

DO YOU HAVE A GREAT HEADSHOT?

by Bob Fraser

I frequently get emails (with attachments) from actors asking me to assess their headshots. I cannot give them much help, because I usually don't know them – and I rarely see them in person. But, in order to provide some general information on this subject, I've taken to the word processor:

The most important feature of a great headshot is that it works.

When I say works, I mean it gets you called in to an agent, casting director, director or producer – whom you want to meet, impress, and convince that you are the actor they're looking for.

The second most important feature is that your headshot looks like you.

Since the goal you hope to achieve with your headshot is to get called in – you should start your plan by getting rid of any notions that a headshot should make you look glamorous, hunky, hot, or better than you really are, in some way.

Because if you ARE called in -- and turn up looking nothing like your headshot – you lose.

It's misleading advertising.

Ask any casting director.

A headshot just isn't about making you look good. At the risk of being repetitive... it's only about getting you called in.

Keep these distinctions in mind as you go to the trouble and expense of getting this critical acting tool. If your photo doesn't look like you – AND get you called in it's useless.

Many actors (unfortunately) seem to think that certain photographers possess the 'silver bullet' for headshots that all they must do is find the right photographer and their work is done.

The idea that photographers do all the work – and actors get all the results - is just wrong. That's an idea that can cost you hundreds (if not thousands) of dollars, months or years of anguish, and slow down your career – dramatically.

Now, while it's true that a professional photographer generally knows precisely when to click the shutter – unless YOU give them something to shoot, it is unlikely that you will achieve that great headshot (the one that “works”) except by happy accident. You can reasonably assume that waiting for an accident to happen is not a very good business strategy.

Which means, in the final analysis, you will have to do most of the work.

To accomplish the working headshot, you must know precisely what you need. The photographer's job is to help you achieve that specific result.

Most actors learn the hard way that a non-specific headshot can be a career stopper. If you don't have a clear idea of what you are trying to sell to the business, your headshot will not reflect your best (and most saleable) qualities.

In reality, you have almost total control over this part of marketing your business ... your acting business. If you hand that control over to someone else – or believe that any photo will do – you will most likely waste many years trying to get your career moving.

And, like most skills you need to advance your acting career – if you don't take the time to learn

how to do it ... believe me, it just won't get done.

Bob Fraser is an actor, writer, producer, director and the author of ** You Must Act! ** The #1 Acting Career Course on the Internet.

Bob's home-study course ** Headshot Secrets Revealed ** is now available. (Download or CD-ROM) You can find out more about this new acting career course at:

<http://www.headshotsecrets.com>

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