

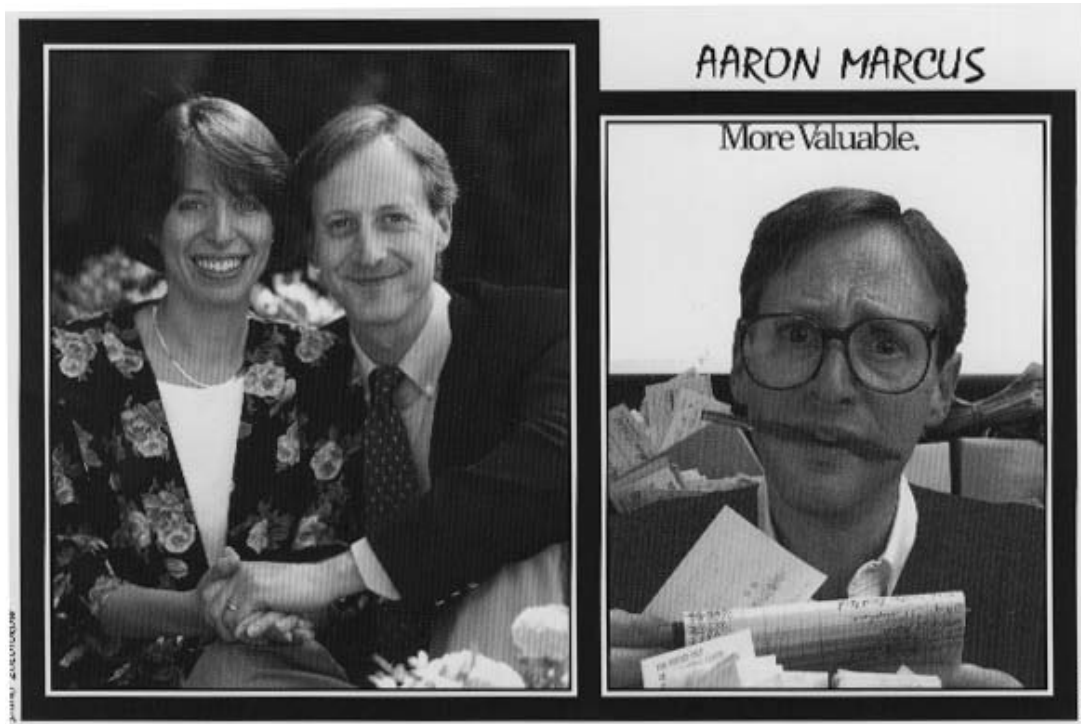
Composite Sheets

A composite sheet is a collection of photographs that shows the variety of ways you can look. The composite sheet, also known as the "comp" or "zed card" is one of the keys that unlocks the door to getting work. Models can be booked for jobs by having an agent submit their comp to a photographer or an art/creative director. Composite sheets are always brought to go-sees.

The most basic composite sheet will have a head shot on one side and two different types of photos on the back. The most common size is 5 x 7. (see next page)



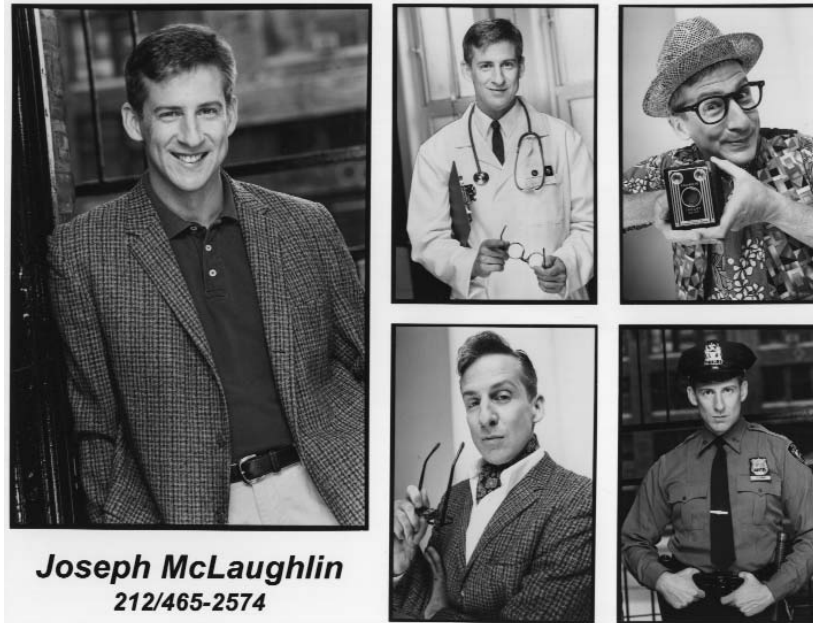
Composite Sheets



Front of 5 x 7 composite sheet



Back of 5 x 7 composite sheet



Joseph McLaughlin
212/465-2574

Photo by Arthur Cohen—Joseph McLaughlin

YOUR EYES WILL NOT BELIEVE THE RANGE OF AARON MARCUS!



HEIGHT: 6' 0"
SUIT: 39L
NECK/SLEEVE: 15 34/35
WAIST: 33
INSEAM: 32
SHOE: 10

HAIR: LT. BROWN
EYES: BLUE
SAG/AFTRA
GOOD HANDS
PROFESSIONAL GUITARIST
ALL SPORTS

AARON MARCUS

EXPERIENCE
MODELING & TALENT AGENCY, INC.
104 Church Street, Philadelphia, PA 19106
Phone: (215) 923-4420 • Fax: (215) 446-7179

There is no set rule on how a comp must look. The size, shape, and appearance of a card is limited only by the model's imagination. However, you should ask what size card your agent prefers. Your agent might use specific size envelopes for submitting comp cards. If your card doesn't fit, it won't get submitted. Some agencies keep comps in plastic bins attached to a wall. This makes it easy for them to see who should be submitted for jobs. You want to make sure that your card fits in the bin.

Putting Together Your Composite Sheet

If you are just beginning in commercial modeling and do not have any photos for a composite sheet, or you have done some ads but aren't crazy about the photos, or you like the photos you have done but feel they are not selling you well, then you can create your own "ad" photos. Here's how.

Studying Successful Models' Composite Sheets

Ask agents, photographers, or art directors if they have any composite sheets in their files that they consider special.

Ask to see comps of successful models. Get input from everyone, but remember: you are the one who should make the final decision. If you desire a more distinctive look for the design of your composite sheet, find a graphic artist to help you.

A graphic artist might place some photos in unusual ways on the page, or use lines to make a border around the photos, or use a special typeface to give the comp an interesting look. Creating the design of the comp before your session will help the photographer determine the cropping or shape of the shots. Selecting a pre-designed format most printing companies offer is the simplest way to get started.

Finding the Right Look for You

Deciding on the image or images that fit you best might be the hardest part of the whole process of putting together a composite sheet. Ask agents, casting directors, photographers, art/creative directors and friends how they see you being cast. Consider their input, but you need to make the final decision. You must figure out how you want to present yourself to the world. Are you a grandparent type? An athlete? Do you look right drinking beer around a campfire, or sitting behind an office desk—or both?

All comps should have at least a few of the following "looks":

- Blue collar
- Body shots—if appropriate show hands, feet, legs, etc. (Some ads only show parts of the model's body.)
- Business (non-executive-manager type)
- Customer
- Dad, mom, grandparent
- Executive
- Family
- Housewife
- Nurse or doctor
- Outdoors
- Relationship (husband-wife, boyfriend-girlfriend, etc.)
- Sales person
- Sports activity
- Student or teacher

Think about the types of photos that would best display those images. To help with ideas, look through:

- Magazines
- Newspaper ads
- Junk mail
- Agent's Web sites
- Photographer's showcase books/Web sites (photographers pay to have their work shown in books and on Web sites to generate business for themselves). One publication is called *The Creative Black Book* (www.blackbook.com). Another is called *The Workbook*, (www.workbook.com). The *Graphis Advertising Annual* (www.graphis.com/annuals/advertising.php) and the *Communications Arts Annual Awards Book* (www.commarts.com), are also great resources for finding photographic ideas.

Never use a logo or a brand name for example, (IBM or McDonald's) in your shot. It could prevent you from getting other jobs with a competitor.

Planning Your Shot

Since the shots for your composite sheet don't have words, make sure each photograph itself tells the story. Even better, create a photo that shows more than one story. If you want to present yourself as a mom and a businesswoman, the photo might show you walking up the steps to your house wearing a business suit, carrying a briefcase, while your child runs to meet you. Take your time and be creative in thinking of different scenarios for your shots.

Magazines are a great source of ideas. Find the magazine that will feature the look you want. For example: *Parents Magazine* is great for shots of parents and kids. For business images, look through investment magazines.

The ads can give you information on how to style the shot and what props are needed. Props are items placed on the set to make the ad look real. For example, if the ad is supposed to take place in an auto garage, tools, oil cans, towels, grease guns, and auto parts would be appropriate props.

After selecting the types of shots you want, show the samples to anyone connected to the modeling or advertising industry for feedback. If you have not contacted an agent, show your ideas to art directors at advertising agencies, or photographers. If you are trying to copy an existing ad, do not expect to be able to make an exact duplicate. You probably will not have the money or experience. Do the best you can at making the shot look like a **real ad**.

Finding and Hiring a Photographer

Get the names of photographers working in your area. Ask agents, art/creative directors or other models for the names of their favorite photographers. If you do not

have any contacts, call the American Society of Media Photographers (ASMP). Some ASMP members only photograph landscapes, wildlife, or portraits, but many shoot ads with models. There are 40 ASMP chapters throughout the United States. Call the national office in Philadelphia, Pennsylvania, at (215) 451-2767, and ask for the phone number of the chapter in your area.

You can go to their Web site, www.asmp.org, and get the names and phone numbers of the photographers in your area. There are 5,000 photographers who are members of ASMP. If you ever decide to try to work outside of the United States you can also get the names of members living abroad.

You might be able to get your photos free or at a reduced cost if the photographer is willing to do the shoot as a TFP (trade for print) or TFCD (trade for CD). No money is exchanged between the photographer and model for these arrangements. Some photographers like to do "test shots". Test shots are not ads, but they are used by the photographer and model for promotional purposes. Test shots can be free, but sometimes the photographer will charge the model at a greatly reduced session fee.

Here is an example of a test shot. Although this photo was shot as a test, an art director saw it on my composite sheet, and he paid a fee so he could use it as an ad. Whether you hire a photographer for a photo session or do test shots, try to make the final product look like an ad.



Photo by Bill Schilling—Jeremy Marcus

Another way to get photos for your comp (and actually get paid) is to find a photographer who does stock photography. These are generic photographs that can be used for many purposes. Typical stock photos include images of a happy husband and wife looking at their newborn baby, or of a business person sitting at a desk. Companies use stock photography because it is less expensive to purchase (actually rent) a ready-made stock photo than to produce an original photograph.

You can find stock and other types of photographers at www.photographersindex.com.

WARNING! There are however, a few things to keep in mind before appearing in a stock shot. When a model is hired for a regular ad, there are specific agreements on the amount of time the ad can run and where it will be used. The model is paid a specific amount of money based on that information. When a model is hired for a stock shot, he or she must sign a document allowing the photographer or stock company to run the photo anywhere and forever without the model receiving any additional fees. Your image could be used on billboards, posters, or on products. If you become closely identified with a certain product because of the ad in which a stock photo appears, you could lose out on other jobs for competing products. You can make money and get great tear sheets when doing stock shots, but you are taking the risk of possibly losing money in the future.

Another thing to consider before doing a stock shot is that you never know what type of ad your image may appear in. You could be portrayed as a drug addict, alcoholic, pregnant teenager, child abuser, or some other character you might not want to be associated with. I was told about a model whose stock photo was used in a newspaper ad that showed her as one of the employees for a phone sex 900 number.

Many agents discourage models from doing stock photography. Some stock companies will hire models directly, so the agents lose out on their commissions. If the model becomes associated with a certain product, the agent could lose commissions on future bookings. If the model becomes closely associated with a sleazy or controversial ad, it might be very difficult for the agent to find photographers or art directors interested in hiring the model for future jobs. That will also mean less income for the agent.

I decided to do these stock shots (shown on the next page) because I knew that the photos would be so memorable that I would actually get more work from them.



Stock photo by Barry Blackman, N.Y., N.Y.



Stock photo by Barry Blackman, N.Y., N.Y.

If hiring a professional photographer is not in your budget at this time, use your creativity. I have known models who found high school and college students taking photography classes to shoot the photos for their comps. The students loved having access to models to work with, and the models got very nice photos at little or no cost. One student actually used the photos for a class project. There are no guarantees that the photos will be usable for your comp. However, you could spend \$500 at a professional photo session and still not get exactly what you need. Even if the photos don't work, the session will build your experience. Another advantage of going this route is that you never know where the photographer might end up in the industry. The photographer might become very successful and want to hire you again. Another inexpensive way of getting shots taken is by calling a number of local photographers and asking if they can recommend any assistant photographers. Assistant photographers are people who work as apprentices to more established photographers. They help the photographer adjust lights, move sets or with anything needed during the shoot. Many are trying to build their portfolios in order to get their own bookings. They may be in great need of models to work with. Another place to find a good shooter is at a local photography club. Once again, not only might you get some wonderful photos, but you may also make contact with an up-and-coming photographer who might remember you when he or she is casting for his or her next job.

Set up appointments and interview a few photographers. Show the photographer ads that interest you. Clearly explain the look and concept of the shots you want.

A photographer told me about a singer who was doing a shot for her album cover. The singer wanted a tough sexy look but did not make that clear to the photographer. Although the photographer made her look beautiful, the singer was unhappy with the photographs. Make sure the photographer really understands what you need.

Things to Consider When Choosing a Photographer

Notice how the photographer responds to your photo selections. Does the photographer have recommendations for other types of shots?

Will the photographer shoot on location? “On location” means shooting your photos outside the photographer’s studio—for instance, at a gym, bank, in your home, at the ocean or at a ski resort. Try to shoot a few of your “ads” in interesting locations. Ask around and see if you have access to a doctor's office, courtroom, ball field, electronics store, garage, library, school, or restaurant. You might be surprised how helpful people can be when you approach them nicely, and clearly explain to them that you are trying to put together shots for your composite sheet or portfolio. Make sure they understand that you are not producing an ad.

Normally, people are paid to have their facility used for an ad, or at least get a name credit in the ad. When shooting on location, make sure the person who is giving you permission to shoot knows exactly what the shot will look like. You do not want to run into a situation where the owner of a store doesn’t feel comfortable with the type of shot you are doing and asks you to leave in the middle of the session. Clearly explain the type of shot, the approximate length of the session, and how many people will be involved. Ask when it would be most convenient for them. Don’t disrupt any business that might be going on while you are shooting.

Leave the place looking even better than before you got there. Don’t burn any bridges; you might want to go back there again at some point. Send a thank you note, and definitely send a copy of the shot and/or your composite sheet with the photo on it as a way of saying thanks.

With the photographer’s permission, you can offer to let the establishment use your photo in an ad at no charge. If your shot won’t work as an ad for the establishment, perhaps the photographer would agree to do one free publicity photo for the business. If the photographer is just getting started, doing a free photo could be a good way to make a contact with the business owner and add to his or her portfolio. Make sure the shots can be done, both technically and within your budget.

Do you feel comfortable with the photographer? This is just as important as the quality of the photographer’s work. You must be able to relax and try out ideas dur-

ing a shoot, otherwise the camera will capture your anxiety, and your photos will show you looking uncomfortable. View the photographer's portfolio. See if he or she has taken any photos in the same style you desire. If not, you should not necessarily dismiss the photographer. Perhaps the photographer can do a wonderful job, but has not had the opportunity to shoot in that particular style. The main thing to look for is the clarity and "life" in the shots. Are they in focus? Do the models look sharp and show personality? A sign of a good photo is that when you initially look at the picture you immediately are attracted to the model's eyes. If the photos look clear but are not especially creative, don't worry. Remember, you are the one who will be bringing many ideas to the shot.

Before hiring a photographer to shoot your photos, make sure you get the following information:

What are the fees?

You can expect to pay anywhere from \$150 to \$800 for the session. Fees vary depending on the package offered, types of shots, and the location of the studio.

Does the fee include a makeup artist, or does the model have to pay for one?

The cost for a professional makeup artist can range from \$50 to \$200. The average fee in large markets is \$100. For a discussion on whether you'll need a makeup artist, see the section "Hire a Makeup Artist" later in this chapter.

Should you use black-and-white or color?

Years ago everyone began with black-and-white comps, because color was too expensive. Due to advances in technology and reduced reproduction costs, almost all comp cards created today are in color. You can begin with 100 comp cards and expect to pay anywhere from \$80–\$175.

How many photos will be taken?

Depending on how many different types of photos you are taking, you can expect anywhere from 36–200 images shot.

What will you receive after the shoot?

Most photographers will give you a CD after the session. You can either ask about paying for a few prints of the photos you are considering using for your comp, or you

can print them yourself. It is always best to see any photo you are considering using on your comp card printed on paper as opposed to choosing it off of a CD.

Who owns the rights to the photos?

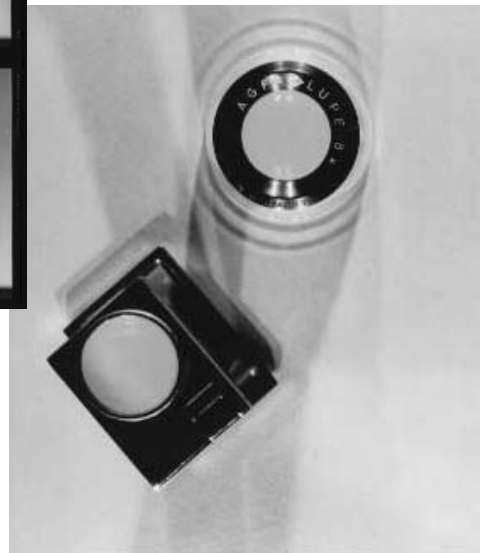
Legally, the images belong to the photographer. However, the photographer can only use your image for his/her promotional purposes. Your image can't be sold for profit without your permission.

How long will it take to print the contact sheet?

A contact sheet shows in miniature size all of the photos taken at the session. Not all photographers offer contact sheets. Here is what one looks like.



Photo by Norman Watkins—Bridgette Simpson



2 loupes

Don't worry about whether the photos on the contact sheet look a bit too light or dark; the lighting can be drastically changed when a final print is made. Choose your photos based on your expression and the focus of the shot. It is helpful to make prints of the images from the CD that you are considering using on your comp card or portfolio. Sometimes photos look quite different on paper than when viewed on a monitor. The best way to view the photos is with a loupe. This magnifying device helps you see the photos in great detail. They can be found at camera and art supply stores.

Will a fee be charged if you are not happy with the photos and need to reshoot?

Most photographers will tell you that as long as they did not make any technical mistakes — such as poor focus or lighting — they will charge the full fee to reshoot. Still, you should always ask because I have heard of some photographers either offering to reshoot at no charge or for a discount if the model is not happy with the photos.

Tips for Dealing with Photographers' Fees

You should request (not demand) to pay a percentage of the photographer's fee up front, then pay the balance when everything that was agreed to is completed. Many photographers expect to be paid in full the day of the session. Just keep in mind that you always have a better chance of getting all of your photos delivered to you on time if the photographer has not been paid in full.

Try to get all agreements in writing and signed by the photographer. The agreement can be written in plain English. This is not a common practice, but it is worth trying.

Hiring a Makeup Artist

You might wonder: "Do I really need to pay the extra money for a makeup artist? I could do the makeup myself." But, even if you are great at doing your own makeup, there is a big difference between the way makeup is applied for personal use and for the camera. However, as I'll explain in the next chapter, it is also important for models to learn how to apply their own makeup. Professional makeup artists know what the camera needs. They will also stay with you during the shoot, fix any hairs that have fallen out of place, and powder your face if it gets shiny under the lights.

Makeup artists can help in other ways, too. I recently had a photo session for a new head shot. Even though I know how to do my own makeup, I hired a professional makeup artist. Not only did my face look better, but she noticed that I was leaning towards the camera slightly and was not sitting straight. This caused my

head to look extremely thin and almost detached from my body. This slight adjustment made a big difference. Sometimes photographers can help spot problems while shooting, but they are concentrating on other aspects of the shot.

Erasing mistakes, such as out of place hairs or lint on one's clothes, can easily be performed with computer programs. However, it is better to catch and fix any problems during the session, rather than re-touch the photos digitally after the shoot. It is a good idea to hire a makeup artist who is recommended by and regularly works with the photographer. A good makeup artist will always make you look better.

Sometimes the makeup artist can also serve as a “stylist.” A stylist selects the clothing or “wardrobe” and props for the shoot. For shoots with a large budget, a makeup artist is hired strictly to do makeup, and a stylist is hired to coordinate and purchase the wardrobe. Discuss the shots with the makeup artist before the session. Show the makeup artist all the sample shots you will be doing. It is just as important for the makeup artist to understand the concept and feel of the shots as the photographer. If the makeup artist is also helping with styling—wardrobe and props—ask if any special props or clothing are needed. If so, make a list of them.

If you have a unique skin tone and use special makeup, or can only use certain makeup because of allergies, always bring the makeup to your sessions. The makeup artist will apply it for you. Make sure you tell the makeup artist if you will be wearing contact lenses. He or she will be extra careful when applying makeup around your eyes.

Don't allow your skin to burn in the sun. Sunburn is never good for you, but especially not before a photo session. A young girl I know sat out in the sun for many hours just days before getting photos done for her composite sheet. When she got her pictures back she noticed that her skin actually looked orange and red.

Before the Session

Make sure an iron is on the set, even if you have to bring your own. Wrinkled clothing makes a shot look unprofessional. Unless the clothes should be wrinkled to achieve a particular look, always have the wardrobe look neat and clean. Everything should be planned ahead of time so there are no major surprises on the day of the shoot.

After checking everything on your list, iron and hang all the wardrobe in a garment bag the night before a morning session. Place all props in a bag. Make sure you get a good night's sleep. Go over the list one more time in the morning. One of my very first jobs was working as an extra on a TV series. I was hired to be a waiter. I was so excited that I threw my wardrobe together that morning and went rushing off to the job. When I arrived on the set (which was a hotel in Washington D.C.) I suddenly realized that I had forgotten to bring a very important part of my wardrobe:

black pants. Fortunately I arrived twenty-five minutes before my call time. I literally begged every person connected with the hotel to lend me a pair of black pants. The few people who were kind enough to offer their trousers had waists that were either way too large or too small. I ran across the street to another hotel and paid a waiter just about everything I earned that day to buy his pants. Since then, I always go over my wardrobe list before leaving for a shoot.

Give yourself plenty of time to get to your session. Do not bring friends or relatives to the shoot. You don't want to be distracted by having your friends watch your session. This is a time you need to concentrate. Of course, this rule does not apply to the adult who brings a child model to a photo session. Sometimes the adult is asked to be present on the set to help the child relax, but other times the adult can be distracting and might be asked to wait in another room during the shoot. Once on the set, try to relax and enjoy the session. You will learn what to do on the set in the "Go-See" section of Chapter 8.

After the Session

Study the images. Ask other people in the industry for their opinion. If you haven't already, now would be a good time to begin contacting agents. Since most agents will not want to look at every photo on a CD, ask them how they want to view the images from your session. See if any photos jump off the page. Before selecting the shots for your comp, make sure you really like them. Your pictures are representing you. In some cases you only get one chance to meet with an agent, art/creative director, or photographer, so do not waste a good opportunity by showing poor-quality photographs. If the shots did not work, do not use them. Try to figure out what went wrong and shoot them again.

For my acting work I once used a head shot that broke all of the rules for head shots (see photo number 1 on next page). Instead of a nice warm smile, the shot had a "character" look: I have a quirky smile. My hand is on my chin. Half of my face is dark. It worked very well for me; I would land the sleazy salesman, crazy scientist, or nerd-type roles. Although my agents knew I could do other roles, it was hard for them to submit me for straighter castings, because the producers and casting directors would look at my head shot and immediately think of me as a character actor only. Models, like actors, can get "type cast" and only get certain kinds of roles. Fortunately, models have the opportunity to show a number of different looks on their composite sheet.

To make myself more presentable for the "straighter" roles I decided to have a new head shot taken. I worked very hard at preparing for my session. I spent countless hours trying to figure out how I wanted to present myself. I wanted to change the "character" look that I had been known for. I saw a head shot in an agent's office that I loved (see photo #2 on next page). The actor was almost expressionless. The

lighting was dark and serious. I thought that type of look would give me the opportunity to audition for more significant parts. It was exactly what I was looking for.

I did the session. The photographer did everything I asked. The lighting was perfect. I took the contact sheets around to some agents. They all said the same thing: "Aaron, you look dead. I don't see any life in your face. I can't tell what type of person you are from this photo." I saw what they were talking about. I had done a 180 degree turn with my head shot. I went from a real character look to a completely blank look. The photo did not express my personality. I had to go back to the drawing board and figure out what changes were needed in order for my head shot to reveal my personality.

Try this exercise when you are deciding on the image for your head shot. When you talk to people who do not know you very well ask them how you are perceived.

Composite Sheets

This is what happens when you walk into a casting office. Before you even say hello, the casting director has already decided if you will be considered for the part. Everyone has a certain presence, and that is what you want to capture on your head shot. I asked people in and out of the business (who did not know much about me) how they viewed me. Nice guy, friendly, honest, warm, smart, were some of the descriptions I would repeatedly hear. After learning that information I knew what kind of feeling and image I wanted to project for my head shot (see photo number 3 below).



1. Photo by Allen Polansky



2. Photo by Norman Watkins



3. Photo by Gary Wheeler

The point is, just because you do a session, don't think that you will always get exactly what you need. Be prepared to go back and do things again. Maybe the expressions you wanted were not there. Perhaps the wardrobe did not quite fit the image desired. You might not have been able to relax during the session. Some photos do not work because of the photographer: the lighting is bad, the picture is out of focus or the camera angle is not complimentary to your face. If you like the way you look but not the overall photo, then you might need to find a new photographer. It is better to wait, figure out what is wrong, and try it again. It happens to everyone.

After choosing the photos for your comp, make sure you have at least two hard copies (or multiple CD back-ups) of each photo you want to use. You always want extra copies in case something happens to the original. Don't depend on the photographer to keep back-ups of your images.

One quick comment about the photographer's name or photo credit. Some models put the photographer's name by the side of the photo on composite sheets. This is a courtesy to the photographer, but it is not necessary. If all of your shots were taken by one photographer you might not want to list the photographer's name, because it will immediately show your lack of experience. If you have appeared in a lot of ads, you will have worked with many photographers and can list many different photographers' names. It is your choice, but one name on all the photos is a dead giveaway of inexperience.

Designing and Printing Your Composite Sheet

Every printing company has their own style and design for their composite sheets. Simply choose which format you think looks the best. You must decide how much of an investment you want to make. You don't need to have your first card printed by the most expensive printer. Hopefully, you will get some bookings and print a new card with a few actual ads within a year. One job could pay for all of your comps. If you are not willing to make the investment of creating a quality card, then you are not giving yourself a chance to see what you can do in this industry.

Agents will not pay for the model's comp card; that is our responsibility. The Marcus Institute's Industry Information Directory, includes 16 printing companies who specialize in printing head shots and comp cards (see Chapter 12: "Resources"). You can visit their Web sites to view their work and get prices. Before deciding on a company, ask for samples of their work. It is important to physically see their products before making a final decision.

Find out in what format does the printer want to receive your photos. Would they prefer actual photos or high-resolution digital files of the images? When sending your images to the printer, you need to provide a detailed mock-up (design) that clearly shows where you want the photos placed.

If you are sending actual photos to the printer, mail the original pictures. This will give you the sharpest and clearest image. Do not touch them with your fingers, because you do not want fingerprints. Keep them clean, scratch free and away from extreme temperatures, which can damage your photos. Put your name and phone number on the back corner of the photographs. Never place it directly behind your face or anywhere where it could be seen on the actual image. It is better to use a self-stick label than to write on the back of a photo. If you need to write on the back of a photo, use a smear-proof pen so your name and phone number will stay clear and readable. This will make your photo identifiable in case it gets separated from the package. To keep your photos from bending, sandwich them between strong pieces of cardboard. Place them in an envelope that has the words “photographs—do not bend” on the front and back.

Ask how long it will take to complete your job. Clearly understand all of the costs involved. Some companies will charge additional fees to scan and retouch images, and for mailing your comp cards. It is a good idea to pay an additional fee to see a sample of your completed comp card before they are all printed. You might find a problem that can be easily fixed before you get your entire order printed. You should also ask about the price to reorder more copies at a later date.

How many comps should you order?

It depends on your situation. If you are just getting started in the business and working with one agent, then printing 100 comp cards should be plenty. If you are working with a number of agents in different markets, then make sure each agent has plenty of comps for his or her files. Keep in mind that you will have to periodically resupply your agents with comps as they run out.

When you first get your comps from the printer, save a few dozen in a special place for emergencies. You never want to tell a person requesting a comp that you just ran out. It looks unprofessional and you could lose a lot of money if it costs you a job. Order more when you see that you are low on comps.

Get quotes for ordering different amounts. You might be surprised how little difference there is between ordering 100 and 500 comps or even 1000 and 2000 comps. One of the big costs with composite sheets is the printer's setup time. Once a printer begins printing, you are only paying for extra paper.

The Ingredients of a Professional Composite Sheet

All comps should include:

1. Photos
2. Information about your size and appearance:

<p>For a woman:</p> <ul style="list-style-type: none"> height bust waist hips dress size shoes eye color hair color hat size glove size ring size 	<p>For a man:</p> <ul style="list-style-type: none"> height suit size neck/sleeve waist inseam shoes eye color hair color hat size glove size ring size
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3. Union affiliation—state whether you are a member of SAG, AFTRA, AEA, or ACTRA.
4. Name, area code and home phone, cell phone, (some people only have their cell phone number listed) fax and e-mail/Web site address, if you have one. If you are only working with one agent, then your agent might prefer you only have his/her contact information on the comp.
5. Special qualities: for example, if appropriate, mention that you have excellent legs, hands, feet, or teeth.
6. Any sport or activity you are proficient in.
7. You may want to place the photographers' names on the comp, next to the photographs they took.

Composite Sheets for Children

If you are interested in getting your child or children in the business, you are probably wondering if a composite sheet or head shot is really needed. The best thing to do is ask the manager or agent with whom you are working or want to work with, and find out how they want to submit your child's photo. Everyone has different policies. Many agents require only a snapshot of a child under the age of three, since their looks change so quickly. A photo that is three months old might not properly represent the child's current appearance. After the age of four (depending on how quickly the child's look changes), most agents will request a head shot. A composite sheet is only used when a child has very different and distinctive looks, and it might not be needed for very young children.

YOUR EYES WILL NOT BELIEVE THE RANGE OF AARON MARCUS!



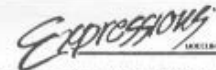
**g: Being Alone With
ter Can Be Hazardo
Wealth.**



HEIGHT: 6' 0"
 SUIT: 39L
 NECK/SLEEVE: 15 34/35
 WAIST: 33
 INSEAM: 32
 SHOE: 10

HAIR: LT. BROWN
 EYES: BLUE
 SAG/AFTRA
 GOOD HANDS
 PROFESSIONAL GUITARIST
 ALL SPORTS

AARON MARCUS



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↑ Stats on the composite ↑