SICULAR: Hi, my name is Patty Sicular. I’m Director of Archives at the Ford Model Agency. Today we’re so happy to be interviewing Louise Roberts who is Director of New Faces at Ford Models, 1981 to 1985. Today’s date is September 14th, 2010, and we’re in New York City. Hi, Louise.

ROBERTS: Hi, Patty, great to see you.

SICULAR: I know, I’m always so happy to see you. We worked together for four years, and it was great. I always loved working with you.

ROBERTS: Thank you. Same here. Same here.

SICULAR: So tell us, how did you get started in the fashion business?

ROBERTS: After high school I wanted to be a buyer and went to school in New York to LIM. When I graduated, I found out I didn’t want to be a buyer. Then I went just blindly on an interview for an assistant stylist at a photography studio.

SICULAR: Which studio?

ROBERTS: [Warsof?] Studio.

SICULAR: Sure, they did a lot.

ROBERTS: We did a lot of catalog.
SICULAR: Right.

ROBERTS: A lot of advertising. Went and got the job, and just [01:00] worked with a great stylist and worked my way up very quickly. Within six months, I had my own photographer and own gallery that I worked with, and I started to really know the models, you know, when you’re in there you’re dressing them, accessorizing them, you’re talking with them, and I just really enjoyed working with the models.

SICULAR: And what year was that?

ROBERTS: My goodness, ’65 to maybe ’68.

SICULAR: And who were some of the models that you worked with at Warsof?

ROBERTS: Sunny Griffin, Martha Branch, J. J. Kinnersley, I mean --

SICULAR: These were top models.

ROBERTS: Top models then, you know, who were earning $50 an hour, $60 an hour, $300 for a day.

SICULAR: That was a lot of money then.

ROBERTS: A lot of money in those days.

SICULAR: I know.

ROBERTS: And we interviewed Martha, and we interviewed Sunny already.
ROBERTS: Great ladies and, I mean professionals. And they were the days when the models all showed up with [02:00] four or five different hair pieces to change their looks. Those were the days when the models did their own hair and makeup, and they were incredible. And they never complained. They were there on time, and in their bags they carried everything from their, you know, black pantyhose, to their nude pantyhose, to their waist cinchers to their strapless bras. They carried basically, a suitcase of accessories to be prepared for the photoshoot.

SICULAR: And did you work with one particular photographer?

ROBERTS: I did.

SICULAR: Who was it?

ROBERTS: Jimmy McFarland. Jimmy McFarland, and then afterwards I worked with another photographer Dick Dennis, who then did the Bobby Brooks and Jonathan Logan, and Misty Harbor advertising, you know, and we would go on location and do the little ads. And it was exciting for me to see, you know, that the first ad that came out that, you know, I accessorized it, and I styled it and I was there, you know, in the
rain, in the weeds, [03:00] out at the beach, you know, so --

SICULAR: And those were nice ads, especially in the New York Times.

ROBERTS: They were great.

SICULAR: National ads.

ROBERTS: Yeah. And then when I got married and my husband really didn’t want me to travel, and I said, you know, talking to the girls and I was offered a job from Stewart Models as I knew the agents from booking the models. At that point, the stylist booked the models, and they said, “Come and work with us.” And I went and I stayed perhaps 11, 12 years at Stewart.

SICULAR: So when were you there? What years?

ROBERTS: I would say probably, ’69 to, you know, ’81.

SICULAR: And the thing is with Stewart, a lot of people don’t know the name, but they were the first person to have the contest, the model contest with Cybill Shepherd on it.

ROBERTS: Yes, the model of the year, Cybill Shepherd.

SICULAR: Nineteen sixty-eight, and --

ROBERTS: And they were the ones, you know --

SICULAR: -- name some of the models that they handled?
ROBERTS: -- that brought Twiggy. We had Varuschka. We had Martha Stewart. Martha Stewart was a model at Stewart Models, at one point. So many. Marisa [04:00] Berenson was with us. We had a lot of the great, you know, superstars --

SICULAR: It was a great boutique agency.

ROBERTS: -- of yesterday. It was. It was. But again, no one knew the name today, because it’s been out of business a long time --

SICULAR: Right.

ROBERTS: -- and, you know --

SICULAR: But people in the business know how important it was.

ROBERTS: Yes, it was.

SICULAR: They didn’t have a men’s division or was it a small boutique one?

ROBERTS: No, they did.

SICULAR: Oh, they did?

ROBERTS: They had a men’s division, and it was run by a lady, Camilla, and had some very good guys. And I understand that Bruce Weber was actually a model with Stewart Men, you know?
SICULAR: Oh, I know he was a model because I used to hire him when I was a client, but I don’t think he wants people to know that.

ROBERTS: People to know that, no.

SICULAR: He was very good looking.

ROBERTS: Yes, very good looking, but I believe he was with Stewart, you know --

SICULAR: So and then --

ROBERTS: -- and I have some of the old Stewart head sheets, you know, and it’s great I look at them and to reminisce and see where some of them are, you know, now.

SICULAR: And then how did you [05:00] transition between Stewart and Ford, what brought you to Ford?

ROBERTS: Actually, it was one of the models, Clotilde, you know --

SICULAR: Who was so beautiful.

ROBERTS: So beautiful. Well, she was one of the first girls to have an exclusive contract with Ralph Lauren and Shiseido.

SICULAR: And Yves St. Laurent and Lancôme --

ROBERTS: Yes. Yes, at the same time.

SICULAR: -- in the 70s. Right.
ROBERTS: At the same time. And I wanted the very best representation for her. We were very close in handling all of her contracts, and she also wanted that. She was dating a photographer at that time, went to the Fords, and then the Fords knew about me for over the years of working with the girls and being at Stewart. So Clotilde went, and a couple of other girls went onto Stewart. And then Eileen and Jerry --

SICULAR: Onto Ford you mean?

ROBERTS: Onto Ford. And Eileen and Jerry offered me the job as Director of New Faces.

SICULAR: [06:00] And so you were on the regular board at Stewart though, right?

ROBERTS: Yeah.

SICULAR: Or were you --

ROBERTS: No, on the regular board.

SICULAR: And was it a huge transition going from being a booker for the regular models to the New Faces?

ROBERTS: I don’t -- no, I don’t feel it was because I always felt even on the regular board I was a very nurturing personality, you know, and I’ve always had the patience and I would listen, and giving the women the chance of a great career without the politics,
you know, I felt that I was sort of that mother hen that was always there for them, and supported them, and always had been their cheerleader. And it was very exciting to come to Fords because we had, you know, with the New Faces so many wonderful -- and Ford opened the doors, more doors to me as far as clients, a wide range of clients to work with so I was very excited, and I didn’t have a problem.

SICULAR: [07:00] When you worked in New Faces, I remember back then there was a whole board that did nothing but there were about eight or 10 booking agents, and they would get the models started, show them how to dress, how to wear the makeup, get them tested, get them simpler clients, and then get them and move them onto the woman’s board. And how long did that usually take for a model to start and then move -- be put onto the woman’s board?

ROBERTS: You know, it depended on the model and how quickly she took to the business, and how she understood, and how the photographers took to her, but she would listen.

I remember one girl, Lauren Helm had been there and she was so beautiful and just wasn’t doing anything.
And then I said to Eileen I said, “Eileen, let’s cut bangs on her, let’s really change it.” So she said, “OK.” We cut bangs, sent her to Vogue, and she booked, like, two Vogue covers right after that. It was just perhaps [08:00] maybe a year.

And then in those days, they were going off to France, and they were going off to Milan to build their book, and have an international career, and get an international sense about the fashion community. So perhaps a year before they got onto the board, maybe a little sooner, maybe a little bit later depending on --

SICULAR: I remember back then I was on the high board, the women’s board, and they used to match us up with a booker from your board and our board, and I used to work really closely, mostly with Maureen, and sometimes with Stewart, and sometimes with Mark Jacobsen, but there would always be teams of someone on Women’s board with New Faces and we’d work together getting that girl going.

ROBERTS: No, and, I think if even after two months or three months, you know, if the booker on the New Faces and the promotion, you know, worked with you on
the high board and felt a passion about this girl
there was the communication to say, you know, Patty,
this girl, you know, I really feel great, her tests
are great, she’s responding well, [09:00] let’s work
together.

SICULAR: We’d always joke that the girls would come in
wearing pink and purple polyester, and within one
week she would be polished and look like a Ford
model, dressed in black and sleek and --

ROBERTS: Yes.

SICULAR: -- I’d speak to Maureen, and she’d say, “She’s a
model,” and we knew exactly what that meant. She was
polished and ready to go.

ROBERTS: She was polished and ready to go. And that’s,
you know, that’s a part and I noticed that at this
show season in the castings and the girls, the girls
today I feel are not as polished. They are not as
ready, you know, from hair, to nails, to pedicure, to
clothing, you know, they’re just not ready. And when
they walk in there they need to act as if, and they
need to look as if they are already successful and
walk in with that confidence.

SICULAR: Right. Did you work on any runway shows back
then, booking them, or getting the girls ready?
ROBERTS: No. No, I didn’t.

SICULAR: So, it was the New Faces?

ROBERTS: Yeah, the New Faces, and the promotion and [10:00] in those days --

SICULAR: Why don’t you speak a little about what goes into getting a girl going, because you have to get the girls ready for the Women’s board, and for the bigger world at large?

ROBERTS: You know, only when you sit with the girl, I think, you know --

SICULAR: And what ages are they when they would come to you?

ROBERTS: You know, they -- well, Ford at that point they were not the very young, 13 and 14 year old girls. They were more, you know, the 18 to 20 year old girls. The girls started a little bit older on that. So when they’d come in, you would sit, and you would get a feeling of who they were, what their passion was, why they wanted to be in this business, what they wanted to get out of this business. I know I always did question them. Then we would take them, you know, we would do a haircut, we would do a makeup, we would talk about clothes, and constantly, every day, how are you doing today? In those days,
you know, when they were going out there getting lost, you know, in the subway, they’re finding their way into the industry.

[11:00] So, it’s constant development, constant being your cheerleader, constant encouraging them that they could do this, and it takes time, that you’re learning, encouraging them to read every fashion magazine possible, to listen to everyone, to look at and emulate other models, to really learn because this was a business, and always teaching them that it was a business, and to be professional.

SICULAR: And who are some of the models that you brought up through the way at Fords? Do you remember?

ROBERTS: You know, at Fords, yeah, I remember working even when Sharon Stone was on the high board. We did a lot of promotion for Sharon Stone at that. Say Laruen Helm, there was Karina Gomez that did very well, worked with her.

SICULAR: I can remember all of them, Christy Turlington.

ROBERTS: Yeah, Christy. Christy Turlington --

SICULAR: Rene Simonsen. [12:00] Did you work with supermodel winners? Supermodel of the World winners?

ROBERTS: No.
SICULAR: OK.

ROBERTS: No, that was a little bit after. That was a little bit after. We didn’t get to, you know, it was only --

SICULAR: What about the face of the 80 winner?

ROBERTS: Yes. Yes.

SICULAR: I mean did you work with --

ROBERTS: Yes.

SICULAR: -- because you must have worked with Annette Asti, and --

ROBERTS: Yes, started them.

SICULAR: -- Rene Simonsen --

ROBERTS: But --

SICULAR: -- Catherine [Renell?]?

ROBERTS: -- they didn’t really stay into the New Faces after promotion they automatically, I felt went onto the, you know -- the women’s board very, very, quickly because their promotion was handled differently than an everyday, coming in.

SICULAR: And did you ever scout models?

ROBERTS: I went on some scouting trips. I went on some scouting trips for them, but as you know Eileen and Jerry went --

SICULAR: Right.
ROBERTS: -- around the world and, you know, they had their scouts.

SICULAR: Were you ever -- did you ever take part in open call?

ROBERTS: Yes.

SICULAR: Want to explain what open call thing is?

ROBERTS: Open call is when you have a little girl from East Cupcake, Idaho -- I always say East Cupcake, Idaho, [13:00] who might come with her mother with the dream of being a fashion model. They would come in and usually, I would conduct it Eileen’s office. They would come in, and sit down, and talk to them, and we’d ask them their height, and if they had any pictures, and we would look at them, and if there was someone that I liked, I would take it into the New Faces, and then take it into the high board, the women’s board, and then try to find Eileen and Jerry to say, what do you think about this, you know, girl?

And if we knew automatically that she just couldn’t be a model, I always tried to give them a compliment, you know, you have beautiful eyes, or I love your shirt, or sweater that they’re wearing to make them feel good, because they’re being rejected just on
their looks, and I felt that was sometimes very difficult for young girls with fragile personalities wanting to enter this business. As I said, I was always trying to nurture and be a little softer to them then saying, “No, you can’t be a model,” and sending them on their way.

SICULAR: I know it’s easy to tell models where I would go to take you, but were there times when you had to tell people that they weren’t going to go on from the New Faces to the Women’s Board --

ROBERTS: Yes.

SICULAR: -- and that they had to leave the agency?

ROBERTS: Yes.

SICULAR: That had to be tough?

ROBERTS: Yes, that was difficult, but even more difficult when Eileen would decide that after a girl who was not working, and had been with Fords for several years needed to move on and, you know, have an education, do something different, that she just was not making enough money to support herself overall, or didn’t see a future. And Eileen would come and say to me usually before a trip, “Louise, these are the ten girls that we don’t feel will be successful,
would you please tell them," you know, [15:00] “and drop them.”

SICULAR: Oh, I know also that a lot of girls used to cry, and then call her up, and then she would take them back. So they always had people --

ROBERTS: Absolutely.

SICULAR: -- dropped when she was out of the country so that --

ROBERTS: Yes, out of the country. I did many times. Many times I have dropped them, and then when she came back she would go to them crying, and she would take them back.

SICULAR: Right. Right.

ROBERTS: And then when she went away, she goes now drop her, you know, again. On that she was very soft hearted

SICULAR: I know.

ROBERTS: -- when it came to that, but, you know, very wise in knowing that the girl should move on to do something else.

SICULAR: Right. What are some of your nicest memories at Fords?

ROBERTS: You know, there’s so many of them. I think, you know, working with everyone at Fords, I think it was
a great crew, you know, for a large crew. I have the utmost respect for Eileen and Jerry. They created the business for every person in it today. I [16:00] have always believed that. They created this business for the designers, for the models, for the stylists, for everyone. There was nothing before they came in. And I’ve always respected that they did it in a very business way, you know, a business way, and a professional way. You know, Eileen was very forward and she would get into your face and tell you exactly how it was. You always knew what she meant, you know, and Jerry was always the diplomatic person. But they were such a team, and they really cared about their models, their staff, and the business. It was a business.

SICULAR: They did know about the staff. They knew every staff member’s name.

ROBERTS: Yes.

SICULAR: Eileen would make showers for everybody. Not only the models --

ROBERTS: Yes.

SICULAR: -- but the bookers, people in accounting.

ROBERTS: Everyone.
SICULAR: If someone had a family member that was sick, a mother or father you would be in her office and she would speak to you about medical options, I mean she really cared about her staff.

ROBERTS: She really cared. And she cared about people [17:00] and a lot of people didn’t know. I remember when we were on 59th Street in the townhouse. There was a gentleman that either lived next door or was always around. We would see him. And when he passed away or when he was sick, she took care of him. When he passed away, she saw that he had a proper burial. She had such a kind, big heart.

SICULAR: I know she’s so philanthropic, and people don’t realize it.

ROBERTS: Yes.

SICULAR: She gave to the animal society, and I don’t know if you remember Smokey her dog --

ROBERTS: Yes.

SICULAR: -- who used to come to the agency once who was from the society?

ROBERTS: Yeah.

SICULAR: And one time, she saw a heavyset woman homeless, I think without a coat, it was winter, and she asked everybody in the plus-size division to donate the
coats so that larger sized, poor people would have coats. But people don’t realize. And when her former models were sick or really sick or dying she was there to pay medical bills. People don’t realize how much she gave.

ROBERTS: No. So kind.

SICULAR: I know.

ROBERTS: She really was, and I say again, she created, [18:00] you know, this business and, you know, for all of us in it and so many of the good things that she’s done I hope that so many others are still able to pass on what we’ve learned from her to take it into life and pass it on.

SICULAR: Definitely. I -- so much stuff that I learned from her and Jerry and Joe, I mean I use in my daily work life and it’s really helped.

ROBERTS: Oh, I do. I really do.

SICULAR: Yeah.

ROBERTS: I think about doing it constantly the right way. Doing it the right way, you know, doing it professionally, taking care of your business.

SICULAR: That’s right, in a classy way.

ROBERTS: And then the fun, and the good times, and the bookings, they’ll all come, you know, but first and
foremost we are business, you know, and we’re professionals.

SICULAR: What’s the biggest surprise of your career?

ROBERTS: The biggest surprise in my career? Oh, my goodness. I guess maybe Julia Roberts, you know, her first manager [19:00] sent her to me and wanted to -- he said this girl is going to be a huge star, a huge star. Can you work with her, and get her some bookings so she doesn’t have to become a waitress.

SICULAR: Was this at Stewart?

ROBERTS: No, this was actually at Faces.

SICULAR: Faces, OK.

ROBERTS: And I said, “Let me try.” And when I met her I really, really liked her. My biggest surprise was that nobody, that nobody saw what we all saw in Julia. Nobody. They said, “Oh, Louise, you’ve lost it. This girl isn’t going to make it.” And I was so proud and excited when she got her first movie, Mystic Pizza.

SICULAR: Right.

ROBERTS: And so proud of her that she’s an Academy Award winner.

SICULAR: That’s right. And the funny thing is I handled this girl years ago named Alison Walton a few years
ago. She’s probably in her 30’s still, blonde girl, but I said, you know, this is going to sound really weird, but you have a smile just like Julia Roberts. And she said people tell -- and I said, “You remind me of Julia Roberts.” It’s something, maybe [20:00] it’s the smile? And she said, “People tell me that all the time.”

ROBERTS: Yeah, but her smile then and her lips --

SICULAR: Yeah.

ROBERTS: -- just were not in fashion.

SICULAR: Right.

ROBERTS: And they go, she’s just not -- I’m telling you this girl is going to do it. She’s going to do it. You could just sense that x presence that so many times people will say well, how do you know? We just know. There’s that x presence that’s undefinable that I think we knew when a girl was going to be successful or not.

SICULAR: Yeah, I think so. I knew when you’re division passed certain girls to me and I would be working with them the first week you just knew who was going to be a big star. You just know, a feeling.

ROBERTS: You do and I still do now.

SICULAR: Yeah.
ROBERTS: I just know that girls that are going to do well and girls that just aren’t.

SICULAR: Who were some of your style icons when you were say in junior high and high school that you looked up to whether they were movie stars, socialites, or models when you were a young girl?

ROBERTS: You know, [21:00] think about in the beginning, you know, in high school, I think we had, you know, Dorian Lee and Susie Parker. I think they were the classics, you know, back then.

SICULAR: So beautiful.

ROBERTS: Yeah. And then I did work with Dorian Lee later on. Stewart actually brought Dorian Lee to New York to head up the agency in her remainder years, you know, in the business. But again, so beautiful and the stories of the --

SICULAR: Did you get to know her?

ROBERTS: Yes, uh-huh. Yeah.

SICULAR: Did she miss modeling? Did she enjoy modeling?

ROBERTS: She did enjoy modeling. It was a great career, and when she knew it was over she went in and her love then was cooking.

SICULAR: Right.

ROBERTS: And her passion was cooking.
SICULAR: She became a caterer also.

ROBERTS: She became a caterer.

SICULAR: Right.

ROBERTS: She, you know, came back into the business, but I don’t think her heart was in it. [22:00] But it really was in catering, and entertaining, and putting people together, and she would tell stories, and we would just be mesmerized, you know, with her stories, you know, and her friends.

SICULAR: Right. Did you ever get to meet her sister, Suzie?

ROBERTS: No.

SICULAR: Yeah. We interviewed her daughter, Dina. And the interesting thing Dina said was I think Suzie had six children and that when she left her career modeling she focused on her family, and that made her so happy. She didn’t miss modeling because her new career was her family, and she put as much passion into that as she did her modeling. She was able to say that was done and I did that.

ROBERTS: That was done and then moved forward, you know, to family.
SICULAR: And so you’ve been in this business for a few decades, how do you think the business has changed since you started? What changes do you see?

ROBERTS: I really do see it as less professional. I see it as more cutthroat than it’s ever been. People are not, [23:00] you know -- there’s less respect in terms of people are not, you know, there’s less respect in terms of business and agencies. We have so many agents, and that really don’t know what -- they shouldn’t be agents, you know, they haven’t had their training, you know, really, they’re roll up your sleeves and get down to work training.

And I see that they don’t -- people are not agents, and models don’t have as long of careers as they had in the past because they burnout too quickly. They either burn out in terms of being overexposed, or they’re not the right look. They don’t have the longevity as they did years ago.

SICULAR: Why don’t you think they have the longevity besides being burnt out, I mean because models worked hard then also.

ROBERTS: You know, because I also think that they clients want constantly something new, constantly a new look
we go through, you know, the classic will always prevail. You know, you have your classic, then you had your heroin chic, then you have this look and that look, and you have so many different looks that a girl’s career is just so short, you know, but then I have girls that are, like, in their 30s, classic beautiful girls that are still working and making a good living.

SICULAR: Oh, it’s -- you mentioned in your notes I read about Rusty, who was such a good agent, she started at Ford in 1958.

ROBERTS: Nineteen fifty-eight.

SICULAR: And he handled Dorian Lee -- no, Suzie Parker and she was with Fords, a vice president until 1993. And I learned so much from her too. And did you have any thoughts you wanted to say to about Suzie, I mean about --

ROBERTS: You know, I think we all --

SICULAR: -- Rusty?

ROBERTS: -- so much from Rusty.

SICULAR: Yes, Rusty [Zetus?].

ROBERTS: She was a teacher to many of us in the industry that had went on and had great careers. She was a great lady. She was a no-nonsense lady. She cared
about her girls deeply [25:00] and her clients. We loved Rusty.

SICULAR: Right. Do you have any last thoughts you’d like to add?

ROBERTS: I just think I’ve had an amazing 40 plus years in the business, and I really owe it to the Fords. They are again, incredible. They’ve created this business for everyone in it and I really am thankful and grateful for the opportunity that I had to work and learn from them. And to this day, I still apply many of the principals and teachings that I learned from them.

SICULAR: Do we want to have a --

ROBERTS: And still doing this Jane after all of these years, you know?

Q1: I know.

ROBERTS: You know?

SICULAR: Are we on? OK, we’re back with Louise Roberts who was director of New Faces at Ford Models 1981 to 1985, or ’84?

ROBERTS: Eighty-five.

SICULAR: To 1985. And Jane Meehan who worked on the High board which is a Woman’s board [26:00] 1977 to 1983. Welcome.
MEEHAN: Hi.
ROBERTS: Hi.
MEEHAN: It’s so great to see you.
SICULAR: Hi. I know we all overlapped at the same time.
MEEHAN: It’s like a home week. This is fantastic.
SICULAR: I know. I know. So I’m sure you’ve -- I know you -- when you headed New Faces, you gave us both models at different times. We missed each other by one year. I was on the Women’s board 1984 I started, and you left 1983 --
MEEHAN: That’s right.
SICULAR: -- but we all loved working with you.
MEEHAN: That’s right.
ROBERTS: You know, working together and, you know, say, you know, I knew when I handed girls over they were in such good hands, you know, they were in such good hands, and I remember Jane sitting there and working so hard, you know, working so hard and, you know, my memory has lapsed, but, you know, did you have Eva Voorhees?
MEEHANROBERTS: Yes.
ROBERTS: Yes, Ava Voorhees.
MEEHAN: And then, I think Eva went to Mariam after a while, but the high board was so intense. And
everything was really [27:00] happening there in
terms of the energy, and the action, and the money,
and --

SICULAR: You could feel the transition when you walk in --

MEEHAN: You could feel --

SICULAR: -- and the energy. Right. And the --

MEEHAN: Physically in the area of where it was that you
were stepping into another --

SICULAR: Realm almost.

MEEHAN: -- place, and it was fast, and this is even
before computers.

SICULAR: Right, it was fast and loud and charts would be flying.

MEEHAN: It was really --

ROBERTS: Well, we had the charts, my goodness. And when
you talk about charts --

SICULAR: Flying all over.

ROBERTS: -- people look at you, it’s like charts, how did
you ever work without --

MEEHAN: How did we ever coordinate everything, and I
still don’t know how we did it, but somehow we
managed to make sure that everyone got to the place
that they were going, and that the money was correct,
and I still have to say that even today if I’m
calling and making a doctor’s appointment or doing
something I’ll repeated at the end, “So we’re
confirming this appointment [20:00] --

SICULAR: Right.

MEEHAN: -- on Thursday at 10 o’clock?” And then tape
it.

SICULAR: And you used to tape it too.

ROBERTS: We used to tape it. Well, we had to record it.

MEEHAN: Because we had to tape it, and then I always
knew that that was a --

SICULAR: Right.

MEEHAN: -- sealed deal, that that was correct.

SICULAR: Right. And the (inaudible).

MEEHAN: And also, Eileen sat right next to me, and it
was a wonderful learning experience and also totally
traumatizing to have her sit there and watch every
move and do everything the way she was --

SICULAR: And she did watch every move --

MEEHAN: Everything.

SICULAR: -- and listen to everything.

MEEHAN: But she knew especially my first day, my first
week that you kind of jump on that merry-go-round and
keep going. And sometimes, she would be there a
perfect manicure at 7:45 a.m. and she would be there all day long.

SICULAR: She sat there all day because --

MEEHAN: Sometimes she’d go out and do her thing --

ROBERTS: Sometimes she sat on the board --

SICULAR: As opposed to her office?

ROBERTS: [29:00] She picked up that phone and she knew. She had a connection with the models, she had a connection with the client.

SICULAR: With client. And the phone rang once.

MEEHAN: Right.

SICULAR: You picked up on the first ring, not the second.

MEEHAN: I thought that was always important because she knew her clients, you know?

SICULAR: Yeah.

ROBERTS: And she knew how to take care of them.

MEEHAN: And she knew how to take care of them. Some of the other owners or heads of agencies don’t pick up the phone, don’t have a relationship with the client, and I think when a client got Eileen they felt really special that Eileen was helping them. She might have hand it over to you, but she answered the phone and she made them feel special.

ROBERTS: And she also knew what was going on.
SICULAR: Right.

ROBERTS: So here and again, of course she’d be away and doing other things, but she always would know. Oh, we’re in the middle of this contract, and we’re doing this. Oh, that shoot is next week, or who’s -- oh, they changed the makeup artist. She really knew what was going on.

SICULAR: One of -- I had lunch with one of the models we handled in the 80’s from California last year, and one time -- one time our computers were down and someone called in, they needed Emmanuelle [Salet?], her shoe size, and someone yelled out but the computers were down. And then there was a voice from Eileen’s office, “It’s nine and a half.”

MEEHAN: Right.

SICULAR: Eileen knew everything.

ROBERTS: She did.

SICULAR: She knew everything about all her girls, but one of my favorite memories of the woman’s board when there was some crisis and the charts would be flying and people would be screaming and cursing and carrying on, fast motion all over, and Jerry would walk in like slow motion like a gentleman and so,
“Now tell me what is the problem? What is the unfortunate situation?”

ROBERTS: Exactly.

SICULAR: And he would calm everyone down.

MEEHAN: He was always calm. He was a diplomatic.

SICULAR: He was very calm with everything all around him and he would be very calm and serene, and he’d always handle it.

ROBERTS: You know, yes, he’d always handle it. He always did.

SICULAR: He would always have the boutonniere, and the pocket square.

ROBERTS: Always perfect.

MEEHAN: Always a gentleman.

ROBERTS: And the situation was always resolved.

SICULAR: Right.

ROBERTS: And there was some pretty high drama going on sometimes and that would, but somehow, he just smoothed everything over. [34:00] And here we are in a billion dollar corporation as it was, but it really felt very mom and pop. It really was. They were the shop, and at the end of the day they locked the door or, you know, that feeling of how that would be. And I really learned so much from Jerry. He would take
me up to the office, and we’d go over the contracts. We did the first Estee Lauder Prescriptive contract, and we did Perry Ellis came on the scene and we did a contract with him, and I’m sure you have so many more that were really the basis of how things are today. And they set the groundwork.

My mom was a model after the war, right after the war.

SICULAR: Who was she with?
ROBERTS: At that point there was nothing.
SICULAR: OK.
ROBERTS: [32:00] This was before Eileen and Jerry. And she hardly ever talks about it. It was not a good time. I mean obviously, she did it. She was quite lovely, and after the war finances, but never really wanted to speak about it.
SICULAR: It was the Conover and it was John Roberts’ Parish, but the models had trouble getting paid and they had to collect their own payment and --
ROBERTS: The conditions were horrendous. She once mentioned that they were doing a shoot on Park Avenue and it must have been 90 degrees. Obviously, no air conditioning, and they were all in fur coats, and
wraps, and gloves, and the girls were fainting. And it was not a pleasant time for her. Certainly not what it would be when we were --

MEEHAN: At Ford. But I remember that, you know, Eileen when someone was working out on location and it [33:00] was, like, 30 degrees. She would say nobody’s working outside on location under 30 degrees. That’s it. No one’s going to work in the heat. No one’s going to work in Central Park if it’s over 90.

SICULAR: When she said something --

MEEHAN: And that was it.

SICULAR: Yeah.

MEEHAN: And, I think it was maybe even in the terms and conditions, you know?

ROBERTS: Yes.

MEEHAN: I mean she said -- she was really a pioneer. She watched out for the girls and their conditions. No, you have to have a changing. The girls aren’t going to change in the middle of Central Park, you know, their dresses. You need a changing van. You need a location van, because you know, a photographer says, “Wait, go behind this tree and change.” Like,
no, you’re not going to go change. You’re going to have the proper conditions, you know.

ROBERTS: Absolutely.

MEEHAN: And she did.

SICULAR: Yeah.

ROBERTS: And you’re right, she created these ground rules as it went on, and this became the rule book and yes, these things were in some of the contracts that we did, the temperature, if it was above this degree, if not, food, hair and makeup people if they’re --

SICULAR: [34:00] Travel time.

ROBERTS: -- (inaudible). Travel time.

SICULAR: Fitting time. Time if you had your hair colored for a booking.

ROBERTS: And where they were staying, if it was on location somewhere, and, you know, the reality of shooting in the middle of the jungle or somewhere else, she wanted those conditions to be safe, to be clean, and to great the best results on everybody’s part. So, it was really, really quite a time.

MEEHAN: And she was not afraid to ask, not afraid to ask when she --

SICULAR: Or tell.
MEEHAN: Or tell. Or tell, you know, as I say she was the pioneer --

SICULAR: Yeah.

MEEHAN: -- you know, and she led the train for all of us.

SICULAR: Yeah. And I remember her certain times being angry at a client or a photographer and she’d be saying you’ll never get another Ford Model, and she’d hang up. And that would strike fear in that person’s hart.

ROBERTS: Yes.

MEEHAN: Right, to feel that go through the industry very --

ROBERTS: Yes.

MEEHAN: -- very strongly.

ROBERTS: And, you know, she protected her models, you know, and we really did, you know, as agents, we had to protect the girls, [35:00] because if we didn’t, and if Eileen didn’t, who else would they have, you know, to go to, to tell, you know, I’ve had this horrific experience, or this photographer came onto me sexually --

SICULAR: And they’d get on the phone right away.
ROBERTS: -- or they’ve offered me drugs, or they’ve offered me to ask me to take off my clothes, or do something that I wasn’t comfortable with. She was one the phone.

SICULAR: Not only that, but we would instruct the models as soon as it happened not to wait until after, but you’d get on the phone right away --

MEEHAN: Immediately, and call us.

SICULAR: -- and leave the studio and that’s that.

MEEHAN: You know, to walk off the set.

SICULAR: Yeah.

MEEHAN: She was not afraid. Anything that’s inappropriate, walk off the set --

SICULAR: Walk off the set.

MEEHAN: -- you know, and always would back them.

SICULAR: And she would get on the phone and strike fear in those people’s hearts.

MEEHAN: Yeah. Yes, she did.

SICULAR: I know.

MEEHAN: Yes, she did.

SICULAR: Do you remember going to any of the Christmas parties in the townhouse?

MEEHAN: Yes.

ROBERTS: Oh, yes.
SICULAR: Black tie for the men, remember?
MEEHAN: Yes.
SICULAR: AND they had to be there on time.
MEEHAN: On time. And if you were late, she would let you know about it.
SICULAR: That’s right.
MEEHAN: You know?
SICULAR: And when it was time to go, she’d let you know.
MEEHAN: Yeah. Oh, yes, when it was over, [36:00] --
SICULAR: It was over.
MEEHAN: -- everybody was to leave, you know?
ROBERTS: And we used to go to Connecticut when she had the house in Connecticut. And sometimes we’d go on the weekends, and you could really feel that family atmosphere, it was so lovely up there, and --
SICULAR: Did you sleep there, or go for the day?
ROBERTS: I think I used to just go for the day.
SICULAR: The day.
ROBERTS: And I was married at the time, and still wanted to have a few minutes of weekends. And of course, my husband would always be laughing at the -- if I was working with some girls who were going to Los Angeles and the phone would ring at all crazy hours, and it’s what, they cut your hair, and it would be, you know,
some crises as he would say, but that sense of family was really very, very important. It was important to me and my family. It was important to all the models.

SICULAR: And the bookers.

ROBERTS: (inaudible).

SICULAR: And the whole team. The whole team was -- you know, was made to feel -- you know, Christmastime, you know, everyone would be together and [37:00] it was really funny because as important as the models were, I remember one office Christmas party, which was only for staff and a model came in, a famous model, and Eileen yelled at her, “Get out of here. This is for staff only. You’re not invited.” And she really, you know, I remember --

ROBERTS: I remember when --

SICULAR: -- the Christmas parties with the Freixenet and there was a pizza, eggrolls, and the Freixenet that Jerry would open.

ROBERTS: I think we had some parties at some of the clubs that were --

SICULAR: Xenon and Studio 54.

ROBERTS: -- at Studio 54.

SICULAR: Xenon, yeah.
ROBERTS: And I remember once, Eileen had had some surgery very close to the party and we didn’t think that she was going to come, but there she was, she wore this fabulous turban, and she just marched on through. Didn’t stay too long, but it was her party --

SICULAR: But she was there, that’s right.

ROBERTS: -- but he was there no matter what. And that was it. It was really something.

SICULAR: [38:00] I kind of remember her as hard as we worked and we had to work really hard there. Yeah, but she always worked harder. As hard as we worked, she worked harder.

ROBERTS: Yeah. Yes.

MEEHAN: Yeah, she was not afraid, you know, she really, you know, she led by example, you know --

SICULAR: Right.

MEEHAN: -- that she was, you know, not off doing this and doing that. She was there, you know, working with you. I mean don’t you find and as you hear today as hard as we worked and the number of girls that we handled, and we handled a volume. We didn’t have computers, we didn’t have cell phones back then, we didn’t have blackberries, and we got it all done.
SICULAR: Yeah, every year, whatever the technology, you do it.

MEEHAN: You did. And now, I mean you can’t, you know, if you didn’t have a blackberry, if you didn’t have a cell phone, you didn’t have this, you didn’t have that --

SICULAR: And we all got it done.

MEEHAN: And we got it done. And we had more models and we had more volume of work, you know then.

ROBERTS: That’s right. And when we spoke and we said we were going to meet today [39:00], I started just jotting down a few things of some of the girls, and who I worked with, and the list was getting quite, quite long, and some of those girls I still speak to today.

SICULAR: That’s great, like who?

ROBERTS: And that’s -- I speak to Esme.

SICULAR: I speak -- I speak to Esme. Go on.

ROBERTS: And this is now where computers are great to -- Esme, we email each other. Debra Patan is in Brazil, and we’re constantly emailing, which is great. And I was able to even stay with her sister out in California for a little while when I was out living out there. It was just so great to have these people
in my life, and that even after all these years we’re still -- Esme is still doing some work now and then --

SICULAR: I know, I got her a booking.
ROBERTS: -- which is just grand.
SICULAR: Yeah.
ROBERTS: Which is just grand.
MEEHAN: I think with Facebook, and with the internet --
SICULAR: I know, everything.
MEEHAN: Everyone is --
SICULAR: And [40:00] everyone is so happy to be reconnecting.
MEEHAN: Yes, but, you know, they really are.
SICULAR: Amazing.
MEEHAN: And now, since I’m still doing it, they’re sending me their daughters --
SICULAR: That’s great.
ROBERTS: That’s terrific.
MEEHAN: -- which, I think is a nice compliment, you know --
ROBERTS: Absolutely.
MEEHAN: -- that they would trust me.
SICULAR: That they trust, yeah.
MEEHAN: -- you know, and they know that -- you know, that I’ll take care of them.

ROBERTS: Really something. The way that I came to Ford was a little bit of a circuitous route, because I was friendly with Debra Pata for many years, and I had been working in fashion and beauty with a friend of mine on Park Avenue South. And Debra would say, “I want you to come and meet Eileen, and I would really like you to work with me.”

I was opening a restaurant at the time and my focus was elsewhere. Well, to make a long story short, on a very hot weekend that restaurant [41:00] burnt down. And Debra was on the phone, “Now is the time. You don’t have the restaurant.” It’s, you know, your dream is shattered, but you’re going to work with me and meet Eileen and Jerry. On a Friday afternoon, I went up there, and I was rather sad and told them the whole story. And they said, “We understand. Can you be here on Monday?”

SICULAR: And you know what, I even remember you because I was a client. I worked at Bel Air Advertising, and I used to book Debra Pata all the time --

ROBERTS: Right.
SICULAR: Debra was with Karen Berenson.

ROBERTS: That’s right.

SICULAR: And Clotilde. And I remember the whole roster.

ROBERTS: That’s right.

SICULAR: I worked with [Enesta?] David, who is the Creative Director, but I was her assistant. But I spoke to you every week, for two years every week. And you were always so kind and nice because I didn’t know if people realized but when clients call a model agency they usually have one booker that they really liked who will look after them and will be nice and Jane was always very nice.

ROBERTS: [42:00] And how many years did you work at Ford, Jane?

MEEHAN: Well, I think it was about six or seven years, and I -- at that day it was Friday, we’ll be here on Monday, and I remember walking up 59th Street and going I just changed my entire life. Focusing on the restaurant, and what that entailed, and that was a dream of mine; OK, over and onto this. Well, Debra was thrilled and -- because we’re very close, and Eileen, that Monday sat next to me, showed me everything, get into that rhythm, and --

SICULAR: It is a rhythm.
MEEHAN: And -- yes, it really was. When you walked in there, you had to be ready --

SICULAR: Oh, yeah.

MEEHAN: -- to go. There was nothing, you know -- you couldn’t be not in a mood. You had to fight and get everything you wanted. And there were no mistakes --

SICULAR: Right.

MEEHAN: -- because mistakes were painful and [43:00] very expensive.

SICULAR: I’d always say make the mistake once, but not the same mistake twice.

MEEHAN: (inaudible).

SICULAR: They would explain once, and that was it.

MEEHAN: Exactly. And so between Eileen and Jerry and having that little bit of nurturing and tough love like boot camp, you jumped in, and got it down, and --

SICULAR: People don’t realize how trained bookers are.

MEEHAN: Oh, yeah. There are so many things you have to think about, and so many things, and as you said without computers, without --

Q: Cell phones, faxes,

MEEHAN: -- everything --

SICULAR: -- emails.
ROBERTS: We had the pads.

MEEHAN: The pads. The pads.

ROBERTS: The pads, you know, everything --

MEEHAN: And we had telexes from Europe, and --

SICULAR: Oh, that’s right.

MEEHAN: -- we always would here we are so fast paced and then we would get a telex from Italy, going to lunch be back in three hours.

SICULAR: And --

MEEHAN: And leave us hanging.

SICULAR: -- I remember we would call and the agency would be closed every day was it one to two, and you weren’t allowed to call. And if you called they’d say, “Is this an emergency?” And if you said, “No.” They said, “Then call back [44:00] after two.”

MEEHAN: It was just --

SICULAR: The whole agency closed down.

ROBERTS: -- you know, to give the, you know, bookers a break.

SICULAR: That’s right.

ROBERTS: They’d go to have lunch, take a break, and come back, and you start, you know,

MEEHAN: I didn’t take any breaks, it seemed. It seemed that it was -- and in a way that’s a wonderful thing,
because when you were finished at the end of the day, so exhausted, and we had so many evening activities that we were responsible for, it was a job well done. You knew.

ROBERTS: You felt good at the end of the day.

MEEHAN: At the end of the day, that was --

SICULAR: And do you realize how lucky we were to work with Jerry and Eileen Ford, because when you told people that you worked with Jerry and Eileen Ford they were impressed. It was like the ivy league of model agencies.

MEEHAN: Yes, exactly.

SICULAR: All over the world, everyone knew that you had to be really great to work there.

ROBERTS: Yeah.

MEEHAN: That was a great experience.

ROBERTS: Yeah, I really thought that it was so special. And it was never a dull moment. So you’re day, or at least for me would just really fly by. I would look up at the clock and it would be 4:30 in the afternoon. I was like, OK.

SICULAR: Were you both thrilled whenever you saw your models pictures in a big campaign that you worked on --
ROBERTS: Yes.

SICULAR: -- whether it was cosmetic or a magazine?

MEEHAN: Yes, still do.

ROBERTS: Absolutely.

MEEHAN: Still do.

ROBERTS: Especially the covers. I mean Rosie [Bayla?] was one of my favorites; a true beauty, and a talented, wonderful, sweet girl. I don’t remember how -- she could have had 13 or 14 Vogue covers in her span, and that was always a thrill as many had covers, and just having those kind of things when the big campaigns came out with Ralph Lauren or Perry Ellis, or when the Prescriptive campaign came out with Claudia Crohn, I mean that was -- those were still new things to have these kind of contracts. And that was kind of a thrill to have it. And I loved getting all the magazines from all over. I really enjoyed looking, making sure that everyone was getting paid, and --

ROBERTS: And we knew all the models, and we knew all the photographers, and the editors, and the stylist, and the hair and makeup.

SICULAR: It’s a small business, and they all knew us.
ROBERTS: Yeah, we knew. And now, I said we’re on every corner, you know, anybody can open up a modeling agency and say -- or call themselves an agent. And I think oh, dear, it’s not so. It’s not so. I think we have forgotten more than they ever hope to learn about this business, you know, in the days, you know, when it was fun. We had fun doing it. Now, I don’t know if there is as much fun.

MEEHAN: Well, there is a lot of competition. It seems even though you could say well, we were under stress, it was different, you know, it was just good work. I also remember --

SICULAR: I think every year is different though.

ROBERTS: Yeah.

SICULAR: With new technology and --

MEEHAN: I remember Brooke Shields coming in, and she’d be sitting on the floor, and she’d have her braces on, and was just setting her hair up in rollers. And we’d get something to eat and everyone was snacking and, it was just kind of a nice family feeling.

SICULAR: I remember I helped a girl named Paige Tiffany Hall who was 15, but she modeled as a woman, not as a teenager. But she looked like a woman. And we went out for dinner once, and they took our drink orders
and she said, “I’ll have a Shirley Temple.” And it was sweet.

ROBERTS: Yeah.

MEEHAN: I also remember a lot of the actors and stars would come in, and Jack Nicholson would call. He would say “I’m going to be in Aspen for the weekend.” Is this one here? Is that one here? And [48:00] Eileen would be listening, and making sure that everything was OK. And I remember Sylvester Stallone used to stop by, and so many of the -- Dick Cavett used to come by, and it was just kind of a nice feeling to see everyone was just our people and they just wanted to see what was going on, stop by and say hello.

SICULAR: My friend Enesta was a Creative Director, and I was her assistant, and she was telling me a story once one of the models said, “Oh, can my boyfriend come while I model?” And she said, “Yes, but he has to be quiet, and stand in the back, and he’s not allowed to talk.” And she said, “OK.” And she came with Rod Stewart.

ROBERTS: I remember one time Jerry Hall came in with Mick Jagger and she brought champagne for everybody.

MEEHAN: That’s right, she would always bring champagne.
SICULAR: Yeah.

ROBERTS: And cookies.

MEEHAN: Yeah, would always bring champagne and cookies.

SICULAR: A lot of the models lived large they’d always be sending flowers and there was a large campaign that was booked or a great cover or it was wonderful.

MEEHAN: And models were, [49:00] I think then so appreciative, and more grateful, you know, where they said thank you. They really appreciated all that you did, you know, for them.

SICULAR: And I also remember Friday afternoons, we’d have champagne and strawberries during the summer. Do you remember that?


SICULAR: We’d always have certain -- and we knew that we were special, because we worked at Ford Models, and, you know, every Friday.

ROBERTS: Nice.

MEEHAN: Yeah. No, it was -- it was really special and great. You know, I don’t think would have had the career, you know, I had if I didn’t, you know, work there.

SICULAR: And one other, remember the Thursday night dinners at McMullen’s?
MEEHAN: Oh.

SICULAR: Did you entertain at McMullen’s? We all entertained at Jimmy McMullen’s.

ROBERTS: Yes.

SICULAR: That was the place.

ROBERTS: Yeah, there were few. There was also a restaurant on Main Street --

MEEHAN: Marylou’s.

ROBERTS: Marylou’s.

MEEHAN: Marylou’s, yeah.

SICULAR: That was by Tommy Baratta?

MEEHAN: Tommy yeah, John Baratta.

ROBERTS: And that was a yes, Tommy. And I remember being there with Christopher --

Q: And his wife, Judy.

ROBERTS: -- Reeves, and --


ROBERTS: And Jack was there, you know, people would come in late and that was the -- I [50:00] lived downtown so that was easier for me to be there. And it was just a wonderful, great time, lots of just great energy, great activity.
And a lot of the girls, on the weekends, used to come over. I had a loft down in Tribeca, which was kind of fun. And you would sit back and go, “It’s a Saturday night in New York City.” And there are eight of the most beautiful, lovely, and famous models, and they’re just sitting here eating pasta, and --

ROBERTS: (inaudible).

MEEHAN: -- watching a movie, and just I don’t know that people would realize, you know --

SICULAR: They were not -- they wanted the --

MEEHAN: -- they such a glamorous life, but yet --

SICULAR: But they want -- I had -- there were four of my favorite models and we used to go once a month to Lisa Berkeley’s, who was married to -- she’s one of my models, she was married to a photographer Marco Glaviano. [51:00] And every month, once a month we’d all go, and we’d make the same thing. [Wanaque?] would make chicken, Carol Graham, who’s Italian would make two kinds of pastas, Carol and I -- Lisa and I would make soufflés, and Victoria Frazier, who ran Marco’s office we’d -- every month we’d go there, and we’d watch movies, and every month, once a month. And they loved it because no one wore makeup, and
wore t-shirts and jeans, and everyone could just be comfortable, and not have to be glamorous, and just feel at home.

MEEHAN: And be themselves. And that’s, you know --

SICULAR: Yeah.

MEEHAN: See when we did our dinners at McMullen, if we started out at 10 people or 12 people --

SICULAR: It would --

MEEHAN: -- at the end of the night, it would be 20.

Well, we can fit another place. We can fit another client in, and we can do this.

SICULAR: And we’d always fit, yeah. And we did it every Thursday for a few years.

MEEHAN: Yeah. For a long time, you know?

SICULAR: Yeah.

ROBERTS: You were mentioning how the girls were more prepared, and I think that that’s definitely so. We had a deal about hair -- being hair and makeup ready was -- used to be the phrase. And even if they and [52:00] do that today in terms of that you have hairstyle, and makeup artist, manicures, I think the girls, everyone should know how to do their makeup and know how to do their hair, and know what lighting
is best. Not to be interfering, but just it’s part of your --

MEEHAN: Your job.

ROBERTS: -- you know --

MEEHAN: And say know what angle is best, and, you know, what, your smile, how to look into the camera, what is best? That prepares them. That makes them a good model, and a model that goes on for years.

ROBERTS: Debra [Patan?] used to put her makeup on in the car. We used to be out in the Hamptons on the weekends and OK, early morning shoot. We’d be in the car at 6:00 or 7:00 in the morning driving back to the city. And usually, I would drive, she’d be in the back, and by the time we landed so to speak, she was just -- it was perfect. On a bumpy road, driving, and her makeup was just impeccable.

SICULAR: She was a great model.

ROBERTS: [53:00] Yes, she was.

MEEHAN: She was -- they used her a lot as an example because she really was always ready, and worked hard, and then boom, she was done. Back in her jeans and t-shirt, and --

SICULAR: All of them. No one hung out all glamorous. I mean most, no makeup --
MEEHAN: Yeah, no. No makeup on.

SICULAR: -- and in jeans and a t-shirt. It was their off time.

MEEHAN: She was very close with Vivica. And so there were a lot of friends that the girls had made with each other and their families, husbands, boyfriends.

ROBERTS: They were very close, the models and stay with their friends and families it was, you know, they had good camaraderie, you know.

MEEHAN: It was also, you know, kind of it’s not so easy in the outside world sometimes.

ROBERTS: To make friends.

MEEHAN: To either make friends, or people have a distorted image about what it is, or you’re too beautiful, and I don’t want to sit next to you or whatever, and so there was this little group to insulate --

SICULAR: All of them --

MEEHAN: -- and be together.

SICULAR: Right.

ROBERTS: They were, you know, friendly with.

SICULAR: [54:00] Models, stylists, whatever.

MEEHAN: And some of that was totally because Eileen and Jerry promoted that kind of atmosphere, and it
created this kind of a cluster to be -- to be together. Eileen would -- we would go up to the 78th Street after work sometimes when the younger girls, you know, from the high board -- I didn’t know that any of the brand new girls, I was focusing on that, and every once in a while she’d want us to come up and meet, look at the book and whatever, and I remember once there was tremendous rain storm and Marian and I came up and we were literally soaked. And she had some young girls, they didn’t speak English and needed the nurturing, and the attention. And there Marion and I are, like, just wrapped in towels, trying to dry our hair [55:00] and looking at the books and trying to make them feel comfortable and get ready for what would be in store for them.

It was quite incredible.

ROBERTS: And the girls that lived with her -- she always had three or four living with her.

SICULAR: Oh, I know.

MEEHAN: That’s right.

SICULAR: I have to tell you a funny story about two and a half years ago we had lunch with Eileen and Jerry, a bunch of old timers from the 1970s and 80s, it was Clotilde, Janette Howland, Karen Berenson, Lisa
Parker, just a whole bunch of people. Everybody arrived separately, and we went into their den for champagne. And as everybody walked in, it was so funny, everyone said hi, I’m Clotilde, you know, I’m Karen, and I was laughing because everybody knew they were the most famous models, you know, who did Vogue covers, Harper’s Bazaar covers, Revlon, Ralph Lauren, everything, but they’re all so modest. They all introduced themselves as if they were meeting people for the first time. And it was really kind of sweet. I kind of enjoyed watching them.

[56:00] So anything else you would like to add before we close this conversation?

ROBERTS: Well, I’ll add more when --

SICULAR: All right, that’s it.

MEEHAN: Yep.

SICULAR: That’s it.

ROBERTS: All right [56:14].

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