

Suddenly the studio door swings open, and in the brilliant ray of sunshine that beams in Jeremy Gelbwaks and Suzanne Crough enter, accompanied by their moms (who also double as their official guardians—for by California state law, a minor cannot work unless he is accompanied by a guardian.) The reason Jeremy and Suzanne (not to mention Danny, who always comes early—but that's because he *wants to*) don't get to the set until 8 or 9 A.M. is that children under 16 are not allowed to work more than four hours a day in the state of California. *Besides that*, they must also have four hours of school each day. So a teacher, Mrs. Juel Anderson—who is a *luv*—supervises Danny, Jeremy and Suzanne's education while their respective guardians supervise their work schedule.

It's really quite a heavy load for kids so young to carry. I mean, stop and think about it. Suppose *you* had to *work* four hours a day and *then* go to *school* four hours a day—with only a one-hour break for lunch? Whew—no wonder the *PF* kids go wild, wild, *wild* when they have their lunch break! But we'll get to *that* later in the day. Now's the time for you to observe how a typical morning on the set goes.

YOU'RE SITTING IN DAVID'S CHAIR!

This morning, the stagehands are setting up for our first scene, which will take place in the living room of the *PF* "residence". Actually, the set is so realistic and so practical that it's almost like a real home. For instance, as you enter the living room part of the set from the side (not from the front door, as you often see us enter on TV), you walk

across a thickly carpeted floor through an archway and into the dining area. To your left is a stairway going upstairs to the bedrooms (actually, there's no real "upstairs" on the set—the bedrooms being on the other side of Stage 30). As you walk through the dining area, off to your right is the kitchen. Upon entering the kitchen, you'll see a half-wall, then a counter and then an opening that goes directly into the living room. At the rear of the kitchen is our "back door", which is used only for shooting. When *we* finish a scene, we just drift off stage again.

You, David, myself and Shirley quietly take our seats in director's chairs while the stagehands, under the guidance of the director, set up for the first shooting. Each of the director's chairs has a performer's name on it, but somehow we never end up precisely in our own chairs. For instance, today I'm sitting in Danny's chair, David is sitting in my chair, and *you*—you lucky girl!—are sitting in David's chair!!

Because it's our first day back on the set and because you—our visitor—is looking at everything with brand new eyes, the setting up seems to go a little faster than usual. But the truth is, the absolute *worst*, most boring and most "disliked" thing about doing TV is the constant waiting that not only the performers but the other people involved in the production have to endure every single day. That happens because each unit functions separately (not by choice, but by necessity). For instance, the grips and stagehands come on first and place the furniture where the director (or the assistant director) decides the furniture should be for

Director Claudio Guzman (center) gets all of us *PF* regulars ready for a day's work.

