative, and I make a copy of the negative, and put it in my book, and if it was also for a product or whatever, I’d get the name of the advertising editor, and or the photographer, and I follow up with that. I say, well, when would you like me to call you? A couple of weeks, a month?

SICULAR: That’s what the booking team would generally do that for you.

BAUER: Well, but I still did that. You know, because nobody’s going to take care of you like you.

SICULAR: True. So, one of my last questions to you. In hundreds of years from now, when people look at these videos, how would you like your era of modeling to be remembered in your career?

BAUER: How would I like my era of modeling to be remembered? I would like to think of it as the golden years. I don’t know if that sounds corny, and all that, but I think that when we were doing it, there was a lot of integrity, there was a lot of -- I don’t know -- I don’t think people were as full as themselves, you know. Some people would be full of themselves, no matter where you go, but I just feel
that, well, at least from my point of view, you look at it as a business and it’s going to be good to you, and it’s enabled me to go into [34:00] -- to buy properties out here. I’ve got a few buildings -- apartment buildings that I manage and own, and so I’m -- knock on wood -- I’m pretty well set, because I was able to -- I listened to my mom -- my mom was in real estate, and I listened to her, and I started buying properties, so thank you mom.

SICULAR: Who are the kids?

BAUER: Kids? Oh, these are mine, when they were young.

SICULAR: They were adorable.

BAUER: Yeah. Well, they were young. He’s now 18, going off to the University of Michigan, and she’s 16, going on 26, you know -- young ladies. And that was from an ad, and then that was --

SICULAR: Is that Guadalupe on the right?

BAUER: That’s Guadalupe on the right. How did you guess?

You’re just -- you’re just getting it, and as you can see, we were having fun.

SICULAR: And you got paid for that trip, too?

BAUER: I got paid. Actually, I got paid quite well. [35:00] Quite well. It was for Playboy.

SICULAR: Really? Playboy catalogue?

BAUER: Yeah. Playboy catalogue.
SICULAR: (overlapping dialogue; inaudible)

BAUER: Right. Right. And this was a wild shot. They wanted me to -- they wanted somebody to be animated and didn’t care what they looked like, so that’s the shot that I did for that, and then we go back to the business look again, and there’s kind of like a gymnasium look at the -- guy at the gym look, and then, you know, baseball look in front of Madison Square Garden. This was another shot in that series down by the beach. I just saw a dog, and I said, can I borrow your dog for a minute, you know, and there was a lot of shots when he was -- when I was wrestling around with him, but this shot, he’s actually smiling. His smile looks better than mine, doesn’t it? So, and that -- this was also in that series.

SICULAR: That’s the one with the rain.

BAUER: And the rain was -- we actually shot that here, and they set this whole shot up with, you know, outdoor sprinklers and everything else, [36:00] and it was for a cigarette, and I don’t know if you can see the cigarette, it’s all wet, soggy -- they decided to scrap the ad. This after flying a Sat-- those were the days when they wasted money, you know, and so, but it was fun. We were freezing, but it was fun. There’s another ad, and this was a lot of fun. We were dancing, you know, like Gene Kelly, and
Ginger Rogers. She was actually Danish, but she got into it, she was really fun, and then that’s another ad. This was for a cruise line, as if you couldn’t tell, and then, this is a recent shot from the beach.

SICULAR: The towel of America.

BAUER: And this is a cruise line, and that’s another [37:00] shot of my favorite shot.

SICULAR: And that’s an old portfolio.

BAUER: It’s an old portfolio. I still kept.

SICULAR: Show the spine.

BAUER: Show the spine of the book. Bauer.

SICULAR: And how would you like to end this interview, or would you like to add?

BAUER: How would I like the interview to end? Boy, that’s a hard question. When I’m talking about other things, it’s fine. I’m honored you asked me to be here, and -- to be part of this --

SICULAR: You’re such an important part of the men’s modeling industry from the ’60s, ’70s, ’80s, going into ’90s.

BAUER: Well, it’s funny you say that, because I never looked at myself like that. I just -- I was always, you know, just grinding it out, see what I can do, and how I could hustle this job, and get that job, you know, one job at a time, [38:00] kind of a thing, so that’s --
SICULAR: Was it great? Was it worth it?

BAUER: Was it what?

SICULAR: Was it great? Was it worth it?

BAUER: Yeah. Oh, it’s worth it. Yeah, because like I say, I was able to invest in these properties, in fact, I’m going to be buying another one, soon.

SICULAR: All from your modeling, right?

BAUER: Well, as a direct result of the modeling. I was able to buy -- I started buying properties in 1972 -- down in Venice. Half a block from the beach -- $28,000.00 per lot. That’s when $28,000.00 was $28,000.00.

SICULAR: So, your best thought of modeling career.

BAUER: My best thought of modeling --

SICULAR: Your career.

BAUER: Just all the people that I was able to meet. Just the fun -- just like I say, all the people, the different faces, the different places we went to -- like destinations. You know you’ll never get to these places [39:00] ever again, or a lot of those places, and you know, the locations, you know -- you’re traveling with a whole troupe of people, and you know, the majority of them, we got a long quite well, and it was like just this little traveling troupe of gypsies, you know, and when we’re in one spot for a while, then we go and come back to New York,
you know, and I just loved that. [0:40:00]

CREW: And action.

BRIDGET: Hi. I’m Bridget.

[0:41:00]

[0:42:00]

END OF AUDIO FILE