



**FILE 12 · THE PAGE**

# **The Actor's Resume Template.**

Format, structure, and a working template for a one-page industry-standard NYC actor resume.

**NEPA·PRO TALENT**

talent.nepa-pro.com · 570-677-7971

# The actor's resume, plainly.

*An actor resume is not a Linked-In profile, not a corporate CV, and not a creative writing exercise. It's a single 8.5x11 page that prints on the back of your headshot, organized by category not chronology, scanned in three seconds by people who have looked at thousands of them. Below: the format, the rules, and a working template.*

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## THE STRUCTURE — IN ORDER

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1. Header block. Name (large, top-center or top-left), union status (SAG-AFTRA, AEA, EMC, non-union), height, eye color, and (if you sing) vocal range and type. Contact info OR rep info — never both unless your rep's policy is to allow it. If you have an agent, use the agent's contact, not yours.
2. Film. Title, role type (LEAD, SUPPORTING, FEATURED, CO-STAR), production company, director. Don't list extras work as film credits.
3. Television. Same format. CO-STAR is fine early career; drop them as you book larger.
4. Theater. Title, role, theater, director. Most prestigious or recent first. New York shows above regional shows above educational shows.
5. Commercials. Almost always written as "LIST AVAILABLE UPON REQUEST" (conflicts disclosure) rather than listing brands. Listing specific spots can disqualify you from competing brands.
6. Voiceover / Industrial / Print / etc. If applicable.
7. Training. School, technique/teacher. Specific teachers matter — CDs know reputations.
8. Special skills. Be honest. Anything listed is fair game in the room.

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## FORMATTING RULES

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- One page, 8.5x11. If your credits don't fit, drop the smaller credits — never shrink the type below 10 pt to make it fit
- Three columns within each section — left: title, center: role/role type, right: production/director
- Don't bold the role type unless you're a lead. Spreading bold around dilutes it
- Don't list ages or birthdates. Type range yes ("Plays 25 - 35"); birthday no
- Don't list addresses. Just contact info or rep
- Don't list every class you've taken. Three to five training entries, max

- Use 10 – 11 pt type, professional font. Garamond, Times, Cambria, or a clean sans like Helvetica or Calibri
- Print on the back of your headshot, cut to 8x10. Single-sided modern submissions are fine for email

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**TEMPLATE — A FILL-IN VERSION**


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# MARCUS LEVESQUE

SAG-AFTRA · Height: 6'0" · Eyes: Brown · Baritone (G2 – G4)  
Representation: NEPA·PRO Talent · service@nepa-pro.com · 570·677·7971

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## FILM

A LIVING ROOM	Lead	Cold Iron Pictures / dir. Ana Reyes
BLACKLINE	Supporting	Open Road Films / dir. James Han
CONSTANCE	Featured	Tribeca Premiere / dir. Sam Idris

## TELEVISION

LAW & ORDER: SVU	Co-Star	NBC / dir. Mariska Hargitay
BLUE BLOODS	Co-Star	CBS
RESIDENT LAW	Recurring	NBC / dir. Caroline Marks

## THEATER

THE SEAGULL	Trigorin	Hudson Valley Shakespeare / dir. Ellen Kane
MACBETH	Macduff	Public Theater Mobile Unit / dir. Davis Whitfield
A VIEW FROM THE BRIDGE	Eddie	T. Schreiber Studio / dir. Terry Schreiber
TRUE WEST	Lee	HB Playwrights Theatre / dir. Sarah Connors

## COMMERCIALS

List available upon request — conflicts disclosed.

## TRAINING

Meisner Two-Year Conservatory	William Esper Studio (Suzanne Esper)
On-Camera Intensive	The Barrow Group (K. Lorrel Manning)
Voice	Liz Caplan Vocal Studios
Stage Combat	Society of American Fight Directors certified, NYC workshop

## SPECIAL SKILLS

Stage combat (rapier, dagger, unarmed); guitar (intermediate); dialects: General American, RP British, New York, Southern; conversational French; swimming; valid driver's license; U.S. passport.

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## WHAT TO LEAVE OFF

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- Background / extras work — unless it's a SAG-AFTRA voucher project and you list it as “featured background” honestly. Most of the time, leave it off
- High-school or early-college productions once you have any professional credits
- Class scene-study work as “production” credits — can be in training, never in production sections
- Skills you can't do on demand. If you list it, you'd better do it
- Religious or political affiliations
- Photoshop — unless you're also a designer. “Microsoft Office” doesn't belong on an actor resume

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### HANDLING GAPS

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Took a year off? Got laid off? Recovering? You don't need to explain a gap on a resume. If asked in the room, “I was focused on training” or “I was working on a personal project” is enough. The resume only shows what you've booked, not where you've been.

*The truth test: if a casting director asked you, in the room, to perform any single line of any single skill on your resume — could you do it cleanly? If not, take it off. The lie isn't the resume; the lie is what they discover when they ask.*

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