



ENTERTAINMENT INDUSTRY RÉSUMÉS

Your résumé is a **one-page** list of your significant theatrical experience—stage roles, training, education—plus your physical description and contact information. Its goal is to help directors know more about you to help them decide if you should be cast. It is recommended that you attach your résumé to the back of your headshot so you can easily make changes. Staple the résumé to the headshot at the center top and bottom, being careful not to staple over any of your text. If you staple just a single corner, it is easy for the résumé to detach from your headshot.

Your headshot is part of the résumé package. Your attitude should be open and friendly, and warmth should radiate from your eyes. One very good photo is all you really need. Headshots should always be 8 x10 and résumés must be cut to fit. Black and white headshots are no longer used; all headshots need to be in color. You can have several headshots: theatrical (more serious), commercial (more smiley) or character (for specific types you can play-optional). Matte is the best finish for headshots, not semi-gloss. Go to a good photography reproduction place or ask your photographer for recommendations.

Just as your headshot should be as professional as you can make it, so should your résumé. Your goal is to make it look attractive, clean, clear and complete. Think of your résumé as an audition, albeit an audition on paper, so be sure it is your best work. This is your professional introduction and is crucially important. Get your mentor or a friend to look at it and make suggestions. Avoid listing on your résumé any roles that you have played which you could not conceivably perform in a professional theater. Stick to roles that represent your age range. That way people will know how to cast you. Revise, re-format and improve. When you have made it as neat and professional as possible, get it printed at a quality duplication service. Save the original on your computer so you can revise and print off fresh copies as needed.

TYPICAL RÉSUMÉ FORMAT

There is a standard format for résumés that, while not a hard-and-fast rule, is typically followed. You use only one 8" x 10" page, so arrange your space carefully. The format will cover the following categories and typically are in this order.

Contact Information

Start with, logically enough, your name in boldface. Consider adding "actor" or comparable descriptive terms such as "actor-singer-dancer." It is not essential to put your home address or home phone number on your résumé. Instead, create a website and use the URL as your contact information. The best contact information is your agent's—once you land one. If you do get an agent, reproduce your résumé on their letterhead.

Professional Affiliations

Beneath your name list your professional affiliations such as SAG, AFTRA, Equity.

Physical Description

Give your physical description—height, weight, hair and eye color, and vocal range. If you're a singer, specify the notes. Non-singers will use a generic term like "baritone" or "alto." Some actors include clothing sizes although it might not always be necessary.

Experience

This is the meat and potatoes of your résumé. It also is the most difficult to organize because space is limited. Subdivide it into "film," "television," "stage," "voice-overs," "commercials," and "other" such as trade shows, theme parks, or cruise ships. You'll want to create columns to organize the categories.

Column One: Name of play or movie.

Column Two: Role you played.

Column Three: Name and location of the theatre, the director's name. It is common to save space by abbreviating "director" to "Dir." If you appeared with a "name" actor, that can be included here.

Usually the order is **theatre-credits, film-credits, television-credits.**

If you do commercials, state only whether you have been an on-camera and/or voice-over performer and whether you have a commercial reel or tape, do not list the products. Consider, writing "list available on request" or "reel available on request." If you do have a reel, consider putting it on YouTube.

Space is at a premium and it is hard to fit everything in, especially if you want to include the name of the theater where you performed. Unknown places will not hold much weight, but known theatres hold a lot of credibility. Actors may tend to exaggerate their experience to make it look more impressive. Be very careful: Theatre is a small village, and you might be surprised when the director says, "You were in the ATL production of Lear? Hey, I was, too!" If you aren't truthful, likely you'll get caught, which is destructive to your reputation (you do not want directors making you the butt of jokes at the local pub, and remember that word spreads easily throughout the small village). Bear in mind that directors understand that young actors can't have accumulated a vast amount of experience, so you really don't need to embellish the facts.

If you are just starting out, list your college experience. As you gain experience, you can begin replacing the amateur productions with professional appearances. This means you should be prepared to revise your résumé constantly.

Training

Acting, voice, dance, workshops, scene study—where you studied and with whom. If space permits and if the training session was substantially long, consider indicating how long you studied.

Special Talents

List your special skills such as juggling, acrobatics, pantomime, dance, stage combat, ability to speak foreign languages, any instruments that you play, if you can drive a stick shift, dialects and the like.

Theatrical Awards and Honors

List any accolades in your field

RÉSUMÉ DOS AND DON'TS

DO

- Staple your résumé to the back of your headshot (both should be 8 x 10)
- If you have a lot of projects it is better to list the best ones
- Use a format that makes the resume inviting and easy-to-read
- Think about your accomplishments, roles you've played, characters you've become
- If possible, tailor your résumé for a specific job, not just a specific industry
- Ensure all dates link up and leave no suspicious gaps if you are using a chronological format
- Make sure your cover letter is as good as your résumé
- Tell the truth

DON'T

- Don't use a résumé that is more than one page
- Don't staple reviews or clippings to your résumé, they just get in the way
- Don't make the type smaller than 10 point, if you have that much experience, edit it down
- Don't make up special skills or write things down just so to fill in the special skill area
- Don't list your age on your résumé. You can, however, list your age range. Get some input from others about what they think your age range is. It may be quite different from your actual age
- Don't include your computer proficiency on a theatrical resume, it is not necessary
- Never lie about your experience

ON-LINE RESOURCES

- www.variety.com
- www.4entertainmentjobs.com
- www.nyc.gov/film
- www.nyc.gov/culture
- www.rileyguide.com/arts.html
- www.artjob.com
- www.artdeadlineslist.com
- www.nycastings.com
- www.bcainc.org
- www.caseweb.com/acts/index.html
- www.afaweb.org
- www.nyfa.org
- www.myauditions.com
- www.opencasting.com
- www.theatrejobs.com
- www.backstage.com
- www.mediabistro.com
- www.tribecafilm.com/festival
- www.sag.org
- www.dga.org/index2.php3?chg=
- www.producersguild.org
- www.idealists.org

Name: SARAH RIPARD

Website/Email: <http://sarahripard.com> • SR@gmail.com

Attributes: Height: 5'6 • Eyes: Brown

Union Membership: AEA, SAG

Sample of an actor résumé

FILM

THE SIXTH SENSE	<i>Supporting</i>	M. Night Shyamalan
BLESSINGS	<i>Lead</i>	Blum/Vijayan Productions
TOUCHWOOD	<i>Lead</i>	KR Productions
RUN TO THE LIGHT	<i>Lead</i>	Fijtaz Productions
CLEAR CUT SIMPLE	<i>Lead</i>	Vineet Dewan
CARTS	<i>Supporting</i>	Carts Productions
CROSS ROADS	<i>Lead</i>	Paracelsus, LIC

TELEVISION

STRONG MEDICINE	<i>Guest Star</i>	Lifetime Channel
HOMICIDE: LIFE ON THE STREET	<i>Supporting</i>	NBC
MAGENTA	<i>Lead</i>	I.O.B. Productions

THEATRE

BOMBAY DREAMS	<i>Kitty Desouza/Shanti</i>	Broadway Theatre: Andrew Lloyd Webber
CONVERGENCE	<i>Leila/Tavi</i>	Blue Sphere Alliance
HIPPOLYTUS	<i>Aphrodite</i>	The Getty Villa: Stephen Sachs
APPLE PIE	<i>Katma</i>	The Kennedy Center: Lisa Portes
ACTS OF DESIRE	<i>Sayeda</i>	Deborah Lawlor
CYRANO DE BERGERAC	<i>Roxana</i>	East La Classic Theatre: Tony Plana
HAMLET	<i>Ophelia</i>	The Shakespeare Theatre: Joe Banno
DANGEROUS LIAISONS	<i>Mme. De Tourvel</i>	Source Theatre: Joe Banno
AS YOU LIKE IT	<i>Rosalind</i>	The Shakespeare Folger
OTHELLO	<i>Desdemona</i>	Washington Stage Guild
R.P.M.	<i>Street Walker</i>	Tribeca Film Center: Clayton Lebouef
CARMEN	<i>Manuelita</i>	NYC Opera: The Wolf Trap
TALES OF INDIA	<i>Buddha/Parvati</i>	Smithsonian Institute
DREAM OF A COMMON LANGUAGE	<i>Dolores</i>	Theatre of The 1 st Amendment
SPEAKING OF STORIES	<i>Narrator</i>	The Lobero Theatre: Karen Lelapena
ARMS & THE MAN	<i>Louka</i>	Olney Theatre: Jack Going
CIGARETTES & CHOCOLATE	<i>Gemma</i>	Potomac Theatre Project
BALZAC	<i>George Sands</i>	Scena Theatre
PICTURE OF DORIAN GRAY	<i>Sibyl Vane</i>	Scena Theatre
ANTHONY & CLEOPATRA	<i>Cleopatra</i>	Oakton Aionos Players
ROMEO & JULIET	<i>Juliet</i>	The Guildhall School-London
ANTIGONE	<i>Antigone/Ismene</i>	The Guildhall School-London

EDUCATION/TRAINING

ACTING	<i>Guildhall School of Music & Drama-London, UK</i>
VOICE/SPEECH	<i>Virginia Tech University-BA Theatre Arts</i>
MOVEMENT	<i>Movement in Mime-Mime Master MARCEL MARCEAU</i>
VOICE/SPEECH	<i>The Shakespeare Theatre-Greek & Shakespeare Text Analysis</i>
MOVEMENT	<i>Latin Dancer-Dance Master Humberto Lazarro</i>

SPECIAL SKILLS

DANCE: Ballroom, Hip-Hop, Improvisational, Indian, Interpretive, Middle Eastern, Salsa, Samba, Swing, Tango

SINGING: Jazz, Musical Theatre, Operatic, R&B/Blues, Rap, Rock/Pop

SPORTS: Hiking, Karate, Speed Walking, Swimming, Tae Kwon Do, Yoga

VOICE: Mezzo-Soprano

LANGUAGES: Arabic, English, French

ACCENTS: African, American Southern, Appalachian, Arabic, Australian, Cockney, French, German, Greek, Indian (east), Irish, Italian, Jamaican, Middle Eastern, New England/Boston, New York City, Russian, Scottish, Slavic/Eastern European, South African, Spanish, Standard American, Standard British, Thai, Welsh, Yiddish

ADDITIONAL: Firearms, Hosting, Martial Arts, Mime, Modeling, Painting, Voice Characterizations

MILES TUROT • Actor

Sample of an actor résumé

(917) 555-1212

miles@gmail.com • <http://milesaturot.com>

SAG, Equity, AFTRA

THEATRE EXPERIENCE

DE LA GUARDA CREATION ELLA FITZGERALD THE ELEPHANT MAN JESUS CHRIST SUPERSTAR HAMLET THE LIFE BAREFOOT IN THE PARK GODSPELL THE SECRET GARDEN GREASE JOSEPH AND ... DREAMCOAT INTO THE WOODS SWEENEY TODD THE WIZ THE FANTASTIKS THE DINING ROOM ROSENCRANTZ & GUILDENSTERN ARE DEAD	Captain/Aerialist Aerialist/Dancer/Puppeteer Norman Granz/Thor John Merrick Simon Z/Apostle Hamlet Snickers (US Jojo) Paul Bratter David/Judas Archibald Craven Sonny Reuben Baker Sweeney Todd Director/Dancer Matt Featured Actor Guildenstern	Daryl Roth Theatre, Dir: Pichon Baldinu Crystal Cathedral Arena Stage, Dir: Maurice Hines Electric City Playhouse Saint Gregory Playhouse Clemson Players Backstage Players Anderson regional Theatre Premier Theatre Company Electric City Playhouse Premier Theatre Company Premier Theatre Company Electric City Playhouse Clemson Little Theatre Playhouse 22 Electric City Playhouse Stepping Out Productions Electric City Playhouse
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FILM/TV EXPERIENCE

MILANO ROCKIN' FASHION 2004 VH-1 VOGUE FASHION AWARDS AMERICA'S NEXT TOP MODEL DICK IN THE END OBSESSION TABLE FOR ONE PARK BENCH 2000 SMOKES	Featured Aerialist Featured Performer Featured Performer Steve William John Hyatt Maurece Brown Eric	Italian TV: Dir: Luca Tommassini VH-1 UPN: Dir: James Gay Clown Sweat Productions D'O Productions Leucter Films NYU Student Film Kefgen/ Ohio Productions
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TRAINING

NAME OF SCHOOL, MFA

- **Voice** - Beverly Lambert, Steve Katz
- **Monologue Coach** - Warren Kelley
- **Scene Study** - Linda Ross, Williams Simmons
- **On-Camera Technique** - Heidi Marshall
- **Improv** – Shira Piven

SKILLS & INTERESTS

Dialects – Southern (clean & exaggerated), British (clean), and Cockney • Driver's License (standard & automatic)
Aerial harness work, Rock climbing, Capoeira, Modeling (print & runway), Ballroom Dance, Juggling, Rollerblading, Skiing (snow & water), Sports Enthusiast

YOUR NAME

HTTP://WWW.WEB.NET • NAME@WEB.NET

SELECTED DIRECTING CREDITS- STAGE

The Lover by Harold Pinter

ASDS Repertory Season New York, NY 2005

A Life With Ike by Steve Nicholas

(premiere of new work)

ASDS Repertory Season New York, NY 2005

The Lilith and Eve Project by Carla Ching

(premiere of new work)

ASDS Repertory Season New York, NY 2005

UTAH by Laconia Koerner

(premiere of new work)

ASDS Repertory Season New York, NY 2005

Ring by Carla Ching

(premiere of new work)

ASDS Repertory Season New York, NY 2005

Art Gallery by Aurin Squire

Manhattan Theatre Source New York NY 2004

Rosencrantz and Guildenstern Are Dead

By Tom Stoppard

Hole in the Wall Theatre New Britain, CT 2002

Masterpieces by Arthur Bicknell

Hole in the Wall Theatre New Britain, CT 2001

Cloud Nine by Caryl Churchill

Hole in the Wall Theatre New Britain, CT 1999

Time of My Life by Alan Ayckbourn

Milam House Productions Houston, TX 1995

West Side Story by Leonard Bernstein, Jerome

Robbins and Stephen Sondheim

Hanszen College Musical Houston, TX 1994

The Normal Heart by Larry Kramer

Milam House Productions Houston, TX 1993

As Is by William Hoffman

Milam House Productions Houston, TX 1992

SELECTED DIRECTING CREDITS- FILM

Art Gallery by Aurin Squire

Post-production

Children Lost by Aurin Squire

Feature length drama

Pre-production (shooting begins June 2005)

DIRECTOR

Sample of a director résumé

SELECTED ACTING CREDITS

Four Play, a night of one act plays

"Diane" in Bachelorette

Smatter Theatre New York, NY 2003

A Midsummer Night's Dream by William Shakespeare

"Peter Quince"

Hole in the Wall Theatre New Britain, NY 2001

Night Watch by Lucille Fletcher

"Helga"

New Britain Repertory Theatre 1998

Julius Caesar by Williams Shakespeare

"Portia"

Baker Shakespeare Festival 1998

Much Ado About Nothing by William Shakespeare

"Conrade"

Baker Shakespeare Festival 1996

Romeo and Juliet by William Shakespeare

"Nurse"

Baker Shakespeare Festival 1995

Masterpieces by Arthur Bicknell

"Emily Bronte"

Rice Players 1994

EDUCATION

Actor's Studio Drama School, May 2005

Master of Fine Arts in Directing

Instructors

Directing: Andreas Manolikakis, Lloyd Richards
Stuart Vaughan

Design: Don Holder, Shawn Lewis, Tony Walton

Acting: Barbara Poitier, Joe Ragno, Sam Schacht

Voice: Scott Flaherty

Rice University, May 1996

Bachelor of Arts in English

AWARDS

2004 Nominee to the Princess Grace Foundation

Drama Scholarship 2002-03, 2003-04, 2004-05

Board of Governors Scholar 2004-05

REFERENCES

Andreas Manolikakis, Chair, Directing Department

Actor's Studio Drama School

212- 123-4567

Shawn Lewis, Scenic Designer, Co-Chair Design Department

Actor's Studio Drama School

718- 555-5555

JOE JETSON, Playwright

Sample of a playwright résumé

joejetson@joejetson.com
http://joejetson.com

EDUCATION

The New School for Drama, *MFA in Playwriting*

Instructors: Romulus Linney, Michael Weller, Laura Censabella

PLAYWRIGHT EXPERIENCE

Eve of Crimes	The New School Theater, NY	December 2009
Le Mot Juste	ANY Theatre Co., NY	September 2009
Twinges	ANY Theatre Co, NYC	May 2002
Hemlock, A Greek Diner Tragedy	Extra Virgin, P.C., Dallas, TX	November 2001
subCity	Abingdon Theatre Co., NYC	July 2000
Altar Boyz!	New World Stages, NY	March 2000
Men's	St. Andrew's College, ON	January 2000
Scene Analysis for Fun & Profit	Actor's Theatre of Louisville	May 1999
Eve of Crimes: Memory Motel	Actor's Theatre of Louisville	April 1996
The Big Clog	NYU Tisch School Production, NY	November 1995
Eve of Crimes: Freefalling	Offstage Theatre Co. VA	February 1995
The Buffoon Piece	Offstage Theatre Co. VA	June 1993
Flowers of Way	Off Broadway, NY	November 1992

GRANTS, AWARDS, MEMBERSHIPS

- *Banff Center for the Arts, Colony Fellowship* (2003)
- *Canada Council for the Arts Grant* (2003)
- *Actor's Studio Lifetime Member, inducted* (2002)
- *Youngblood member at Ensemble Studio Theatre*
- *Epic Repertory Theatre member*
- *Dramatists Guild of America*

PUBLICATIONS

The Dramatist, Fall 2002: "EST/Sloan Project Profile"

American Theatre, November 1999: "The Writer in the Theatre"

Backstage, Issue 36, August 13-20: "What of the Dramaturg?"

REFERENCES

Name, Job Title	Company	Phone	Email
Name, Job Title	Company	Phone	Email
Name, Job Title	Company	Phone	Email

JANE LOUISE WINDSOR

Sample of a producer résumé

JaneLW@gmail.com • <http://janelouisewindsor.com>

PROFILE

Self-directed **ASSOCIATE PRODUCER** with a proven ability to orchestrate a broad spectrum of music projects for key clients, exploring a position within the broadcast news community where an eclectic television and new media production will be of value.

SKILLS QUALIFICATIONS AND HIGHLIGHTS

RADIO BROADCASTING / TELEVISION PRODUCTION: *LOBO Radio / ATX Animation*

- Co-hosted and sourced the daily guest line-up for four-hour morning talk shows that blended with three on-air interviews inspired by current local and world events
- Interviewed an assorted guest list of legislators, scientists, play writers, and coffeehouse musicians
- Produced and recorded daily promotions, commercials, and Public Service Announcements
- Created and successfully pitched an original animated series on dating to ATX Animation
- Teamed with ATX Animation to produce the animated series that aired eight episodes in 2000
- Supervised the creation of story boards; wrote intros, outros, and bumpers; and selected illustrations and music beds for the demo and pilot

NEW MEDIA PRODUCTION: *Hi-Fidelity / Onto.com / SunCo / Mermaid Films / A-Z Media*

- Worked closely with multiple teams comprised of writers, editors, graphic/technical/flash design architects, and creative directors to meet client expectations on time and within budget
- Associate produced an eight-month, \$ 1,000,000 project for A-Z involving the development marketing tools, including Train-the-Trainer, for small business out-of-the-box e-commerce pac
- Steered a one-year, \$300,000 website development project that produced a sleek, distinguished and on-line presence for the investment brokerage group at HI-Fidelity
- Cost-effectively sourced, selected, and negotiated prize-award vendor contracts for a six week promotional campaign that drove web traffic to OnTo.com, a Daisy-owned company
- Developed promotional websites for SunCo Electronics and Mermaid Films, in charge of scheduling meeting arrangements, and performance of Quality Assurance testing procedures
- Coordinated the development of a CD-ROM based software sales tools for A-Z Media

PUBLIC SPEAKING / TRAINING / WRITING: *Herbex / City Girl / Fabulous*

- Conducted seminars on sales and marketing strategies across 40 U.S. cities for Herbex, City Girl
- Conceptualized, produced, and wrote a fashion book introducing Herbex's new tagline, *Glamour*
- Spearheaded brand-marketing initiatives for Herbex's launch party that included the production video to promote a new hair color product line, XiT XiX, targeting Gen- X and Y populations
- Led the selection of models and co-supervised video production and editing processes from start
- Facilitated content update for Herbex's training program in CD-ROM and book format for throughout leading retail drug store chains nationwide

EXPERIENCE

Proposal Supervisor Freelance, 2007-2009, XYZ Creative Services, New York, New York
Contract Producer / Morning Show Co-Host, 2005-2007, LOBO RADIO, New York, New York
National Trainer, 2004-2005, PRIME ENERGY, New York, New York
National Trainer/ Pop Culture Consultant, 2003-2005, HEBEX, New York, New York
New Media Associate Producer, 2002-2003, I.N.C., New York, New York
Creator, Creative Supervisor / Casting Director, 2000-2003, ATX ANIMATION, New York, New York

EDUCATION

Bachelor of Arts, Journalism, 2000, Queens College, Flushing, New York