

HOLLYWOOD ACTORS  
WORKSHOP

RESUME

READY

A No BS-Guide To Making A  
Killer Acting Resume

# ALL RIGHTS RESERVED

No part of this publication may be reproduced, stored in or introduced into a retrieval system, or transmitted, in any form or by any means (electronically, mechanical, photocopying, recording or otherwise), without the prior written permission of both the copyright owner and the publisher of this book.

Re-selling through electronic outlets (like Amazon, Barnes and Nobles or E-bay) without permission of the publisher is illegal and punishable by law. The scanning, uploading, and distribution of this book via the Internet or via any other means without the permission of the publisher is illegal and punishable by law.

Please purchase only authorized editions and do not participate in or encourage electronic piracy of copyrightable materials.

Your support of the author's right is appreciated.

# TABLE OF CONTENTS

TABLE OF CONTENTS - PAGE 1

YOUR RESUME GUIDELINE - PAGE 2

THE DO'S OF RESUMES - PAGE 3

THE DONT'S OF RESUMES - PAGE 4

SECTION 1: HEADER - PAGE 5

SECTION 2: YOUR EXPERIENCE - PAGES 6-8

SECTION 3: EDUCATION AND TRAINING - PAGE 9

SECTION 4: SPECIAL SKILLS - PAGE 10

SECTION 5: WHAT A GOOD RESUME LOOKS LIKE - PAGES 11-12

"SIGN UP FOR OUR NEWSLETTER  
TO STAY UP TO DATE WITH OUR  
NEWEST ARTICLES, TIPS, AND  
TRICKS!"



# YOUR RESUME GUIDELINE

Your resume—coupled with your headshot—is your calling card for each and every audition. Your headshot and resume is your one-two punch combo you use to market yourself and book work.

You are the product. Your headshot and resume market you, so package the product well!

So without further ado, I present your resume guideline:

**Please Note:** Sections 3 & 4 are an elaboration on the training and special skills bullet points from Section 2.

## 1) THE HEADER

- Name
- Contact Information
- Entertainment Work Permit/Parent's Contact Information & Name  
(If a child actor)

## 2) YOUR EXPERIENCE (AKA YOUR ACTING CREDITS)

- Film
- TV (or TV if those credits are better than your film credits)
- New Media
- Theater
- Training
- Special Skills

## 3) YOUR TRAINING

- Pay attention to training. When you have very little in the way of performances on your resume the training section is the most important section. Develop it well. You can train with the best teachers that casting directors know, respect, and recognize.

## 4) YOUR SKILLS

- These are special skills that you might have that help you stand out as an actor

# THE DO'S OF RESUMES

These are the things you should be doing on your resume.

**Please Note:** The information listed here is designed to make sure that you present yourself in a professional manner and ensure that you are also kept safe as an actor.

## THE DO'S

- DO write your name in BIG BOLD letters at the top.
- DO Put SAG- AFTRA under your name if you are a member. Put SAG-AFTRA Eligible if you are eligible.
- DO Put your website
- DO put your email address
- DO add your Agent's and Manager's Logo, Name and Phone #s
- DO, in the Special Skills section, write "current passport" if you have one. If you don't have one...get one.
- DO IF....you are starting out and do not have any TV, Film and New Media Credits you can TEMPORARILY put music videos and industrials, but you should be replacing those credits with roles you book in THEATER, STUDENT FILMS, SHORT FILMS, FEATURE FILMS and TELEVISION
- Under commercials put: "CONFLICTS AVAILABLE UPON REQUEST
- DO change your photo every time you change (e.g. hair style, facial hair, nose ring, braces on/off, etc.)
- DO save your resume as a PDF file on your computer and your phone (along with a digital version of your headshot), so you can submit yourself for last minute castings if need be.
- DO include a cover letter with all mailed headshots/resumes."

# THE DONT'S OF RESUMES

These are the things you should not be doing on your resume.

**Please Note:** The information listed here is designed to make sure that you present yourself in a professional manner and ensure that you are also kept safe as an actor.

## THE DONT'S

- DON'T put your address on your resume. SAFETY FIRST! there are too many creepers out there.
- Extra Work does NOT go on your resume.
- Modeling work does NOT go on your resume.
- Do NOT put any non-speaking roles on your resume. Background work isn't considered acting. I've heard several casting directors refer to background roles as "props that eat."
- DO NOT lie or pad your resume.
- DO NOT put non-acting or non-performance information on your acting resume. It is for acting or other performance-related credits.
- DO NOT include an explanation of your job objectives.
- DO NOT use white out.
- DO NOT put anything frivolous like your astrology sign.
- DO NOT put your social security number on your headshot or resume.
- DO NOT use nude, seminude, or sexually suggestive photos.
- DO NOT show up to an audition not looking like your photo.
- DO NOT attach clips of reviews, articles, or non-headshot photos

# SECTION 1: THE HEADER

## NAME

Your name should appear much larger on an acting resume than on other types of resumes and should be visible from several feet away. It may be centered, right justified, or left justified. This is up to you. Be creative with the font used for your name, but be sure it is readable. You may wish to use the same font on your resume as on your headshot. Remember, this is your marketing tool, so the formatting should be clear and attractive.

## CONTACT INFORMATION

### **If you have an agent:**

List your agency name, address, phone number, and email address. You may also wish to include an agency web address (especially if you are featured on the agency's website).

### **If you do not have an agent:**

List your personal contact phone number (cell phone or another phone with voicemail) and an email address. Be certain your e-mail address sounds professional (e.g., not "Sassygirl365@whatever.com"). If you have a personal website, you may list the URL. Never list your home address - there are too many creeps!

# SECTION 2: YOUR EXPERIENCE

## EXPERIENCE SECTION = ACTING CREDITS

You want to group credits together by their category.

List the most applicable category first (e.g. If you are auditioning for a film, list your film credits first).

Within each category, list your most impressive credits first.

Never put a non-speaking role on your resume.

### **Please Note:**

DO NOT worry about chronological order and DO NOT list the dates of your credits. It isn't necessary.

You will likely want to include the following categories listed below.

## FILM AND TV CREDITS:

List the film or show title, role type (see the last page of this document for a list of film role types), production company, and director using columns. You do not need to list the name of the character you played.

As you earn more credits, you may wish to create several resumes to target specific industries or types of jobs. Category titles will expand and change.

For example: A beginning stage actor may lump all of his or her credits into one category: Theatre. A very experienced stage actor may separate credits into different categories: Broadway, Off-Broadway, Regional Theatre, Shakespeare, Musicals, etc. Likewise, a beginning film actor may lump all of his or her credits into one category: Film and Television. A very experienced film actor may separate credits into different categories: Feature Film, Short Film, Television Series, TV Movies, etc.



# SPEAKING ROLES:

## FILM & TV ROLE TYPES FOR YOUR RESUME:

Film and TV role types are categorized as speaking roles. Never put a non-speaking role on your resume.

### FILM:

#### LEAD (FILM)

- Primary focus of the story
- Leading man/woman, protagonist or antagonist

#### SUPPORTING (FILM)

- Supports the lead actors.

### TV:

#### SERIES REGULAR / SERIES LEAD (TV)

- The regular characters on a show. Usually, they have top billing and the show revolves around their lives.

#### GUEST STAR / RECURRING GUEST STAR (TV)

- The show revolves around their story.

#### COSTAR / RECURRING COSTAR (TV)

- Waitress, vendor, student, are all examples of this. They help move the story forward by adding information or add atmosphere to the show.

## VOICEOVERS / INDUSTRIALS / COMMERCIALS:

- You may wish to simply state "List Available upon Request" or "Conflicts Available upon Request".
- Doing so could be advantageous for two reasons:
  - 1) It allows you more space on the resume to list more prominent roles!
  - 2) It may provide you with more opportunities. If you have appeared in a past advertisement for one company and a competing company sees that credit listed, the second company may rule you out.!
- Be sure that if someone does request to see your list that you have created one.

## THEATER CREDITS:

- List the play title, the role played (character's name), and theatre company/director using columns. You may also wish to list the city and state where the play was produced!

# SECTION THREE: EDUCATION AND TRAINING

## PAY ATTENTION TO TRAINING (ESPECIALLY IF YOU ARE JUST STARTING OUT AS AN ACTOR)

- When you have very little in the way of credits and are building your resume, your training section will be the most important part of your resume. Develop it well. You can train with well-respected teachers that casting directors are familiar with.

### ADDITIONAL TRAINING:

- This includes any acting-related workshops, seminars, on-going studio classes, masterclasses, or private coaching received outside of a college or university setting. You may also include training in related fields such as music (especially singing), dance, martial arts, stunts, etc.
- Be specific. When possible, include not only the title of what was taught, but also technique used. For example, rather than merely listing "Acting" or "Movement", include the method of acting or movement taught in the course (e.g., "Meisner Technique" or "Alexander Technique").
- List well-known studios, teachers, or coaches with whom you have studied. You may wish to list the number of years you have trained in a particular area, technique, or discipline.

# SECTION FOUR: SPECIAL SKILLS

## THINGS TO PAY ATTENTION TO

- Group skills together by type. You may wish to indicate your proficiency level in each skill (expert, fluent, proficient, expertise in, extensive knowledge of, experience with, awareness of, familiarity with, a basic understanding of, etc.).
- Be specific. Don't merely list hobbies. Make sure that what you list, you can do it well.

## SKILL TYPES TO CONSIDER:

**Please Note:** Do NOT put down anything that you can only kind of do or can't do. You have to be proficient.

### **VOICE AND SPEECH:**

- Languages, accents, dialects, impressions, etc.

### **MUSIC:**

- Instruments, styles, whether you read music, etc

### **DANCE:**

- Styles of dance, Salsa, Ballroom, Hip-Hop, etc

### **COMBAT OR WEAPONRY:**

- Stage combat, fencing, martial arts, shooting, archery...

### **ATHLETICS:**

- Team sports, individual sports, extreme sports, stunts...

### **CIRCUS SKILLS:**

- Tumbling, juggling, stilts, unicycle, etc.

### **VEHICULAR SKILLS:**

- Motorcycle skills, etc.

### **TEACHING MISCELLANEOUS:**

- If you have professional credentials outside of acting which may be applicable or helpful on set, you may list those here (e.g. nurse, doctor, dentist, etc.)
- Be professional. Sun tanning, stargazing, shopping, and kissing are not special skills.

# SECTION FIVE: WHAT A GOOD RESUME LOOKS LIKE

## THINGS TO PAY ATTENTION TO

- Group skills together by type. You may wish to indicate your proficiency level in each skill (expert, fluent, proficient, expertise in, extensive knowledge of, experience with, awareness of, familiarity with, a basic understanding of, etc.).
- Be specific. Don't merely list hobbies.
- Consider what type of resume you are creating before listing skills. For example, mention your snowboarding abilities for a film resume.

# RESUME EXAMPLE: GIO'S RESUME



John Schultz - Bedford Forrest Management: 1 323 769 5657  
 Sarah Uhrich - Rascals Talent Office: 323 686 6001 ext 3  
[imdb.me/giovannieespiritu](http://imdb.me/giovannieespiritu) SAB-AFTRA  
 Direct: 310-869-4993 [giovannieespiritu@gmail.com](mailto:giovannieespiritu@gmail.com)

## BEST SUPPORTING ACTRESS NOMINEE

for Fiona's Script (MethodFest) alongside Academy Award Nominees Alfre Woodard & Amy Irving

### TV

Ching Chong Blues  
 Walk the Prank  
 Dyke Central  
 Bones  
 Veronica's Blog  
 Trauma  
 Kambal: the Twins of Prophecy pilot  
 As Long As There Is Life  
 Gilmore Girls  
 ER

Guest Star  
 Co-Star  
 Series Lead (10 episodes)  
 Co-Star  
 Series Regular (6 episodes)  
 Co-Star  
 Series Regular  
 Guest Star  
 Co-Star  
 Recurring (4 episodes)

Joshua Fu / SuperDeluxe (Turner Broadcasting)  
 Trevor Moore / Disney XD  
 Florencia Manovil / Amazon  
 Jesus Trevino / FOX  
 Jack Dumamap / TFC & CW Local  
 Jeffrey Reiner / NBC  
 Stephen Reedy / Desert Rose Prod.  
 Grace Casimsiman / ABS-CBN  
 Bethany Rooney / CW  
 Various / NBC

### DIGITAL SERIES / SKETCH COMEDY

Paranormal Huntresses  
 Exit Stage Left  
 Read the Signs  
 Break A Leg: the sitcom  
 Throw Like a Girl pilot  
 You + Me = US  
 Elf & Fairy -Luzon Island Nomina  
 Hells Kittens -AF Muddy Water  
 Self Absorbed

Series Regular  
 Series Regular (13 episodes)  
 Guest Star  
 Recurring Guest Star (2 episodes)  
 Series Regular  
 Lead  
 Lead  
 Lead  
 Lead

Ilea Matthews / Mystic Eye Productions  
 Sinohui Hinojosa / KCTV  
 Luke Anthony / YouTube  
 Yuri Baranovsky / FYI  
 Cathy Siltzes / Mynah Films  
 Gianze Perez / Vivo Media Group  
 Patrick Crowley / 5x5 films  
 Jose Montesinos / Montanick Films  
 Y. Gomez / Subject to Change Productions

### FILM

The Valley  
 Cold Pressed  
 American Brawler  
 Unlucky Stars  
 BERT: the E-motion Picture  
 Spot Check  
 Friends of the Bride  
 Be My Baby  
 Fiona's Script\*  
 On The Starting Line  
 Too Much Plaid (Festivals Festival)  
 Indiscreet  
 American Yearbook (Dances with Roma Audience Award)  
 Counting the Days (Best Comedy NY Int'l Indie Film Fest)  
 I Adora You

Supporting  
 Supporting  
 Supporting  
 Supporting  
 Supporting  
 Lead  
 Supporting  
 Lead  
 Supporting  
 Supporting  
 Lead  
 Lead  
 Lead  
 Lead  
 Lead  
 Lead

Saila Kariat / Wavefront Productions  
 S. Viknesh / Viknesh Island Prod.  
 Jose Montesinos / The Asylum  
 Dennis Ruel / 108 Media  
 Jose Montesinos / Montanick Films  
 Susan Romero / CenCal Entertainment  
 Kim Leonard / Creative Light Pictures  
 Kevin Wong / Vevo Media Group  
 Florencia Manovil / Mynah Films  
 Wendy Menara / LinV Films  
 Carole Le / Behind Schedule Productions  
 Stephanie Carwin / Bad Kid Films  
 Brian Ging / New Legend Productions  
 Joaquin San Lorenzo / IFC  
 Alex Park / Park Productions

### THEATER, COMMERCIALS & VOICE OVER:

TRAINING: FILM/TV  
 SITCOM/IMPROV  
 MEISNER/METHOD

Conflicts and list available upon request.

Kate McGregor-Stewart (MasterClass/private coaching), Warner Loughlin & Co., Amy Reece  
 UCB 101-401 (ongoing), Mary Lou Belli, Erin Cardillo (Warner Loughlin), Annie Grindlay, Eric Hunicutt (I.O. West),  
 Bay Area Acting, American Conservatory Theater, Mark Monroe Studios

### SPECIAL SKILLS:

Languages: Tagalog, Instruments: Guitar, Rock Climbing: v4 Boulderer / Lead and Top Rope Belay Certified (5.10a lead, 5.10c togrape)  
 Harvard Law Student...for two weeks... :-)