

RÉSUMÉ ESSENTIALS FOR ACTORS

The résumé is your first chance to make your pitch. It may be the headshot that draws the eye, but it's up to the résumé to showcase your achievements and communicate your level of professionalism and experience. It's the substance of who you are as a performer.

We contacted CSA Casting Director Paul Weber, Theatrical Agent Tim Weissman (CESD Talent Agency), Adult Broadcast Agent Melissa McQueen (Kim Dawson Agency) and Casting Director Dan Shaner to ask them what they want to see — and not see — in actors' résumés.

OUR EXPERTS SAY:

"On average most people spend approximately five to seven seconds looking at your résumé, so you want to make sure to highlight the *important* information."

— TIM WEISSMAN

"Being referred by a casting director, respected acting instructor or producer who has hired the talent" is a good way to present yourself in the best light if you have limited experience.

— MELISSA McQUEEN

"I don't like fancy layouts. Simple, easy to read, clean, straight-forward information is best. I don't need frilly text or colors or gimmicks."

— DAN SHANER

"Don't list extra work on your résumé *unless* you are a regional actor in a regional market. Producers shooting in your state like to know that you have worked on a set. But when you move to L.A. drop all of your extra credits.

They won't help you here."

— PAUL WEBER

OUR EXPERTS SUGGEST:

Keep the format simple.
Make the font easy to read.

Keep résumé to one page.

Avoid typos.

Your résumé should be structured with film at the top, then TV, theater, training and, at the bottom, special skills.

Keep your credits current.

If you haven't done a lot of work, stress your training.

Leave off anything that is not directly relevant — and that includes your high school drama credits.

Do not lie.
It's easy to verify information, and if you get caught, you will ruin your reputation — and word can get around the industry quickly.

... And finally, do mention you are a SAG-AFTRA member (however, you may not use the SAG-AFTRA logo).

John A. Actor

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SAG-AFTRA

List your contact information.

Film

<i>William Henry Harrison</i>	President Harrison (lead)	Dir. Howard Zend/Independent
<i>Fourteen Hundred Hours</i>	Zot Humbert (supporting)	Dir. Ray Dursov/Wolf Pictures
<i>The Revengers</i>	Lt. O'Conner (supporting)	Dir. Les Stark/Rainer Pictures
<i>Cargo</i>	Featured	Dir. Matt Ricks/Independent
<i>Early Evening in Chattanooga</i>	Featured	Dir. Ray Singer Risona/Independent

Television

<i>Alaska Four-Nine</i>	Guest Star	Dir. Jamie Hernandez/CBS
<i>Laughlin</i>	Guest Star	Dir. Sam Lykettot/Warren Bros.
<i>Detectives & Attorneys</i>	Recurring Co-Star	Dir. Jane Weldon/TNT
<i>House of Checkers</i>	Co-Star	Dir. Amy Delacroix/NBC

Clearly indicate your role.

Theater

<i>Eleventh Night</i>	Mateo	Springfall Theater, N.Y.
<i>Our Village</i>	Grover	St. Barclay Theater, L.A.

Education

Academy of Film Studies	BFA, Acting	Inst. Yancy Wilkes
Mu Mu Den Studios	Scene Study	Inst. Gerard Mu
Goodwell Acting Studio	Improv	Inst. Petra Qwok

Special Skills

Fluent Spanish, fluent German, singing (alto soprano), swimming (breaststroke, backstroke, freestyle), guitar teacher, **LOCAL HIRE: New Orleans**

Accents

Russian, Irish, Scottish

List if you are a local hire.

Make sure you are good at anything you list as a special skill.

(Fictional Résumé)