

Auditioning – Spring 17

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Office Hours – MWF – 1-2:30 or by appointment

COURSE DESCRIPTION

This class is designed to introduce you to the business of auditioning for theatre, television, film and other media. During the semester we will cover:

- Your Type/Brand for theatre/camera and audition attire
- How to prepare for a successful audition for theatre/camera - Comfort with professional presentation of self and interview skills
- Techniques and requirements in the audition process from the initial call for the appointment for theatre/camera – ways to follow up after the audition
- A wide variety of audition situations: callbacks, cold readings, video auditions
- Auditioning in the wide variety of genres for theatre and TV/ Film such as Commercials, Sit-Coms, Primetime
- The business tools including pictures, resumes, websites, unions, as well as agent and manager relationships.

COURSE LEARNING OUTCOMES:

- The student will demonstrate confidence, professionalism and a strong audition package in the audition/interview process.
- The student will demonstrate an understanding of their character type/brand for the industry
- The student will demonstrate an understanding of appropriate audition attire for their character type/brand and/or for the audition venue.
- The student will create a basic website
- The student will demonstrate a basic understanding of auditioning for commercial work.
- The student will demonstrate a basic understanding of auditioning for television and film.
- The student will acquire and provide an INDUSTRY STANDARD headshot and resume

Instruction / Content

- Since the business is often tough and unapologetic – you will receive comments on your work from that perspective. Your look, professional demeanor, non-verbal energy and communications skills are as important in this business as your talent- at times you will receive comments about adjusting your look sharpening your professional demeanor and communication skills and developing an awareness of your non-verbal energy -purely for the purpose of making you more marketable. This class is not about process, but about product. The pace will be fast to mirror the expectations of the business. Your work will be viewed from that perspective. Receive the comments with professionalism and maturity. Do not take them personally.

Course Requirements

- You must dress in professional/ audition attire each day of the class. When given audition material, you are expected to be prepared and polished on the audition day.

MAJOR ASSIGNMENTS

***Syllabus may change to accommodate the needs of the class.**

- **Mock Auditions** – You will have a series of mock auditions. The first audition will occur on the first day of class. The purpose of this exercise is to assess your current auditioning skills. During the semester you will audition

for each area covered -Theatre (sides and cold readings), Sides for Commercials, TV and Film Roles. 200pts each –
*Note – for the mock auditions for each area, you will be graded on your audition attire and tools, audition etiquette as well as your performance for the audition.

- **Industry Type/Brand**

- ***Your type** is a combination of the five criteria found on any breakdown when a role is being cast: sex, age range, physicality (race, gender, ethnicity, short, tall, thin, stocky, heavy, athletic), job title or role in life (i.e young or older parent, teen, grandparent, lawyer, intern, action hero, active type, cop, federal or undercover agent, medical staff, student, criminal, corporate, blue collar, etc), personality trait (quirky, serious, intellectual, sexy, loud, innocent, bouncy, moody, depressed, mysterious, dangerous, anxious).*
- ***Your brand** is simply taking those qualities and adding something very uniquely YOU to the mix. That quality becomes your brand. It might help you to get cast more frequently.*
- *The type/brand tells the public what kind of actor they will see in a role. If it's Morgan Freeman, you know you are going to see an authoritative, grounded energy, Sandra Bullock, you know that she'll be tough and charming. Watching Robert De Niro, you know the performance will be intense even now in his comedic work. With Meryl Streep you can expect a*

performance with close to perfect dialect and emotional depth. With Melissa McCarthy you will get boisterous, over the top comedy. Judi Dench is consistently graceful and dignified. Kevin Hart is cowardly, silly but in the end lovable.

- ***Defining your type/brand*** does not mean pigeonholing yourself or that your skills are limited to playing only this type. What it does mean is that as an actor you have awareness of how you might or can be seen by the industry and you can deliver that in a performance. It gives them something specific. Your brand doesn't limit you – it gets your foot in the door.

On, Jan 17 you will bring in at least 3 pictures of famous actors whose category or type you can **realistically** fit into. (Find pictures that are big enough for us to see the features of the actors you choose). **Look to actors you resemble** (Brad Pitt was compared to a young Robert Redford when he first started) **or actors whose energy is similar to yours** (is your natural energy **edgy and sexy** like Viola Davis, **intense** like Christian Bale, **sensual** like Angelina Jolie, **naturally nerdy** like Jesse Eisenberg, **peppy** like Anna Faris, **the clown** like Kevin Hart, **artsy** like **Jill Scott**, or **quietly confident/trustworthy** like Tom Hanks? (See websites and articles about type near the end of syllabus). Once you have done this, we will begin to talk about a look that helps you achieve the look that moves you more toward your marketable or commercial type for the industry. You will receive feedback on your audition

attire the first day of class. Dress parades will be incorporated into the mock auditions for you to demonstrate your understanding of your type and the audition attire for that particular audition venue.

You will receive an overall grade for your Audition Attire and Physical Achievement toward type (including the material you choose for auditions) for the semester worth 300pts.

- **Website –300pts.** You will build a website to increase your media presence. **Due April 11 – email the website address by 5pm.** There are a number of free website builder starter programs out there, the majority are ones that require a fee to maintain after the initial presence. Wix, Solutions, Mixform, others listed below. Your website should include photos, resume, bio, clips, and possibly a blog. On your blog, you can talk about your life, what you love, what inspires you, etc. All of your postings should relate to the business in some way. You will be giving your agent/prospective agent the tools they need to represent you properly so they do! Here are some samples of websites from former students: Courtney Grile - <http://www.courtneyhelengrile.com/> , Nick Saldivar - <http://nick-saldivar.com/> , Terrance Jackson - <http://www.terrance-jackson.com/about/> Inge Uys - <http://ingeuys.com/acting/resume/> , Salavatore Viera - <http://www.salvatorevieira.com/#!gallery/c1zy6> , Quentin Darrington - <http://quentindarrington.wix.com/qed#!>

- **Headshots/Resumes – 300pts.** You must have a quality, industry standard headshot and a resume. You will also need to secure a professional photographer and schedule a headshot session. **Please bring in your current headshot and resume for the first mock audition.** On **Jan 31** please email your appointment time and photographer's info for your head shot session. The first draft of your resume and the website for your headshots is due on **March 2.** **You should email resume and upload pictures from your website to email.** The final copy of your **Headshot and Resume due on the last day of class.** Assignments are late if they are not received by 5pm on due date.
- **Showcase Audition – 300pts.** On Finals Day, we will have invited agent/s to see your final audition. On March 30 or April 4, we will begin in class work on your showcase audition – your pieces should be chosen before this date. When we begin in class work on your showcase pieces, you will dress for the appropriate audition and present the appropriate audition piece/s. You will also bring your final head shot/s and resume to the Showcase. **Showcase and Final - .*Please note that this date or time might need to change in order to accommodate the agent/s schedule.)**

**There are useful websites and articles at the end of your syllabus*

DAILY SCHEDULE

***For due dates for Major Assignments -Please refer to the Major Assignment Section**

Jan 10 /12 Syllabus/Tues and Thurs - Mock Audition and Feedback - Reading:

Jan 17/19 Tues Bring in pictures of your type/ How to Approach Cold Readings for Theatre –Overview – Thur Begin Cold Readings

Jan 24/26 Cold Readings for Theatre – You and a Reader

Jan 31/ Feb 2 appointment time and photographer's info for your head shot session.

Feb 7/9 ACTF - outside class assignments – prep commercial auditions, work on website

Feb 14 -/16 Commercial Auditions

Feb 21/23 Finish Commercial Auditions/ Interviews

Feb 28/Mar 2 Interviews/ Discuss Voice Over/ The first draft of your resume and the website for your headshots is due

Mar 7 - 9 Spring Break – Yipppee!!!

Mar 14/16 Auditioning for TV and Film

Mar 21/23 TV and Film Auditions

**Mar 28/ 30 Mock Auditions for Camera – if time - Begin
Work on Showcase Audition**

April 4/6 Begin Work on Showcase Audition

April 11/ 13 Work on Showcase

April 18/20 Work on Showcase

Final - Showcase With Agents

Classroom Conduct

- Students must follow the University standards for personal and academic conduct as outlined in **The Golden Rule**.
- Students are apprised when they are accepted at the University that they must be aware of and follow these policies of conduct.
- See <http://ucf.edu/goldenrule/> for details.
- All cell phones, I pods must be turned off at the beginning of class time
- Guest will not be permitted in class with prior consent of the instructor.

Attendance

- Acting training is a progressive process. **Do not miss class.** Every class is a valuable step toward altering your process.
- Punctual attendance in class - as for rehearsal calls - is mandatory –
- You will be given a daily attendance and participation grade that will average into your final grade.
- If you do miss class, you must make up the work assigned for the day you missed and you must be prepared to participate fully in class exercises or performances upon the day of your return.
- If you are absent during a group performance or presentation, you will not be allowed to make up this assignment. In this case, the other members of the group will be given an amended list of guidelines for completing the project without you.

Grading

All work will be based on a 100pt grading scale. **Your final grade for the course will be based on the accumulation of points for the following areas:**

- Major Assignments (see weekly schedule)
- Participation on daily assignments and exercises

- Assignment deadlines and punctuality
- Willingness and Consistency when rehearsing with partners outside of the scheduled class time
- Professionalism (including attitude toward criticism, and respect for fellow classmates
- Demonstration a clear understanding of the work covered in class – demonstration of application of the feedback given
- Your first unexcused absence will lower your final grade five points, your second unexcused absence will lower your grade 10 points (which will lower it a full letter), and your third unexcused absence will result in a failure of the course. Missing class for participating in a show is not a valid excuse.

Useful Websites and Articles

Backstage – Where to Begin Your Acting Career

<http://www.backstage.com/advice-for-actors/backstage-experts/backstage-experts-answer-12-tips-where-begin-your-acting-career/>

Site with good tips from a Casting Director

<http://www.examiner.com/article/secret-tips-from-a-casting-director>

Backstage Article

Casting directors are your advocates and your champions. Your work reflects on us. Your wonderful work makes us look good and gets that role cast. Your disconnected, tentative, muddled work does nothing for anyone. We need you to be great. We're here to host your experience and shepherd you in, not hold you back. We want to share in your excellent work.

Casting directors await you on the other side of that door – the door that you can see as a gateway or a barricade. While you turn it into a horror movie, it's your stage, not a torture chamber. Whether it's a pre-read for an associate or a full-blown director/producer callback session, this is your time, your experience. This is your opportunity to do exceptional work. Enter the space and do the work for yourself, for the gratification of the work itself, and yes, to collaborate with the other creative people waiting to figure it out with you. They can't do it without you.

Here are some choices (and they *are* choices) to make any casting director truly happy in the room.

1. Accept the invitation with grace and enthusiasm. You were requested to be here as our guest.
2. Come to work and not to please or get our approval.
3. Enter with certainty. Don't give up your power as soon as the door opens.
4. Play on a level playing field. We're all figuring it out. Together.
5. Make no excuses whatsoever. Leave your baggage outside. Better yet, at home.
6. Make the room your own. It will make us so much more comfortable.
7. Ask questions only when you truly need answers. "Do you have any questions?" is usually another way of saying: "Are you ready?" You aren't required to have one.
8. Know your words and understand what you're talking about. You don't have to be totally off-book, but if you've spent quality time with the material, you're going to know it.
9. Do your homework on the project. This includes knowing all the players and the show or film's tone and style. Read all the material you can get your hands on.
10. Make choices and take responsibility for the choices you make.
11. Don't apologize. Ever. For anything.
12. Know what you want to do and do it. Then leave yourself available to make discoveries. Know that your homework is done. Now let your preparation meet the moments.
13. Don't mime or busy yourself with props, (unless specifically needed). Keep it simple.
14. Don't expect to be directed, but if you are, take the direction, no matter what it is. Understand how to translate results-oriented direction into action.

15. Don't blame the reader. Make the reader the star of your audition. According to my teaching partner Steve Braun, you should engage fully no matter who's reading those lines. Likely your reader will engage – at least somewhat – if you show up.
16. Make specific, personal, bold choices. We want your unique voice to bring the script to life.
17. Stillness is powerful for the camera. Understand how to move and work in front of the camera – eliminate running in and out and getting up and down.
18. Require no stroking, coddling, or love. We're there to work. Don't take it personally when we're not touchy-feely. Know that we love actors and that's truly why we're here.
19. Understand that you're there to collaborate. You're being evaluated in terms of how you serve the role and the material. It's not a verdict on your personhood. Judgment is something you can control.
20. What you bring in reflects how you're received so bring in joy, conviction, and ease, and our hearts will open.
21. Share your artistry above all else.

Remember that we're all human in those rooms, and you can affect us on an emotional level. It's what we all really want. That's your job. You being fully present, truthful, personal, and vulnerable is going to give us the ammunition we need to champion you with all our hearts. We all desperately want you to do great work. We're rooting for that every time you walk into the room. You show up and do your fullest, deepest work, and we'll slay dragons for you and follow you anywhere. And man, we'll be so happy doing it. You have the power to make that happen. For you. For us. For the work. Hallelujah!

Risa Bramon Garcia runs a Studio for Actors in L.A. with partner, Steve Braun, [The BGB Studio - Bramon Garcia Braun](http://bramongarciabraun.com/) (link), dedicated to actors' whole journey, connecting craft with career. New summer classes and workshops are starting in June. <http://bramongarciabraun.com/>

Joe Mantello spoke about auditions during my September 30th, 2004 interview with him backstage at the Gershwin Theatre in New York City. The award-winning director helmed the hit musical Broadway **Wicked**, the *Assassins* revival, and many other shows.

Common Mistakes

Carol de Giere: What's the biggest mistake people make during auditions?

Joe Mantello: I think the biggest mistake people make in the room is not being relaxed. What I've learned being a director, which I didn't know as an actor, is generally a person walks into

the room, and they're in the zone of what we're looking for or not. And quite often the best person doesn't get the part.

I always tell every young actor that I know, try to be a reader. Come in and watch auditions, because when you're on the other side of it, you see fantastic actors come in and not get the part because they're two years too old, or they're too tall, or any number of reasons. I always encourage people to come in with the attitude of: This is what I would do if I played the role. This is what I bring to the table. I hope you like it. If you don't, see you next time.

Too often I see actors trying to second guess what the team or the writer or the director are looking for, and so they are not really in their skin, they are projecting something else. They need to walk in and go, "Hello, how are you?" And win confidence sort of saying this is my take on the role at this point, do you have any adjustments? And sometimes if I see a person is great and they're going off in another direction, I'll give them an adjustment and see if they take it.

Often I want someone who comes into a room who I want to be around for a year or, you know what I mean? It's all those kinds of things.

Here's the thing that bugs me sometimes, and I was guilty of it myself as an actor. When an actor leaves, and they come back or have the agent call and go, they really felt they didn't do a good job and they want to come back. I would say 9 times out of 10 it's a waste of everybody's time. Because sometimes the reason you're not being called back has nothing to do with your audition. Your audition could have been perfectly fine. You just might not be what we're looking for.

We live in New York City. If I'm looking for a 12-year-old Hispanic kid with braces, and ya da ya da ya da, someone's going to come in. I think sometimes as actors we're taught you should be able to do anything. You should be able to be a chameleon and be able to embody anything. And sometimes it's just, no, the real thing is going to walk into the door. Do you know what I'm saying?

CD: Totally. Not to take it personally.

JM: Don't take it personally. Come in, say hello, do your thing, walk out, and whatever happens, happens.

Readers

CD: So people can come to be a reader? What does that mean? Can you come to auditions and watch?

JM: No. But usually what happens is that there is usually an actor in the room that reads. So if someone is going to come in and read for Fiyero, right? They're going to come in to do the lion cub scene, so the actress playing Elphaba is not going to be there, so an actor is hired. All the team is sitting behind the table. Hello, hello, hello, nice to meet you. So now I'm going to read. There's usually a person sitting to the side who will play the scene with them, that's hired to do that.

CD: What a great idea. How do you get those jobs?

JM: You have to ask, you have to know a casting director. It's a very hard thing though. Because I think to be a good reader at an audition can make all the difference. Because you've got to do enough to give the person who is auditioning something to work with and yet it's not your audition. So you have to hold back a little bit. You have to stay on top of it. You know what I mean? You have to really be there.

I've seen amazing readers at auditions and I've seen people and I've said to casting directors, they can't come back. They are sabotaging people.

Two Articles About Type

You Are A Unique Character - It's Your Product

One of the basic premises of all marketing (a fancy word for selling) is the USP. This stands for Unique Selling Proposition. For instance Avis "Tries Harder," or Pepsi "Hits the Spot."

I like to promote an idea to actors, called the UCP or Unique Character Presentation.

Beat the casting directors to the punch - decide on your "type" yourself. Learn the basic types - and how they are sold - and then choose what fits you best.

Pay particular attention to that word "unique." It means that the product must be differentiated from other, similar, products.

Here are the types - and the components used to sell them - in hopes that this list will help you develop your own Unique Character Presentation. (I'll also give a few examples of actors who have used each type in building their career. Take particular note of how widely varied two actors in the same UCP can be):

THE INNOCENT - A person whose goal and core desire is happiness, who fears being punished for doing something wrong. This person's strategy is to do things the "right" way. This approach requires faith and optimism -- so THE INNOCENT is expected to reflect goodness, morality, simplicity, nostalgia -- the child.

Selling this image generally requires a romantic, traditional approach. Or in some cases, mystical, saintly or dreamy. (David Schwimmer, Meg Ryan)

REGULAR GUY (GAL) - This is person whose goal and core desire is belonging and connecting with others. The strategy is to have a "common touch," be a "down to earth" person with solid virtues. This type is known for his realism, empathy and lack of pretense. This is the "good ol' boy," the girl next door, the working stiff, the solid citizen, the good neighbor and the regular Joe.

Selling this image requires differentiating from elitist, powerful people and stressing the everyday functionality of this sort of person. (Ray Romano, Sandra Bullock)

THE EXPLORER - This sort of person wants to experience a better, more authentic, more fulfilling life. Conformity and the feeling of being trapped are what THE EXPLORER is avoiding. The strategy is seeking new things, escape from the everyday, autonomy, ambition and being true to one's inner life.

Selling an image like this is done with individuality, differentiation, 'new and exciting' are words to keep in mind. This is the seeker, the wanderer, the pilgrim. A Pioneering spirit. (Ellen DeGeneres, Johnny Depp)

THE SAGE - This is the type of person whose goal and desire are to use intelligence and analysis to find the truth and understand the world. Not wanting to be duped, misled or ignored, THE SAGE uses information, knowledge and self-reflection to reach the goal of the truth.

Selling the sage is mostly a matter of projecting expertise, philosophy, good planning, solidity, a professional image. The mentor, the teacher, the guru. (Leonard Nimoy, Oprah Winfrey)

THE HERO - A constant in the telling of stories, THE HERO is the person who believes to their core that where there's a will, there's a way. The goal and main desire is to prove one's worth through courage. The strategy here is strength and competence. From the superhero to the team player -- the warrior to the winner -- this person wants to improve the world with his mastery of fear.

Selling this image is somewhat complicated as several of the other types can cross over to this role. But, straightforwardness is a mainstay. Clear-eyed and capable. No reluctance to go into the unknown. This is someone we can depend on. (Sylvester Stallone, Linda Hamilton)

THE OUTLAW - This type wants to change what doesn't work for themselves, generally through revenge or revolution. This person is a misfit, a wild man (or woman) who rebels against the norm. The strategy here is to disrupt, destroy or shock.

Selling THE OUTLAW is mostly a matter of breaking with convention. Words to keep in mind are radical, outrageous, the "dark side." Social outcast. Reactionary. Rebellious. (Al Pacino, Kathy Bates)

THE MAGICIAN - This person's goal is to make dreams come true through a fundamental laws of how the universe works. The main strategy is to develop a vision and live by it. Always looking for the "win-win" situation. Appearing as the visionary, the inventor, shaman, medicine man, or charismatic.

Selling this image is projecting a transformative nature. Specialness, spirituality, and ability to effect the outcome. This can be a "new age" approach. (Lucy Liu, Jon Voight)

THE LOVER - People of this type have a goal of relationships through intimacy and experience. The strategy of THE LOVER is to be passionate, grateful, appreciative and committed -- to become more emotionally or physically attractive. This person can be a spouse, a friend, a partner or a team builder.

Selling this image is a matter of being outer directed and able to please others. A comfortable "belonging" -- differentiates THE LOVER from other types. (Aaron Eckhart, Drew Barrymore)

THE JESTER - With a goal of having a good time and "kidding" the world, THE JESTER plays, makes jokes, can be the trickster. Never wants to be boring or to be bored. A strategy of puncturing self importance, creating fun and live in the moment is what differentiates this person from the "herd."

Selling this image requires a welcoming, trustworthy, friendly approach. Truthful, open to change, easy to know are ideas that important to being this person. (Adam Sandler, Queen Latifah)

THE RULER - The goal of 'the boss' is to create a prosperous family, community or team. Success is a result of this person's core desire to control the situation. The strategy is to exercise power, leadership, responsibility and authority to achieve a greater end.

Selling this image is all in the areas of confidence, stability and trust. Differentiate from "regular" people. (Judi Dench, Alan Alda)

THE CAREGIVER - This type cares and protects other selflessly. The strategy of THE CAREGIVER is doing things for others with compassion and generosity. The parent, helper and supporter are people that fall into this category.

Selling this image is about family, team, health, education -- helping. Differentiate from selfish people. (Frances McDormand, Keanu Reeves)

THE CREATOR - This is a person who wants to give form to a vision and to create enduring value. The strategy here is to develop artistic control, culture, skills and to express her own vision using creativity and imagination.

Selling this image requires innovation, self expression, and artistry. Differentiate from unimaginative, banal and usual. (Steve Martin, Bette Midler)

As you can see, there are many types and even more strategies for projecting the image that sells. Add to that, the ability of some actors to combine some types and you have, literally, thousands of choices.

For instance, Harrison Ford is the regular guy hero, Robin Williams is the jester creator, Julia Roberts is the innocent explorer, and Sarah Jessica Parker is the lover caregiver.

In fact one of the transitions every actor makes in a career is the expansion of their basic type - to include elements of other types - which, in turn, extends their staying power.

So the question is not "What type are you" as much as it is, "What's your Unique Character Presentation?"

Now all you have to do is look at yourself in an objective way and align your marketing efforts with your natural tendencies.

It's up to you to choose, or you can wait for someone else to decide for you -- which might take a long time.

Be the creative hero in your own career.

And, of course, there's always plenty of room for overlap.

The Square — Often the central protagonist, and usually **The Everyman** or the **Only Sane Man**. Essentially the **Straight Man**; this doesn't mean necessarily that The Square gets no funny lines, but a large portion of the comedy from such a character comes from his/her reactions to the situation or other characters. In a **Dom Com**, this role will usually be reserved for the **Closer to Earth** mother figure.

EXAMPLES OF "THE SQUARE"

The Wisecracker — The domain of the **Deadpan Snarker** or the **Pungeon Master**. This character just *lives* to make fun of others (not usually mean-spirited, like The Bully) or to find the humor in any given situation. Is usually something of a thorn in the sides of the others, particularly in more serious situations. Expect this character to have an especially conflict-laden relationship with The Bully, though the two can be (and often are) good friends underneath. If the protagonist isn't a Square, s/he is most likely a Wisecracker.

EXAMPLES OF "THE WISECRACKER"

The Bully — Despite the name, The Bully is oftentimes not an actual bully per se, but *is* usually a **Jerkass**, or sometimes a **Jerk with a Heart of Gold**. Typically more outright beligerent than

The Wisecracker, The Bully will have the least patience with The Wisecracker (who isn't afraid to stand up to him/her) or The Goofball (who is more often than not oblivious to the animosity); on the other hand, if written as a complete Jerkass, The Bully may actively dislike *all* the other characters. If female, this will be the **Alpha Bitch** or the **Rich Bitch**. In **Work Coms**, The Bully will be excessively driven to climb the corporate ladder and/or dominate the others, whether a **Pointy-Haired Boss** or a co-worker.

EXAMPLES OF "THE BULLY"

The Dork — A **Hollywood Nerd/Geek**. The Dork need not be stereotypically nerdy or geeky, at least **not visually**, but should be such **relative to the other characters**. In a cast full of such characters, The Dork will be the most obviously "dorky" of them. In shows with no obvious Goofball, The Dork may fulfill that role as well. And if a show needs a **Butt Monkey**, who better than The Dork?

EXAMPLES OF "THE DORK"

The Goofball — This role is typically filled by **The Ditz** or the **Cloudcuckoolander**, but the character could also be generically zany or a **Blithe Spirit** rather than outright ditzy. Could also be a **Pollyanna**, with naivety serving as the defining trait; if so, expect this to be the youngest character (see also The Precocious) or a **Naïve Newcomer**. In **Dom Coms** this can be an air-headed child — **typically a daughter** — and a (sometimes) milder incarnation can take the form of a **Bumbling Dad**.

EXAMPLES OF "THE GOOFBALL"

Since the above are basic archetypes, they can (and are often) supplemented with one or more of the following:

The Charmer — This character comes in two varieties: First, **The Casanova**, the lover, the player. Enough said. Second, a more classically refined character, someone who is a devout adherent to old-fashioned politeness, grace and decorum (but not nearly so uptight or demanding of others as The Stick).

EXAMPLES OF "THE CHARMER"

The Stick — Crank The Square up to eleven, and you have The Stick. This character is extremely **uptight and stuffy**, a stickler for the rules if you will, a stick in the mud as it were. Usually humorless, **often humorously so**. Not unlike The Square, the humor from The Stick generally results from his/her dismay or outright horror at the antics of the others, and s/he may frequently insist (usually to no avail) that everyone should adhere to his/her mile-high standards. Oftentimes The Stick can overlap with The Bully, or even The Dork. On those shows

wherein The Stick co-exists with The Square, The Square is more likely to be the central character.

EXAMPLES OF "THE STICK"

The Sage — Usually an older character, this person acts as a sort of **Mentor** to the main characters, dispensing advice and **An Aesop** or two. Though close to the main group, The Sage generally exists outside that group, for example a neighbor, or an authority figure such as a teacher. In **Sit Coms** of old this position was typically filled by a wise, calm-voiced father figure, but that character type has been largely supplanted by the **Bumbling Dad**. Indeed, The Sage himself is becoming a **forgotten character type** these days, as the main characters tend to share the Aesop-dispensing chores rather than get them from a singular source.

EXAMPLES OF "THE SAGE"

The Bigmouth — A (sometimes) softer, less-hateful alternative to The Bully, The Bigmouth is an annoying, um, bigmouth. Whether s/he is a **Know-Nothing Know-It-All**; an overbearing egotist like the **Small Name, Big Ego**; or an intrusive **Nosy Neighbor**, The Bigmouth just has a knack for getting on everyone's nerves (with the possible inclusion of the audience!). Much much humor is milked from the fact that The Bigmouth isn't nearly as smart as s/he presumes to be. Oftentimes crosses over with The Dork.

EXAMPLES OF "THE BIGMOUTH"

The Precocious — The (usually) youngest, cutest member of the cast (this character *really* flourishes in **Dom Coms**), this **sweet, adorable little angel's** principal reason for existence is to make the audience go "awwwww" (not to imply the tyke doesn't deserve it, natch). Usually fulfills the **Pollyanna, Kawaiiiko** or **Moe** role, but can get in a few **sharp quips** as well. Also, this **kid's pure innocence** can bust through the toughest Aesops imaginable.

From **The Eight Characters of Comedy: A Guide to SitCom Acting & Writing**

By Scott Sedita

Who are the 8 Characters?

1. The Logical Smart One – responsible, stable
2. The Lovable Loser – sarcastic, optimistic, needy, impulsive
3. The Neurotic – awkward, nervous, controlling, worried

4. The Dumb One – friendly, naïve, gullible, no ulterior motive
5. The Bitch/Bastard – mean, insensitive, insecure, doesn't apologize
6. The Womanizer/Manizer (AKA "Slutty Spice") – charming, seductive, horny, superficial
7. The Materialistic One – judgmental, entitled, spoiled
8. In Their Own Universe (AKA "Spacy Spice") – odd, eccentric, uses illogical logic

Example of A Sitcom with the characters types

Friends

1. The Logical Smart One – Monica (occasionally Chandler, Ross, Monica, Phoebe)
2. The Lovable Loser – Ross, Chandler (I think all of them have moments here)
3. The Neurotic – Monica, Chandler, Ross (same here)
4. The Dumb One – Joey
5. The Bitch/Bastard – None, they are Friends!
6. The Womanizer/Manizer – Joey
7. The Materialistic One – Rachel (this kind of faded away overtime)
8. In Their Own Universe – Phoebe

Backstage – Welcome to New York

http://www.backstage.com/bsoc/content_display/news-and-features/news/e3i882e14f8cbc6b5d8f8f8522804bad64f

Backstage – Advice from ActorFest LA

http://www.backstage.com/bsoc/content_display/news-and-features/news/e3i02ad0665c5622e56d2d54029c5b0ddc0

Atlanta

<http://www.backstage.com/interview/how-work-atlanta-theater-year-round/>

Backstage – Southern California Theatre Guide

http://www.backstage.com/bsoc/content_display/news-and-features/news/e3i486bd0c2074b1956bbd6c695a18b3c8e

Backstage – Unions, Guilds and Associations

http://www.backstage.com/bsoc/content_display/news-and-features/news/e3i042c4e126c34d0473210880d7c684ba5

