



ANTHONY GILARDI ACTING STUDIO

"The Future of Hollywood"

7551 Melrose Ave.
West Hollywood, CA 90046

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JOINING THE STUDIO

CLASS PLACEMENT

You will be evaluated during your one-on-one orientation. Please bring your headshot, resume, and reel (if you have them). Beginning actors will be automatically placed in the Technique Class (no headshot, resume or reel needed).

STUDIO MEMBERSHIP

Once you are a studio member, you are free to sit in on any of the classes. However, students placed in a Scene Study Class can only put up work in their designated class. We also invite, and highly recommend, that all studio members continuously work out in the Technique Class.

THERE ARE NO MEMBERSHIP REFUNDS OR CREDIT FOR MISSED CLASSES OR MISSED SCHEDULED PRIVATE SESSIONS.

COMMUNICATION

The Anthony Gilardi Acting Studio is very big on communication. Please feel free to email us if you have any questions or concerns. Please DO NOT call or text any instructors personally phone number in regards a studio question or issue.

STUDIO CASTING PAGE

Studio members have the opportunity for their headshots to be added to the "CASTING" page of our website. Please email an 8X10 vertical headshot with your name on it directly to the studio with the subject line "HEADSHOT" and you will be added to the page. Please reference the "CASTING" page on our website before sending.

FEES

CURRENT STUDIO RATE SHEET

1 Month: \$350

3 Months: \$950 (savings of \$100)

12 Months (one full calendar year): \$3,400 (savings of \$800)

Membership payment is due in full upon joining. Once your membership expires, you must re-join to continue attending classes, and accessing our online portal.

There are no membership freezes. Please email us if an emergency comes up.

Any membership that is inactive for one calendar year (12 months) will automatically update to the current studio rates.

Private Coaching with Anthony Gilardi

- Audition Prep
- Audition Technique
- Acting Technique
- Character & Script Breakdown
- Pre-Production Coaching

Rate Per Hour:

Studio member \$175

Non- studio member \$250

Private coaching is by appointment only. Please call 323.467.7123 or email anthonygilardiactingstudio@gmail.com for more information.

STUDIO RULES

- Class doors open 30 minutes before class begins.
- All studio members and guests can log in online 30 minutes before class.
- When the door to the theater door is closed, please respect your fellow actors and enter quietly.
- Make sure that you **TURN OFF YOUR CELL PHONE AND TABLETS** while scenes and critiques are taking place. You can check them during scene/exercise breaks.
- **NO OUTSIDE WEAPONS** allowed!
- For safety reasons, when putting up a scene that requires physicality or involves prop weapons, please speak to a staff member first to work out blocking.
- For safety reasons, when putting up a scene that requires nudity or any kind of sexual content or intimacy, please speak to a staff member before class to go over personal preferences and/or personal guidelines.
- No violence! Respect your peers.
- Be courteous to other actors! Do not make inappropriate jokes/noises/remarks while another actor is working.
- Do not direct or critique another actor.
- **No private rehearsals** with your scene partner during the week. We will be learning to do our own work and grow on our own. No scenes in class should be pre-blocked and/or directed.
- Be **OFF BOOK** and prepared as if working on set.
- Respect our space! Please do not chew gum and bring in food or drinks. Water is ok.
- Please use common sense. Be on time and be present.

STUDIO SECURITY

- Enter the Studio through the single glass door at address 7551 Melrose Ave.
- The theater is up the stairs to the right.

PARKING

There is plenty of free, non-permit street parking surrounding the studio.

Additionally, there are plenty of meters on Melrose (meters stop at 8:00pm so if you feed the meter until 8:00pm you will be good for the rest of the night). Again, if you are putting up work, please arrive between 6:30 and 7:00pm. **Remember to read all signs just in case.**

ONLINE LOGIN:

Go to: <https://www.anthonygilardiactingstudio.com/online>

Log in with the current password that was given to you during your orientation. We frequently change this password and you will get an email every time we do, as long as you are a current studio member in good standing. If you've misplaced the password, please email us.

WI-FI TROUBLE SHOOTING

- Make sure your device is close to your router.
- Make sure all other devices in your home are not connected to wi-fi.
- Unplug or power off your router.
- Wait 2 minutes before plugging it back in.
- Restart your device.
- Check your wi-fi speed.
- Consider using an Ethernet Cord from your router directly into your device.

KEY STUDENTS

The key students are here to help you with any questions or problems. They are assistants to the teacher. Each class has one or two Key Students.

REFERRAL PROGRAM

Studio Members will receive a \$100 referral credit for anyone they introduce to the studio, who joins the studio. This credit will be put towards your next membership renewal.

NOTE: When your current membership is due, you will receive your referral credit upon your membership renewal.

CLASS SCHEDULES **FOR BOTH LIVE AND ONLINE CLASSES:**

MONDAY

Intermediate Scene Study Class

5:00pm PST to 10:00pm PST*

Working on selected scenes and monologues, applying the lessons from Technique Class.

TUESDAY

Master Scene Study Class

5:00pm PST to 10:00pm PST*

Working on scenes, monologues, focusing on character development, script analysis and taking risks. Catered to the working actor.

WEDNESDAY

Advanced Scene Study Class

5:00pm PST to 10:00pm PST*

Working on scenes, monologues, focusing on character development, script analysis and taking risks.

THURSDAY

Technique Class 5:00pm PST to 7:00pm PST*

Working on the actors' instrument. Learning Anthony's process on acting technique and pre-production preparation.

SEE PAGE 10 FOR MORE DETAILS

Workout Class

7:00pm PST to 10:00pm PST*

A playground for our studio members to find themselves in their craft, create good habits in their preparation, and hone their unique techniques.

***EACH CLASS COMPLETION TIME WILL VARY DEPENDING ON
THE AMMOUNT OF WORK BEING PUT UP.**

HOW TO SIGN UP FOR YOUR SCENE OR EXERCISE

1. If you plan on putting up work in class, you must sign up on the day in which you would like to work.
***The cut off to sign up is 3:30 PM PST.**
2. To sign up, visit www.anthonygilardiactingstudio.com and click on the Members Only page at the top. Type in the password that you were given at your orientation. Please note: we change this password every two months. You will continue to receive password change emails as long as you remain a studio member.
3. Scroll down and click “Sign Up” underneath “SIGN UP FOR YOUR SCENE.”
4. Fill out the form completely and submit.
5. The Scene Order will go live one hour before class starts. To view the list, click on the “Scene Order” button on the Members Only page, right underneath “Sign Up.”
6. If you are not signed up by the cut off time you will not be allowed to put up work in that class.
7. If you believe you will be late for class, and you are signing up to work, please put that information in the additional notes section.
8. You do not need to sign up for the Technique Class.

TECHNIQUE CLASS

The Technique class is where we teach our actors the fundamental skills that an actor will use in their craft. These include:

Imaginary Wall

The “Imaginary Wall” (also referred to as the “fourth Wall”) is the area between the actor and the camera/audience. You (the actor) need to make sure you see a life behind the camera. It needs to be real and specific.

Inner Monologue

Dialogue you produce, only in your mind, through real thoughts. In certain moments we don’t need words to tell a story. Most of the time the behavior that comes naturally as a result of real thoughts can tell a better story. Your eyes are a great tool. Create a REAL image in your mind and simply translate it without words. **Real thoughts will create real feelings; real feelings will create truthful behavior.**

Sense Memory

Embodying a physical sensation that your body has experienced in the past.

EXAMPLES:

Sneezing	A leg cramp	Being drunk
Nausea	A head cold	Being thirsty
Headache	A bad cough	Being sleepy
Stubbed Toe	Being tired	Any kind of smell
A toothache	Being cold/hot	Any kind of taste
A fever	Waking up	An orgasm

We (as actors) need to connect to our five senses (hear, touch, see, smell, taste) and the behavior that follows. When recreating these behaviors, you will need to make it real to you (the actor).

When approaching a sense/sensation in which you do not own a memory, such as death, intoxication, being under the influence of a particular drug, etc., the way to find a familiar memory is to break down the sensation into side effects. For example: The character in the script is drunk and the actor has never drank alcohol, the actor can use the understanding of sensations of side effects from being

drunk such as dizziness, nausea and euphoria. The actor will use these sense memories to create truthful behavior.

Endowment

Creating an illusion by giving qualities to people, places or things that they don't already have. Example: A cup of hot coffee may be a cup of water on the set or an alarm clock might be a prop that is a bomb in the script. Your character may be on another planet or getting chased by dinosaurs. You (the actor) must live in this creative reality and use your imagination to make it real.

Emotional Memory

All humans have experienced a loss and the pain that follows. We all have experienced love and hate, hope and doubt, excitement, exhaustion, anger, fear, guilt, shame, etc. Recalling the essence of these strong emotions can allow you to experience extreme emotional moments. Humans love to see other humans' pain and vulnerability. We, as artist, need to be able to tap into an "Emotional Memory" in order to make it real to us and to our instrument (mind, body and soul). If it is real to us, it will be real to our audience. If we are truly moved, we will truly move others.

The second part of this technique is called "**RETURNING TO YOU.**" "Returning to you" is a very important exercise for actors after experiencing intense emotional moments. It is meant to clear our mind, body and soul of any residual effects of these experiences.

Personalization/Subjectivity

Using the essence of a familiar feeling to find a personal connection. Remember: pain is pain. Example: In the script, your character's mother dies. Your mother hasn't died in real life so you do not know that exact pain. However, you have experienced pain that results from a loss, any personal loss (a pet, a toy, a friend, etc.). This will help you create truthful behavior that stays consistent with the story you are telling. This also applies to relationships. Example: Your character is married in the script and you (the actor) are not married. Understand the essence of a relationship, the feeling you have/had between you (the actor) and a pet, family member, boyfriend/girlfriend, etc. "**Subjectivity**" is the condition of being a subject: i.e., the quality of possessing perspectives, experiences, feelings, beliefs, desires, and/or power. **Subjectivity** is used as an

explanation for what influences and informs people's judgments about truth or reality.

Moment Before & Moment After

Your “Moment Before” is the catalyst into the scene. However, it is not always written into the script so you (the actor) need to be clear and specific with what just happened. Questions to ask yourself: Where have I just been? Where am I now? What is the first thing I need?

“**Moment After**” is the question: What will I be doing next? What will I need next?

OBJECTIVES, OBSTACLES, ACTIONS

Every scene will involve an ‘objective’ (what the character wants), an ‘obstacle’ (what is getting in the way of the character getting what they want) and an ‘action’ (what the character does to achieve their objective). It is imperative for actors to become experts at identifying the objectives, obstacle, and actions in each scene. As such there is a much more detailed explanation about each one after the section of ‘scene breakdown’.

CHARACTER CREATION:

We also teach our actors an in-depth process on how to create real, three-dimensional characters. One of the things we hold throughout the year is ‘Character Day’. This is where an actor gets to create a character from scratch and bring them in to show the class. See below for the instructions regarding character day.

CHARACTER DAY PRESENTATION RULES

- Actors will create their characters from scratch using their imagination/creativity. Do not use a character that has already been published in a book, script (TV or film) or part of any previous story. You can model your character after someone you know.
- Your character must have a trade or unique talent that you can present to the class.
- Your character should be a 3-dimensional human being that is different from you. Do not use a trade or talent you already possess. Do your research and learn something new. Use the Character Breakdown in your binder (page 20) as a guide.
- Create a 3 to 5-minute presentation based on your trade or unique technique.
EXAMPLES: your character is a nurse; your presentation can consist of showing the class how to take a patient's blood pressure. Your character is a chef, your presentation can be how to prepare a particular meal.
An AGAS staff member will be available if you need a volunteer.
- **No Monologues.**
- There will also be a Character Interview immediately following your presentation (length of interview will be dictated by class size and number of presentations that have signed up). See below for Character Interview rules.
- You can use any prop or furniture that exists in the theater or your home (if online). If you would like to use outside props or wardrobe you can do so. If you will be using an outside prop that resembles a weapon of any kind, please have it cleared by AGAS staff.

CHARACTER INTERVIEW RULES:

First, as you the actor, be prepared to answer these four questions that the instructor will ask you:

1. What story are we telling? (One or two sentence synopsis of the story.)
2. What are the rules of the world within the script? (time period, location, fantastical elements, genre, Writer's style, etc.)
3. What are the facts given about your character in the script?
4. From what point in the script do you want to do this interview?

Next, as the character, you will be speaking and answering questions that the instructor and your fellow studio members will ask you. You will stay in character for this portion of the interview. Please see the "Character Breakdown" on page 19.

ADDITIONAL TECHNIQUE LESSONS:

- **Bridge Exercise**

Understanding the differences between YOU (the actor) and your Character by using storytelling and the Personalization technique.

- **Unique Technique**

Learning to apply talents & skills you already possess to your acting. Your “Unique Technique” separates you (the actor) from those you will be competing against.

- **The Actor’s Bully Exercise**

Identify, acknowledge and conquer your fears. Example: The fear of showing vulnerability, anger, bliss etc., will create a hole in your process that will stop you (the actor) from being your best. The instructors will assign different exercises to the actor based on what it is they need to work on

- **Day In The Life Of My Character**

Helping the development of the character, by doing an improvisation exercise, that gives the actor an opportunity to live and behave as their character in the “world of the script.”

- **The Empathy Exercise**

Finding empathy for your character and removing all judgment. What is it like to be _____ in society today?

- **On Set Exercise**

Actors receive a scene the day before they present in class. The scene is treated as if the actor has booked the role and has received a call time. Scene will be directed and recorded by entire film crew.

- **Coach’s Challenge**

Individual exercises that are given to the actor based on what the instructor feels they need to work on.

- **Actor Branding Exercise**

Finding your type, age range, etc.

The Actor receives feedback from their peers. Age range within five

years (ex. 20-25) Three adjectives that best describe their persona.
Types of characters and projects that they may be cast in.

These are just a sample of the exercises that are available to our actors. We are very big on communication so if there is something specific an actor wants to work on, please speak to your instructor.

SCRIPT BREAKDOWN

1. Read the script first as a reader (as if you were reading a story). Learn what genre we are in and THE RULES OF THE WORLD that are created in the script. Example: If it is a story about present day America, then the rules are the same rules you live by every day (it is illegal to kill, steal, etc.). If the story is in the science-fiction genre (like *Star Wars*), then some of the rules will be different. Example: Androids can speak English. You can get from planet to planet, galaxy to galaxy, with relative ease, etc. And learn THE STORY WE ARE TELLING. Example: *ET* is the story of a boy that meets an alien being that is lost and trying to get back home. They become best friends and share a unique kinship that changes both of their lives.

NOTE:

Read the script as many times as possible.

List all the FACTS given in the script regarding characters, events and relationships. While combing through the script, here are some facts to keep an eye out for:

1. What do people (other characters) say about you (your character)?
2. What does the author say about you (your character)?
3. What do you (your character) say about yourself?

When you read the given information don't take it at face value.

Consider other options.

Example: A character in the script says you have a problem with drugs. Always ask yourself: How do I feel about the subject? Do I think I'm a drug addict? Am I in denial?

Just because it's written doesn't make the information automatically true. Explore the possibility that it may be a lie. Ask yourself what the motives are (theirs and yours).

Example: A character in the script says that you are a jerk to another character. Ask questions: What is motivating them? Envy? Do they have ulterior motives? What are they? And why? Is it sarcasm? Explore all possibilities.

2. Begin to read the script as your character (see "Character Breakdown"). Remember, you now know the story you're telling and the rules within that world. Start looking at more specific **FACTS** about your character. Find the similarities and differences between

you and your character. Everything you know about yourself, you should know about your character.

3. Note the changes and evolution of events, characters, and relationships in the story/script (SEE “CHARACTER ARC”).

4. Always ask: is there more going on than meets the eye? Underlined/hidden meaning? Subtext? Symbolism? Metaphors? Sarcasm? Etc. Reading the script over and over will allow you to discover important details you may have missed. You will discover new information and might see situations differently. PUT IN THE WORK. CREATE GOOD HABITS. Any given script, like life, is NOT just black and white. As you read, you will find different perspectives and more possibilities.

5. Dig deep into the details you have discovered. Ask WHY the Author created what he/she has created. Is there a purpose to the name of your character? Is there a purpose to the name of the script itself (LOOK IT UP!)? Does the character share similar interests with the author? What are the author’s opinions and reasons? These details will help in your character breakdown. Know the difference between writer facts and character facts.

6. Look for RED FLAGS!

- Information or moments in the script that stand out to you; regarding your character, events and relationships.

- Something you say or do that appears “out of character.”

- Every important moment/event in the script that affects the “story” and/or the character arc.

7. Break out the “WHY SHOVEL.”

Continue to dig deeper by asking “why” to every choice you make. Create as many possibilities as you can to make a personal connection.

8. Know the difference between a “stage direction” and a “plot point.” A stage direction is a writer’s technique meant to paint a picture for the reader (not the actor), whereas a plot point is important information that affects the storyline.

CHARACTER BREAKDOWN

Read the script carefully. Answer the following questions based on the facts that are given about your character in the script.

Some personal information regarding your character will not be given in the script. You will need to use your imagination to answer some of these questions.

TWO RULES TO ABIDE BY WHEN DOING THIS:

1. The answers you give need to connect to you (the actor) personally. In other words, you (the actor) need to understand your choices.
2. The answers you give **CANNOT** contradict the script (the story we are telling).

BE SPECIFIC!

I cannot reiterate this enough! Dig deep enough to develop a real human being (real to you the actor). NOT a perfect human, a real one, with habits, hang-ups, problems, etc. Answering these questions will allow you to live in the moment as your character, just as you live as yourself. Something to think about while doing this: YOU (the actor) are a real human being; therefore you (the actor) should be able to answer all these questions about yourself. So, in creating a “real” human being it stands to reason that your character should be able to answer all these questions about him or herself.

Keep it simple yet very specific!

CHARACTER BIOGRAPHY

ANSWER AS YOUR CHARACTER:

1. What is my full name, date of birth and where was I raised as a child?

NOTE: Always look up the first and last name...it may give you some insight. Research and get familiar with the location in which you were raised.

2. What is my family background and upbringing? (Parents, siblings, grandparents, etc.) (Heritage? Race?)

3. How do I feel about the history of my heritage and how society views me based on my race?

4. Religious background & views? (past, present)

5. Political background & views? (past, present)

6. Social Class? Upper, Middle/Working, Lower (past, present).

7. Sexual history? (Past to present in great detail) Am I a virgin?

When did I lose my virginity? What/with whom was my first kiss?

8. What physical qualities do I find attractive? External.

9. What type of personality do I find attractive? Internal.

10. What, if any, education do I have? (Past and present)

11. What do I love/hate?

12. What do I tolerate/never tolerate?

13. What do I find funny? What makes me laugh?
14. What makes me nervous? Mad? Scared?
Aroused? Happy?
15. What are my hobbies?
16. Do I believe in Astrology? And why?
If so, what is my Zodiac Sign?
17. What are my habits? (Good and bad)
18. Who are my idols or heroes? And why?
19. What are my dreams and desires?
20. What are my needs and obsessions?
21. How (exactly) do I feel about myself? (Past and present)
22. What motivates me?
23. What are my hopes? Doubts?
24. What did I want to be? (As a child, how would I complete this sentence: "when I grow up I want to be..." And why?) (Ask this question to yourself at age of 5yo, 10yo and 15yo).
25. How different is what I've become compared to my dreams/goals/fantasies?
26. Do I have any addictions/vices? (If so, what and for how long? How serious is it? Have I ever needed/wanted help? Be very specific with this one)
27. What do I do for a living? (Past and present)
28. Do I like what I do for a living?
29. What, if any, are my regrets? (my actions?) (an event in my life?)
30. What is my favorite color? Animal? Song? Singer?
31. What is my favorite smell? Why?
32. What is my favorite TV show? Movie? Actor? (role by a man, role by a woman). And why? What moved

you in a certain performance?

33. First Broken Heart? (be specific) (also ask, was it a broken heart or a bruised ego?). *Bridge Story*.

34. Am I right-handed or left-handed?

35. What is my sexual orientation? Am I open? When did I come out? *Bridge Story*.

36. What is my gender? Male/Female/Non-Binary?

37. What kind of clothes does my character wear?
Jewelry?

38. Animal Essence: If I was an animal, what animal would I be?

39. What life experiences/series of events has changed me? Tell the stories and be specific. *Bridge Story*.

40. Do I have any scars? How did I get them? *Bridge Story*.

41. How do I perform my daily activities? EX:
Brushing my teeth, Styling my hair, Doing my make-up.

42. On what side of the bed do I sleep and from what side of the bed do I rise in the morning?

43. Am I an ordinary being living in an extraordinary world, or am I an extraordinary being living in an ordinary world?

44. What is my disease? What is taking away my ease? (Dis-Ease: The absence of ease).

45. What is my "Power of Zero?" (see page 26, number 7)

CHARACTER BREAKDOWN ADVICE

Once you complete this step, we are beginning our character development. Information you filled in may change once you work with the character and get it into your body. Not any one idea is right or wrong; explore as many roads as possible.

GETTING THE CHARACTER “INTO YOUR BODY”

Some characters may have a lot in common with you (the actor). Use your own personal experiences when possible (as long as it does not contradict the script). Use your own specific behavior. If you do not have a lot in common with a character, do research, ask questions to people that you feel are similar to your character, if possible.

Try to find the essence of the character’s make up. For example: use the essence of an animal that you can relate to. “This character reminds me of a snake, dog, cat, lion, hippopotamus, silverback gorilla, etc.” Then try to find the “humanity” in that animal. Examples: loyal like a dog, powerful like a silverback gorilla, opportunistic like a snake, etc. Explore the behavior of that animal.

Another way of understanding the character’s make up is to use a “human model.” There are many interesting real-life characters that you have come across in your life. Think of someone that reminds you of the character. Someone that you know well: a friend, family member, neighbor, etc. Imitate their behavior, “try on their skin.” Explore (your translation of) their behavior, mannerisms, body language, etc.

- Explore wearing different clothes, underwear, etc.
- Explore a different morning ritual.
- Explore a different way of walking, talking: any kind of movement.

REMEMBER: THIS IS YOUR PROCESS; YOUR CHARACTER IS STILL A WORK IN PROGRESS AT THIS TIME.

- Don’t get caught up with right or wrong, good or bad.
- Practice and PLAY as much as you can while developing your character. Have fun with it. Your body will begin to respond.
- When you find a connection, you are there!
- At that point, TRUST IT!

SCENE BREAKDOWN

QUESTIONS TO ASK WHEN BREAKING DOWN A SCENE.

ANSWER ALL QUESTIONS IN CHARACTER IN THIS MOMENT IN THE SCRIPT.

1. CHARACTER and EVENT ARC (see illustration)

ASK YOURSELF:

Where am I in my CHARACTER ARC in THIS MOMENT/SCENE?

How and why have I changed as a person?

(This helps you keep track of your character's journey throughout the script).

ASK YOURSELF: Where is this moment/scene in my EVENT ARC?

Where am I in this scene? What do I see? Hear? Smell? Feel? When does this scene take place? What day, location, time?

1. What is my MOMENT BEFORE?

What was I doing the day, hour, minute before this scene began?

2. What is my scene OBJECTIVE? What do I want or need?

3. What are my OBSTACLES?

What are the internal and external obstacles keeping me from getting what I want?

4. What are my ACTIONS?

What will/can I do to get what I want or need?

Example: seduce, charm, belittle, bargain, enlighten, persuade, etc. (see "Actions").

5. What are my RELATIONSHIPS (People, Places, Things)?

Be specific.

Note: How they may have changed and grown. How you have affected one another.

6. What SECRETS do I have?

Give yourself secrets. Motive. Make it personal and deep and allow it to affect your behavior.

Example: I love/hate this person, place or thing.

Make it extreme and not indifferent.

7. The Power of Zero:

Whenever you are faced with a choice of “how many?”

Unless otherwise given in the script, the strongest choice will be “zero.”

EXAMPLES: How many times have I had sex? How many times have I been in love? How many times has this happen to me?

8. Do I make any DISCOVERIES in the scene?

Give yourself the element of surprise. Discover something about yourself, another character or a situation.

DO NOT PLAY THE END OF THE SCENE!

Give yourself a “FANTASY EXPECTATION.”

Example: In the script you ask your girlfriend to marry you and she says “no!”

You cannot go into the scene knowing the outcome (just like in real life). You need to expect her to say “yes” and discover **IN THE MOMENT** that she turns you down. **TRUST** that your behavior will come naturally due to that discovery. **NEVER** have a preconceived notion about the way the scene will go and how you will “act.” Stay **IN THE MOMENT** and live truthfully.

9. What is the SUBTEXT?

What is the REAL meaning of what is being said?

Subtext is the meaning behind the words, the emotions within the speech. Just like in real life, people rarely say what they really mean. In our everyday life humans do this quite often, intentionally and unintentionally.

Example: "We need to talk."

Subtext: There is a problem. I need you to listen. I want to break up.

What is being said on the inside (in your heart) is much more interesting than the words that are coming out of your mouth.

10. Do I have ACTIVITIES in the scene?

NOTE: Make sure it is specific and has purpose, not just random movement without reason. Keeping still is much stronger than wandering aimlessly.

11. Which character is driving the scene? Which character is the audience's POV?

IMPORTANT NOTES:

WHAT TO THINK ABOUT WHEN MAKING AN ACTOR'S CHOICE

1. You must understand and connect to the choice personally. After exploring all possibilities, TRUST that the right choice will find you.
2. The choice cannot contradict the script/story in any way.
3. You must BE SPECIFIC and COMMIT 100% to every choice.
4. Dig deep and connect with specific details: "WHY SHOVEL."
5. Be brave enough to explore ALL possibilities.

OBJECTIVES

- We are creating truthful HUMAN BEHAVIOR in the world of the script.
- Do your character work before you begin committing to your objectives.
- Remember: Objectives and Motives are “states of being,” they cannot be “played.” They are driving forces that lead to ACTION. You HAVE your objective. You HAVE a motive. You PLAY your actions.
- Always refer to “your character” as “I.”

Helpful Thought Process:

Think of the “script” as “the world in which I am living.”

Think of a “scene” as “the moment that I am currently experiencing.”

There are two types of objectives:

1. Overall Script (your world) Objective.
2. Scene (current moment) Objective.

Guideline:

1. An objective should begin with I need or I want.
2. An objective should be specific.
3. An objective should have an obstacle.
4. An objective should lead to action.
5. An objective should be important to your character.
6. An objective should be positive.

Questions to ask yourself during this process:

- Who am I? (See “Character Development”)
- What is my main problem right now? (See “Problems” below)
- What am I lacking? (Was anything taken away from me)
- What is driving/motivating me? (See “Primal Motives” below)
- What do I need/want the most right now? (See “Primal Needs” below)
- What will I do to get what I need/want? (See “Actions” below)
- What is stopping me from getting what I need/want? Internal and External. (See “Obstacles” below.)

PROBLEMS:

Sometimes in a script, problems are crystal clear, and sometimes you cannot grasp what your problem is or what is troubling you. But just like in your real life “your character” has problems! Big, meaningful, vital problems!

Remember: DO NOT judge your problems by “large” or “small”.

Human problems are relative, in other words; if my biggest problem is “I am dying of cancer” and your biggest problem is “your goldfish just died,” my problem is NOT worse than your problem, they are exactly the same. This is YOUR PAIN, both emotional and or physical. Pain is pain is pain. My worse pain is the same as your worse pain. If something is creating pain in your life then THAT is your problem! Problems may not be given in the script. When that happens, you have two options.

1. Use your imagination
2. Use your own (the actor’s) problems!

Keep in mind that any “actor’s choice” that you make has to connect to you personally and CANNOT contradict the story that we are telling (the script).

IN THE PROCESS:

Try different objectives, check and test them to the list above. Make sure the objective you choose drives your character into action. Don’t stop until you make a personal connection!

Explore as many different possibilities as you can. Dig deeper when you can. Don’t take information given in the script at face value. Ask “why?” Get to the bottom of where your day-to-day pain lives in your heart.

List of “Primal Motives”

Primal motives are NOT objectives. However, they too are forces that motivate and drive your character into action. They are based on your character traits, so it is vital to know “who you are” (see “Character Development”) before exploring what is motivating you. Ask yourself: Am I motivated by...

Pride (Vanity) is excessive belief in one's own abilities. **Ego:** The opinion one has regarding his or herself.

Envy (Jealousy) is the desire to covet others' traits, status, abilities, or situation.

Gluttony is an inordinate desire to consume more than that which one requires.

Lust is an inordinate craving for the pleasures of the body.

Wrath (Anger) is manifested in the individual who spurns love and opts instead for fury.

Greed is the desire for material wealth or gain, ignoring the realm of the spiritual.

Sloth (Laziness) is the avoidance of physical or spiritual work.

Note:

There are positive compliments to each of these motivating forces that also lead to human behavior. Ask yourself: If I am motivated by (one of the above) then what am I lacking and why? What is my actual Primal Need?

Humility/Pride	Kindness/Envy	Abstinence/Gluttony
Chastity/Lust	Patience/Wrath	Liberality/Greed
Diligence/Sloth		

List of some Emotional “Primal Needs”:

Primal Needs ARE objectives. They are what we need and/or want.

Happiness	Money	Freedom	Love
Sex	Intimacy	Uphold Reputation	Knowledge
Understanding	Nurture	Peace of Mind	Acceptance
Companionship	Independence	Validation	Approval
Pleasure	Acceptance	Attention	Expression
Respect	Justice	Power	Satisfaction
TRUST	Comfort Zone	Security	Vindication
Empathy	Sympathy	Redemption	Relief/Release
Legacy	Control	Justification	

List of some “Primal Survival Needs”:

Food

Water

Air

Safety

OBSTACLES

There are two types of “Obstacles” (things that are stopping me from getting what I need/want).

1. External Obstacles:

What is physically stopping me or getting in my way?

Some Examples:

- Pain (I am injured, sick, unable to function).
- Someone/something is overpowering me physically.
- A locked door/window.
- I do not have enough time.
- I am too small/big.
- One of, or all of, my senses have been compromised (can't see, speak, hear, etc.).
- The weather.

2. Internal Obstacles:

FEAR:

Being afraid is stopping me from getting what I need/want.

Some Examples:

1. I suffer from a phobia (fear of heights, water, outdoors, etc.).

PHOBIA:

A persistent, abnormal, and irrational fear of a specific thing or situation that compels one to avoid it, despite the awareness and reassurance that it is not dangerous.

2. I have bad memories (I have been hurt in the past so I am afraid it will happen again).

3. No experience; Fear of the unknown. “I have never done this before, so I do not know how it is going to go.”

4. Fear of being embarrassed, humiliated, being an outcast.

5. Fear of losing control.

OTHER INTERNAL OBSTACLES:

Guilt

A Promise

Shame

Religious Beliefs

Love

Your Childhood Upbringing

Doubt

ACTIONS

An “action” is what the actor plays “in the moment” while in a scene (as the character).

It is the only thing that is actually “PLAYED” in a scene.

IMPORTANT NOTES:

- Just like in real life, if a certain action is not working (not getting you what you need/want), then you have to change your action **IN THE MOMENT**.
- **DO NOT** have a preconceived notion about the way the scene should/will play out. You need to **STAY IN THE MOMENT!**
- **TALK and LISTEN**. Allow yourself to be surprised!
- **ACT and REACT** to what is actually happening, not what you planned would happen. That is **BAD** acting.
- You cannot **PLAY** an **EMOTION**. You either **HAVE** an emotion or you do not!
- **ALWAYS ACT ON YOUR IMPULSES**. If something is moving you in the moment go with it. Do not direct or edit yourself!
- **TRUST** your instincts. Remember we are creating human behavior and you are a human.
- **ACT WITH YOUR HEART** not your head. Don't think, **FEEL**.
- **Raise the stakes**. Go to extremes (my need is life or death. I will do/try anything to get what I need).
- Do not break character and do not contradict the story you are telling (the script).
- **CROSS OUT “STAGE DIRECTION”** in your script! Do not assume the stage direction given is the best choice to make when playing an action. Make your own strong choices! Be original. Adjust to the moment.
- **BE SPECIFIC**.

ALWAYS ASK YOURSELF:

What will I do to get what I need/want? What “actions” will I take?

DIRTY LAUNDRY

Written by

Anthony L. Gilardi and Nicholas Marrinson

8/24/2017

Revised by

Anthony L. Gilardi

5/17/2020

8/22/2020

5/24/2022

5/24/2023 (Shooting Script)

Anthony Gilardi Acting Studio
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1 INT. 24HR LAUNDROMAT

LOS ANGELES - PRESENT DAY (SCRIPT WAS WRITTEN IN 2017)

CU OF A CLOCK HANGING ON THE WALL READING 2:00AM.

AS WE PAN OUT WE SEE A CALENDAR READING MAY 24TH.

CHARACTER ONE enters holding a bag of laundry. ONE has wet hair from being out in the rain.

ONE notices CHARACTER TWO sleeping on a bench.

TWO is wearing a RED SWEATSHIRT.

ONE walks over to a vending machine.

ONE bangs on the side of the vending machine.

TWO wakes up and without a word, removes a necklace holding a wedding ring and uses it to pop open the front of the vending machine.

ONE

Thank you.

TWO hands ONE the bag of chips.

TWO

No one's usually here past midnight.

ONE

Who are you? You the owner?

TWO

No. Why do you ask?

ONE

You don't look homeless and I don't see any laundry.

TWO

Who are you?

ONE smiles in a flirtatious manner. Gestures to the chips.

ONE

Someone who appreciates a resourceful person.

TWO

I don't know about that. I just know this machine's secrets...

ONE

(smiling)
Really?
(BEAT)
Why would someone hang around a
laun-

TWO walks away before the ONE can finish asking the question. TWO stands facing the window, gazing out with a far away stare.

ONE (CONT'D)

Sorry, I didn't mean to pry, I was just...

TWO doesn't react.

ONE (CONT'D)

Hey, let me make it up to you. You busy tomorrow night?

ONE looks at the clock.

ONE (CONT'D)

Umm, I mean tonight. Umm later, I'm not good at this...

CUT TO:

2

INT. MEXICAN RESTAURANT - LATER THAT NIGHT

2

ONE takes a sip of an Old Fashioned and laughs while TWO reacts to the spiciness of some chips and salsa. TWO gasps and chokes a bit.

ONE

Oh yeah. Very impressive.

TWO drinks the last few drops of water. Then notices the Old Fashioned sitting on the table.

TWO

Can I get some of that? My tongue is on fire. Please? I'm dying.

ONE pounds the last of the Old Fashioned like a seasoned pro and savors the cherry at the bottom. ONE hands TWO the glass of ice with a smile.

ONE

I don't waste good whiskey.

TWO sucks out the last two ice cubes to cool a burning tongue.

ONE (CONT'D)
Feel better?

TWO
Not really.

TWO calls over the waiter.

TWO (CONT'D)
(to the waiter)
Another one of those please. And more water.

ONE
NO! Umm, wait, hold up. Let's get some air.

CUT TO:

3 EXT. BENCH - MOMENTS LATER

3

TWO and ONE sit on a bench on a hill overlooking a baseball field. Light from various light towers brightly light the field, while the rest of their view is in complete darkness, allowing them both to see the beautiful stars.

TWO
That's it? There has to be more.

ONE
No, really, it was typical. I (went to school/trained) to be a (doctor/lawyer/dentist/therapist) and I've been doing it ever since. I've been having a hard time sleeping at night, hence the early morning laundry escapade. The hours... they're new to me. Trying to get it together.

(beat)
And you?

TWO
Me? Ok, well, I spend a lot of time alone these days. In my free time I volunteer at the (Hospital/Nursing Home/Shelter/Pound).

ONE jokes, trying to break the tension.

ONE
 (smiling)
 I thought you were going to say you
 volunteer at the Laundromat.

TWO
 Just trying to stay busy, you know.
 Keep moving forward.

ONE
 Sounds lonely. I... some people
 like to be alone.
 (beat)
 Not me, too much time to... think.

ONE takes a deep breath, then...

ONE (CONT'D)
 Will you spend the night with me?

CUT TO:

4 INT. ONE'S APARTMENT - NIGHT

4

TWO and ONE lay in bed after just having sex. ONE reaches
 over for a glass of wine on the side table and takes a sip.
 ONE snuggles back into TWO's arms. ONE begins to play with
 TWO's necklace.

ONE
 Tell me about this.

TWO touches the little scratches on the wedding ring.

TWO
 I was married. For four years. I
 don't really like to talk about it,
 but... He/She/They died one year
 ago yesterday.

ONE
 Oh my God.
 (beat)
 I'm so sorry.

TWO
 Yeah. So your turn.

ONE
 What?

TWO
 Tell me something about you.
 Something you don't like to talk
 about.

ONE thinks for a moment, picks up a glass, sits up, and turns
 away from TWO.

ONE
 I was... I was sexually molested
 when I was young. It changed things
 in my life.

TWO
 Did you tell your family?

ONE
 They knew...they just didn't...
 That's why I...

WE HOLD on TWO pondering this information. Heavy in thought.

DISSOLVE TO:

Montage Sequence

5A INT. ONE'S APARTMENT - NIGHT 5A
 ONE Shows TWO their Unique Technique.
 TWO Shows ONE their Unique Technique.

5B INT. MOVIE THEATER - DAY 5B
 TWO and ONE eating popcorn and reacting to the movie they are
 watching.

5C EXT. CITY STREET - NIGHT 5C
 ONE, with a bottle in hand, laughing and stumbling down the
 street, while TWO holds ONE up.

5D INT. ONE'S APARTMENT - DAY 5D
 ONE sleeps in bed, while TWO cleans the room.

END MONTAGE

6 INT. ONE'S APARTMENT - DAY

6

TWO and ONE are sitting on the couch watching an old classic movie on TV. They react to a corny line that the leading man says in the movie. TWO does an impression of the leading man.

TWO
(Funny voice)
*I cannot live without my life! I
cannot live without my soul!*

ONE laughs. TWO turns to ONE and begins to get serious.

TWO (CONT'D)
I have been longing to ask you
something.

ONE
(still laughing)
What a tool. I mean, who talks like
that?

TWO thinks for a moment.

TWO
What?

TWO realizes the misunderstanding, smiles, showing a childish side, turns off the TV and tries to explain.

TWO (CONT'D)
No, that was me. Not the movie. I
mean...I'm asking you, is there
something? With us? Do you feel it
too?

ONE finally gets it.

ONE
Oh... Yes, I feel it.

TWO
Then I feel there's something I
need to tell you about how my
wife/husband/partner died.

ONE
Okay.

TWO
A car hit **him/her/them** while
leaving the Laundromat where you
and I first met.

ONE
Did they ever catch who did it?

TWO
No. Hit and run. Police say it may
have been a drunk driver.
(beat)
I know you've had your problems
with alcohol, but I had to tell
you.

ONE
(blurts out)
I love you.

TWO
I... love you too.

ONE
I hate that I drink so much. Will
you help me?

FADE OUT:

FADE IN:

INTERCUTTING SCENES

7A INT. TWO'S APARTMENT - NIGHT 7A

ONE, wearing a new wedding ring, is putting a picture of ONE and TWO into a new picture frame. There are moving boxes in the background.

INTERCUT WITH:

7B EXT. STREET CORNER - NIGHT 7B

TWO, also wearing a new wedding ring, stands across the street from the laundromat looking at the setting where their **wife/husband/partner** was killed.

ONE picks up a cell phone and makes a call.

TWO's phone vibrates.

TWO looks at the incoming call, takes a deep breath and answers.

ONE
(playfully)
Hello my new **wife/husband/partner**.

TWO
Hello my new wife/husband/partner.

ONE
Where are you? I thought you were going to help me unpack.

TWO
I, I'm just grabbing some groceries. I'll be home soon.

ONE
Ok, I'll be here at your...at our apartment. See you soon. Love you.

TWO
See you soon. Love you too.

They both end the call.

ONE, alone, looks over at an open bottle of wine sitting on the kitchen counter.

TWO, puts their phone away and looks up at the laundromat again.

CUT TO:

8 INT. TWO'S APARTMENT - DAY

8

They are busy cleaning out the closet, making room for ONE's stuff. ONE investigates some photos in a box and stops cold after noticing the person in the picture.

ONE
That's him/her/them?

TWO
Oh. Yeah.

TWO notices ONE's powerful reaction. TWO, embarrassed, hurries to collect the box and puts it out of sight.

TWO (CONT'D)
Sorry about that.

TWO motions to remove the necklace to put it in the box as well, but hesitates and decides to keep it on. TWO closes the box and buries it deep in the closet. TWO returns to ONE and sees that ONE still looks freaked out.

TWO (CONT'D)

Hey, it's okay. That's the past.

(beat)

Look, I got us a little something
to celebrate.

TWO pulls out a bottle of non-alcoholic sparkling cider with
a smile. ONE attempts to muster a smile as well. They kiss.

CUT TO:

9

INT. TWO'S APARTMENT - NIGHT

9

ONE and TWO sit at the dinner table in silence. ONE stares at
a glass of non-alcoholic cider in disgust. ONE's focus shifts
to the ring on the necklace still around TWO's neck.
Noticing, TWO tucks the necklace away.

TWO

Eat up. Your chicken's going to get
cold.

ONE

You never take that thing off.

TWO

It's just a necklace.

ONE

No it's not.

TWO

What are you talking about?

ONE

It's **him/her/them**.

TWO

Would you please--

ONE

--Why did you marry me? You're
clearly not over **him/her/them**! Why
didn't you just leave me alone?

TWO

Stop. Just stop it!

ONE throws the glass of cider across the room and gets up
from the table.

ONE
 You always knew how I felt and you
 never did anything about it!
 (enraged and out of control)
 YOU KNEW!! YOU JUST DIDN'T CARE!!

TWO stops ONE as ONE attempts to go for the door. TWO grabs ONE by the shoulders and looks in ONE's eyes. TWO sees ONE's emptiness.

CUT TO:

10 INT. TWO'S APARTMENT - NIGHT 10

ONE rifles through the apartment looking for a hidden bottle of whiskey.

ONE
 What did you do with it?

TWO
 It's for your own good.

ONE
 Where is it?

ONE rips open the box with the photos of TWO's dead wife/husband/partner.

TWO
 It's not in there!

ONE pulls one out, looks at it and rips it. Pulls out another and rips it. ONE's rage builds like a volcano. TWO tries to grab the box away from ONE.

TWO (CONT'D)
 What the fuck?

ONE
 How can you go on holding onto him/her/them? Why can't you move on!

TWO
 I did. I have. I married you.

ONE
 Have you moved on? You still have these photos. You still wear that fucking necklace!!

ONE's rage dissolves into an eerie calmness.

ONE (CONT'D)

It was me. The one who hit your
 wife/husband/partner with the car.
 I was the one who killed
 him/her/them.

TWO

What? What are you saying?

ONE

I killed him/her/them in front of
 the Laundromat that night and I
 drove off.

TWO

WHAT?!? NO! WHAT ARE YOU TELLING
 ME?!?

ONE

I just left him/her/them there to
 die. IT WAS ME!

TWO collapses on the floor, holding the necklace.

While exiting the room, ONE stops. Takes a breath.

ONE (CONT'D)

Do I want to live? Would you like
 to live with your soul in the
 grave?

We hear the sound of a door closing as we close in on TWO's
 face.

BLACK OUT:

FADE IN:

11 INT. AA MEETING - DAY

11

CU of ONE sitting in a chair surrounded by a circle of people
 that we cannot see.

ONE

God, grant me the serenity to
 accept things I cannot change, the
 courage to change the things I can
 and the wisdom to know the
 difference.

I hear that prayer chanted out loud
 in unison every time I come here.
 I'm not sure what it means to me.
 I'm not sure if I believe in God.

(MORE)

ONE (CONT'D)

I'm not even sure if I believe in me.
 Courage? Wisdom?
 (scoffs)
 Maybe I'll live long enough to make amends with all the people that I've hurt.
 But for now, I just have to find the courage to forgive me.

ONE looks around the room.

ONE (CONT'D)

Somebody asked me one time, If I was to sit in front of a chair and talk to my younger self, what would I say?
 Damn.
 It was not your fault? Hah.
 What a cliché, right?
 The adults around you failed you?
 Yeah. I suppose they did.
 Don't let this beat you? Well, bad news kid, it does beat you.

ONE begins to go inward. As if seeing their younger self sitting on a chair in front of them.

ONE (CONT'D)

Don't fall into the darkness. You do not deserve pain. You deserve happiness. You deserve love. You do not have to punish yourself for every single mistake that you make and you don't have feel shame for things that you couldn't stop from happening!!!
 You're a good person and someday somebody will see...
 (beat)
 If you're wondering if anybody loves you, remember, I love you and that's all that matters.

DISSOLVE TO:

12

INT. 24HR LAUNDROMAT - FLASHBACK - SAME

12

CU OF A CLOCK HANGING ON THE WALL READING 12 MIDNIGHT.

AS WE PAN OUT WE SEE A CALENDAR READING MAY 24TH.

TWO, sitting on a bench, wearing a RED SWEATSHIRT, holding a chewed up pencil with an eraser almost completed used down to the nub, reads out loud from a hand written letter.

TWO

My love, I can't believe that it's been a year since you've been gone. I know it sounds crazy but I still wear your ring on a chain around my neck. I guess I just want it to be close to my heart. I hope someday that I don't have to feel this pain anymore. Maybe someday I could move on. But I still feel you every day, almost like you're watching over me. Although I hope that isn't true, because you probably wouldn't like what you see. I haven't been doing too well without you.

(beat)

I woke up today not knowing where I was, feeling something strange, a little bit different than most days. It was like my body knew that it was exactly a year ago that I lost you. I know that you would love for me to be happy, I guess I'm just waiting for the right... I thought maybe because today was a special day that...

TWO frantically starts to erase that section. Then continues to read.

TWO (CONT'D)

(sotto)

...I know that you would love for me to be happy...

(beat)

I feel you. I feel you every day. I miss you. I miss you every day. You'll always be in my heart. You will always be the love of my life. Until we meet again.

TWO carefully folds up the letter, puts it away and lays down on the bench. After a short moment of thought, TWO's eyes close.

FADE TO BLACK.

THE END

EVENT AND CHARACTER ARC

NOTE: THE EVENT AND CHARACTER ARC ARE ILLUSTRATIONS THAT ARE CREATED IN PRE-PRODUCTION AND USED DURING PRODUCTION.

The work that we do in pre-production is crucial to the mindset of the actor on the set. The ability to “stay in the moment” can only be achieved when the actor actually knows what moment his/her character is currently living in at each point of the story/script. Not being organized may affect the actor’s character development because productions very often shoot out of sequence. This could create a problem with consistency and continuity. The Event and Character Arc are devices that keep the actor organized and focused while working on the set.

NOTE:

Both Event and Character Arcs go hand in hand with the See SCENE BREAKDOWN.

See ALL ARC GRAPHICS CHARTS.

The **EVENT ARC** is the series of events/moments/scenes that are given in the script. There are many moments that change and/or affect the story that we are telling.

Make sure you read the script as many times as possible to be clear on “what story we are telling?” And, “what are the rules of the world in this story?” (see **SCRIPT BREAKDOWN**).

Every story has a turning point, an event that changes the complexion of the story and its characters. This event is called THE APEX. The Apex is not always in the middle of every story. The turning point will vary in each individual story.

Add and number these moments in your illustration.

You can also add a short description of the moment as well. EXAMPLE from GRAPHIC: (1) TWO meets ONE. (2) TWO and ONE Go on First Date. (3) TWO and ONE Bond. (4) TWO and ONE Share Secrets. (5) TWO and ONE Grow. (6 APEX) TWO and ONE Confess.

Each number should be explained more specifically in your notes.

The **CHARACTER ARC** is the personal/emotional journey of your character. In each story we tell, our character changes/grows during their journey.

Question to ask: How/why has my character changed from moment to moment?

These changes are a direct result of the discoveries that are made in each event of the story (see number 8 in scene breakdown). Sometimes these changes are subtle, other times they are dramatic. However, if there is no change/growth in the story, our character appears one-dimensional. There are many moments in the script that change and/or affect our character.

Every Character also has a turning point (APEX), a moment that changes the character (as we, the audience, know them) in every possible way.

Like the event apex, the character apex is not always in the middle of every story. The turning point will vary in each individual script/story.

Add and number these moments in your illustration.

You can also add an adjective to your character's name to further explain and describe the emotional change.

EXAMPLE FROM CHARACTER TWO: (1) Lonely (2) Excited (3) Open

(4) Honest (5 APEX) Committed (6) Strong

Each number should be explained more specifically in your notes and need to be consistent with your Scene Breakdown and Event Arc.

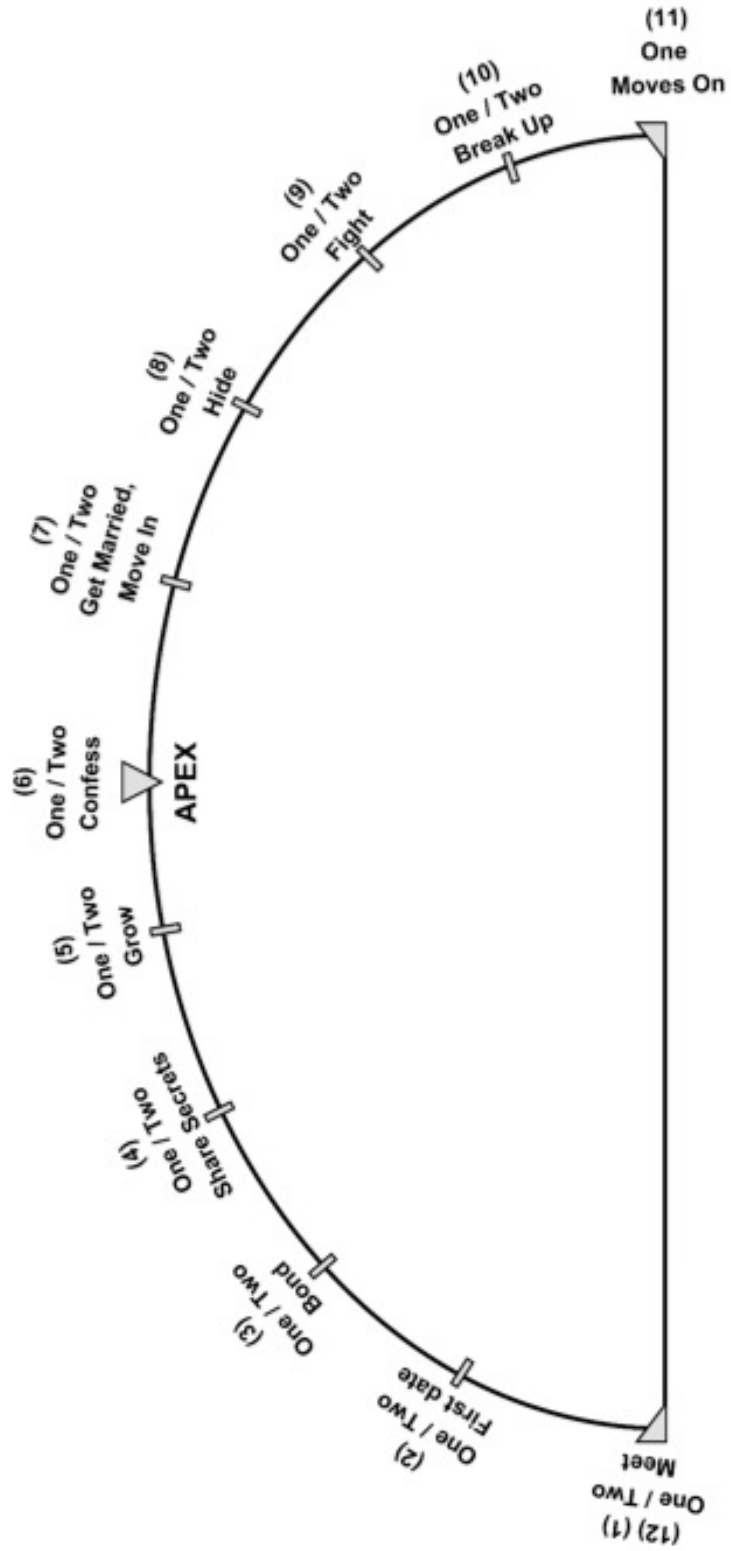
These numbers and descriptions will be inserted in your illustrations to create an organized visual for you to follow. Again, the illustrations go hand and hand with your specific notes on both SCRIPT and SCENE BREAKDOWNS.

The “story we are telling” and “the rules of the world in this story” will act as a guideline as you create and make choices.

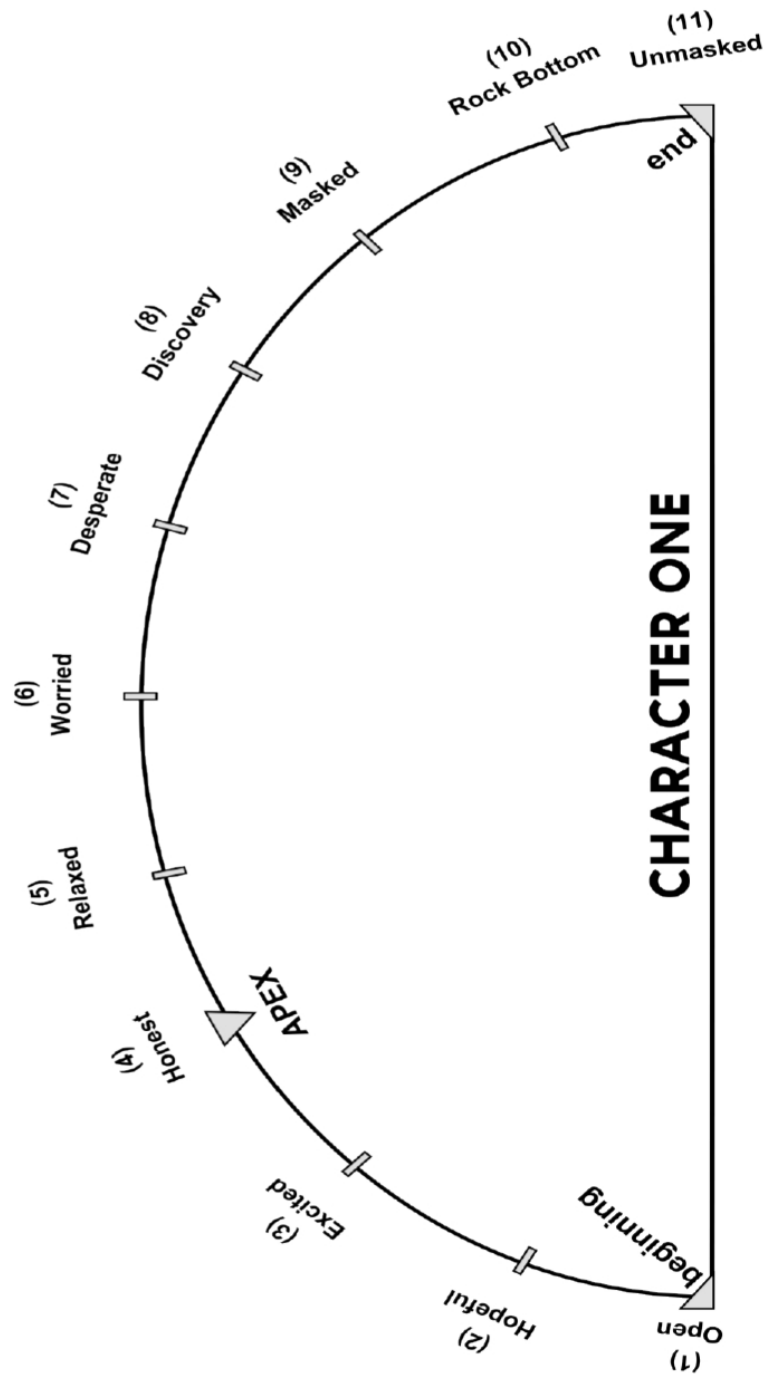
REMEMBER:

1. You must understand and connect to the choices personally.
2. The choices cannot contradict the script/story in any way.

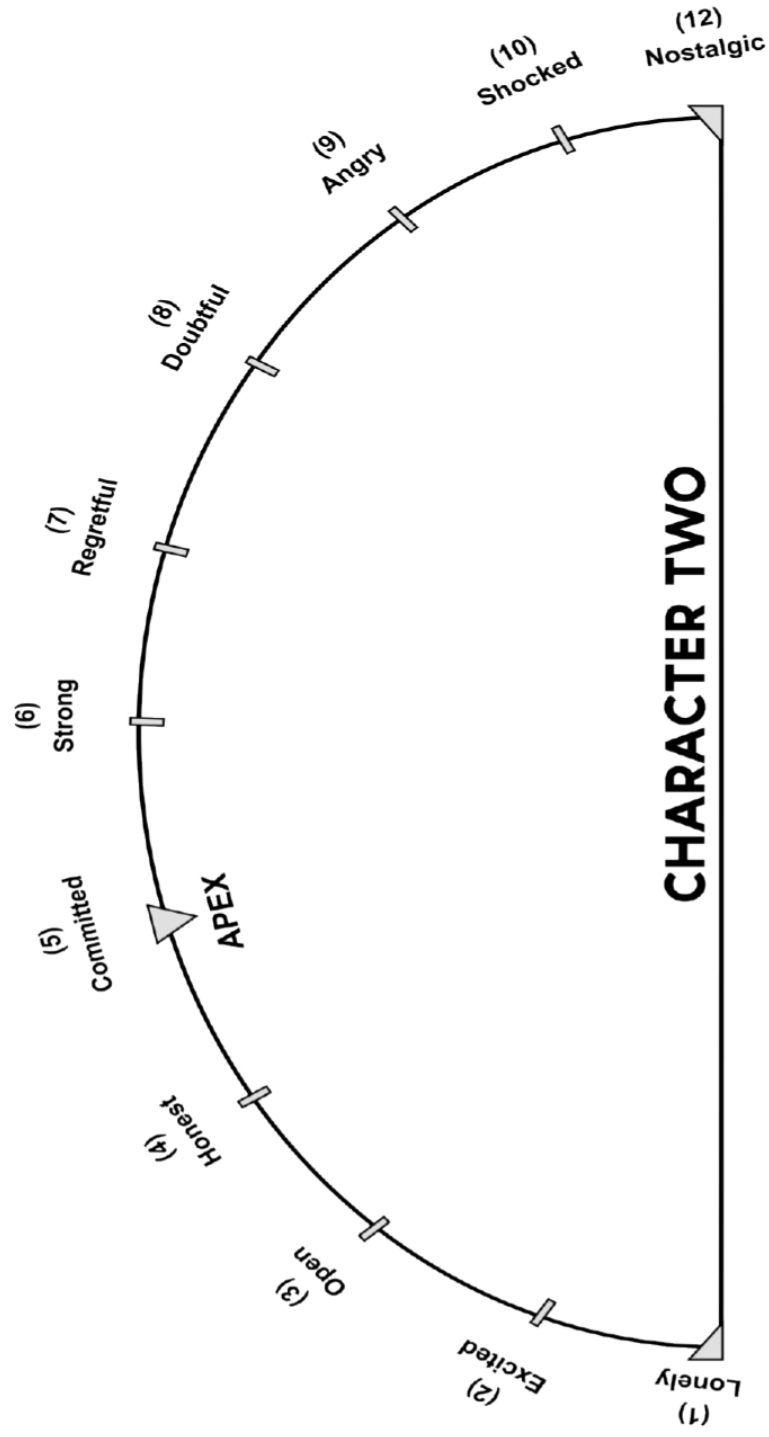
EVENT ARC



CHARACTER ARC



CHARACTER ARC



BIZACT: THE BUSINESS OF ACTING

INFORMATION FOR ACTORS

Websites for Actors

<http://www.actorsaccess.com>

<http://www.lacasting.com>

<http://www.backstagewest.com>

<http://www.castingfrontier.com>

<http://www.thepeoplenetwork.com>

<http://www.imdb.com>

<http://info4actors.com> (good site to find most up-to-date agent addresses/information)

<https://www.castingabout.com>

SELF-PRODUCED PROJECTS/NEW MEDIA

With the changing industry and web-based materials, there are more opportunities for actors to produce and star in their own projects. Going through SAG-AFTRA's New Media division is a great way to get one's Taft Hartley (becoming SAG-AFTRA Eligible). For more information, visit www.sag-aftra.org. YouTube (www.youtube.com) and Vimeo (www.vimeo.com) are both great sites to get your self-produced projects viewed by the public.

PLACES TO FIND SCRIPTS

The Margaret Herrick Library located at 333 S. La Cienega Blvd in Beverly Hills is a great resource. Their phone number is 310-247-3020. You can also search for your closest public library and sign up for free.

Finding Scripts on the Internet

Film scripts and plays are now available for free on the Internet. The following are some websites where you can find scripts for downloading. Many times, you can find the script by simply searching for it on Google.

<https://www.anthonygilardiactingstudio.com/members-only>

Input the current password for the members only page. This password changes every two months.

<http://www.screenplaydb.com/film/all/>

<http://www.simplyscripts.com>

<http://www.script-o-rama.com>

<http://imsdb.com>

<http://www.weeklyscript.com>

<http://www.awesomefilm.com>

<http://www.dailyscript.com>

<http://www.sfy.ru>

<http://www.moviescriptsandscreenplays.com>

<http://www.abebooks.com>

<http://www.amazon.com>

<http://www.scriptcity.com>

<https://www.samuelfrench.com/>

BRANDING AND PACKAGING

HEADSHOTS:

Headshots are very personal so check the portfolios of at least three photographers before you make your decision. Get recommendations from fellow actors you trust. Get the best headshots you can afford! Keep it simple: No need for more than three good looks. For example: professional, sporty, casual, etc. If your age range is under 22 then your “professional” look should be a student look. Within these looks, make sure some shots are serious/sexy so that they can be used as a theatrical headshot. In other shots you should be smiling (fun) so that they can be used for commercial headshots. Make sure that while you are shooting, you use your INNER MONOLOGUE technique. Just like in acting, have REAL thoughts, which lead to REAL feelings, which lead to REAL behavior that the camera will pick up. And always...LET GO AND HAVE FUN!

BRANDING (your type):

NOTE: Find your ADVANTAGES.

Know who YOU are!

Ceteris Paribus: “Other things being equal.” When you find yourself using too many “ifs,” it is NOT the truth.

Example: “IF I dye my hair, I will look ten years younger”

You are what you are! Embrace it!

First Impression:

1. Does my Headshot look like me?
2. Age Range? (within 5 years)
3. Shows/Movies (Actors with The Same Essence)
4. Ethnicity
5. 2 Main Accents
6. 3 Adjectives that best describe me?

AGENT AND MANAGER INTERVIEW TIPS (facts you need know):

- Tell me about yourself?
- Age range.
- Type (what shows/movie genre).
- How can we market you?
- Experience.
- Classes (HAVE A GO-TO MONOLOGUE, comedic and dramatic) EXPLAIN OPTION.
- Headshot/resume.
- Tell them about your connections, if any (relationships with CDs, Producers, Directors, etc.).
- ****Do you have any questions for us?**

QUESTIONS TO ASK THE AGENTS AND MANAGERS AT INTERVIEW:

NOTE: DO YOUR RESEARCH!

- Roster size, years in the business, connections, etc.
- **Confidence and professionalism!**

DEMO REEL:

Demo Reels should be no longer than two or three minutes. The purpose of a Demo Reel is to show the level of experience you have, work that you have done (TV shows and films you've appeared in as an actor) and your acting skill level. Having a bad Demo Reel is worse than not having one at all. Wait until you have proper credits and footage to put together a good Demo Reel, or produce something yourself that has both good production value which also shows your acting ability.

ACTORS BIOGRAPHY:

- **Make it short and sweet.**
- **Write it in third person.**
- **Don't make "lists."** Describe your skills, training, and experience in sentence form.
- **Include personal experiences and special skills.**
- **Write in "pyramid" style.** (Put the most important information at the top)

ACTOR'S RESUME:

On the following page, there is an example of the proper “industry standard” resume format. Keep in mind that there are different styles of resumes within this format that are industry acceptable. For example, some actors like to add their height, weight, eye and hair color. Your agent and/or manager may have their own style of resume with their information/logo that they will ask you to use.

- Role Descriptions for film is as follows: Lead, Supporting or Featured.
- Role Descriptions for television is as follows: Series Regular, Recurring, Guest Star, Co-Star or Featured.
- Role Description for theatre is your character's name.

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UNION AFFILIATION (if any)

Email Address	Website (If Applicable)	Contact #
<u>FILM</u>		
Title	Role Description	Director/Studio
Title	Role Description	Director/Studio
<u>TELEVISION</u>		
Title	Role Description	Director/Network
Title	Role Description	Director/Network

COMMERCIALS

Conflicts available upon request

THEATRE

Name of Play	Role Name	Location/Theatre Company
Name of Play	Role Name	Location/Theatre Company

TRAINING

What you studied	With whom you studied	Where you studied
Example: Scene Study	Anthony Gilardi	Anthony Gilardi Acting Studio

EDUCATION (If Applicable)

Degree Level	Major(s)	College/University
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SPECIAL SKILLS

Examples: Dialects: Boston, Southern and British, soccer, lacrosse, basketball, stick shift, US Passport, etc. Make sure to add "Unique Techniques." Dancing, great laugh, can solve a Rubik's Cube, languages, yodeling etc. Make sure that if it's on your resume, you should be prepared to do it at the audition.

AUDITION NOTES/GUIDELINES

1. **SHOW UP ON TIME!** If possible, get there early to give yourself time to settle, focus, regroup from your day, adjust to your surroundings and get comfortable with your sides.
2. **BE A HUMAN BEING:** Remember, humans are not perfect!
3. **PREPARATION:** If you feel prepared you will show confidence and control. Take every audition seriously and **ALWAYS** do your best. You never know who is watching.
4. **ORIGINALITY:** Show the best side of yourself through the character. Whether you get the role or not they will remember you! Book the room before you worry about booking the role. You will get another opportunity. **TRUST IT!**
5. **MAKE STRONG CHOICES:** *Show them* what your character looks like, acts like and sounds like (do not try to guess what they are looking for).
6. **TAKE A RISK!** Use your “Unique Technique” whenever you can.
7. **RELATIONSHIPS:** Keep it simple and raise the stakes. Ask yourself: Do I **LOVE** this person or do I **HATE** this person? Your behavior will be real in the moment if you don’t play love or hate, you **HAVE** love or hate. Trust that your body will react truthfully.
8. **KNOW WHAT YOU ARE SAYING:** Understand the meaning of what you are saying. Don’t just memorize the lines and try to say them a certain way.
9. **TAKE A NOTE:** No arguments. Take a second to process the note and then do your best!
10. **USE COMMON SENSE:** Do not touch anyone unless they extend their hand to shake. Do not ask any unnecessary questions. If they ask you a question, answer. Stay in character unless it is clear that they want to speak to you (the actor).
11. **FIND YOUR FRAME:** If you are being put on tape make sure you hit your mark and know how you are being framed. Just ask, “How am I framed?” and adjust accordingly (see “common sense”).

12. **KNOW YOUR OBJECTIVE:** What does your character want/need in this moment? What is my problem? What am I lacking?
13. **KNOW YOUR OBSTACLE:** What is stopping me from getting what I want? What is the conflict?
14. **ACTIONS:** Explore different actions to get what you want/need.
15. **KNOW YOUR MOMENT BEFORE:** Ask yourself: Where have I been (what led me here)? Where am I now (in the moment)? What's the first thing I need (allows you to take action)?
16. **TALK AND LISTEN, LISTEN, LISTEN!** Stay in the moment. Make a discovery. Do not disengage with the reader when they are speaking. LISTEN to what they are saying and allow yourself to have a real reaction. Do not stare at your sides when you should be LISTENING!
17. **CONTROL the room:** Sit if you choose, stand if you choose.
18. **DO NOT APPOLIGIZE:** If you make a mistake either start over or keep going.
19. **DO NOT MIME:** A telephone or a gun may be acceptable (do not bring in a real or prop gun). If your scene is set in a car just sit in a chair (see "common sense").
20. **TRUST YOURSELF!**

SUGGESTED READING FOR ACTORS

FILM SCREENPLAYS & PLAYS

The following titles have a lot of great scenes and monologues you can do in class. In addition, there is a small collection of television and film scripts in Anthony's office. Studio members are welcome to borrow.

<u>Titles</u>	<u>Author</u>	<u>Type</u>
10 Things I Hate About You	Screenplay	Comedy
A Doll's House	Henrik Ibsen	Drama
A Hatful of Rain	Gazzo	Drama
A View From The Bridge	Miller	Drama
American Beauty	Screenplay	Drama
Arsenic and Old Lace	Kesselring	Comedy
Away We Go	Screenplay	Romance
Autobahn	LaBute	Drama
Beyond Therapy	Durang	Comedy
Biloxi Blues	Simon	Comedy
Born On The Fourth Of July	Screenplay	Drama
Born Yesterday	Kanin	Comedy
Boys Life	Korder	Comedy
Bridesmaids	Screenplay	Comedy
Brighton Beach Memoirs	Simon	Comedy
Clerks	Screenplay	Comedy
Commencing	Jane Shepard	Drama/Comedy
Cruel Intentions	Screenplay	Drama
Dancing In The End Zone	Davis	Drama
Days of Wine and Roses	Miller	Drama
Division Street	Tesich	Comedy
Dutchman	Jones	Drama
Fast Times at Ridgemont High	Screenplay	Comedy
Fat Pig	Labute	Comedy
Ferris Bueller's Day Off	Screenplay	Comedy
Five by Weller	Weller	Comedy
For The Love Of The Game	Screenplay	Drama
Forget Paris	Screenplay	Romantic Comedy
Frankie and Johnny	McNally	Romance
Frozen	Bryony Lavery	Drama
Garden State	Screenplay	Romance
Goodbye Charlie	Screenplay	Drama/Comedy
Hedda Gabler	Henrik Ibsen	Drama
Hurlyburly	Rabe	Dark Comedy
High Fidelity	Screenplay	Comedy

Hooters	Tally	Comedy
Horrible Bosses	Screenplay	Comedy
In Her Shoes	Screenplay	Comedy
Innerspace	Screenplay	Comedy
Inventing the Abbotts	Screenplay	Drama
Italian American Reconciliation	Shanley	Drama
I Love You Man	Screenplay	Comedy
Jesus Hopped The 'A' Train	Guirgus	Drama
Key Exchange	Wade	Comedy
Kissing Jessica Stein	Screenplay	Comedy
Life and Limb	Reddin	Comedy
Lovers and Other Strangers	Bologna and Taylor	Comedy
Lusting After Pipino's Wife	Kass	Comedy
LUV	Shisgal	Comedy
Mr. Wonderful	Screenplay	Romantic Comedy
Mean Girls	Screenplay	Comedy
Monster	Screenplay	Drama
Of Mice and Men	Steinbeck	Drama
On the Waterfront	Schulberg	Drama
P.S. Your Cat is Dead	Kirkwood	Comedy
Play It Again, Sam	Screenplay	Comedy
Rainmaker	Nash	Romance
Say Anything	Screenplay	Romance
Say Goodnight Gracie	Holmes	Comedy
Sexual Perversity in Chicago	Mamet	Comedy
She's So Lovely	Screenplay	Drama
Subject was Roses	Gilroy	Drama
Swingers	Screenplay	Comedy
The Break of Noon	Neil LaBute	Drama/Comedy
The Breakfast Club	Screenplay	Comedy
The Colored Museum	Wolfe	Comedy
The Red Coat	Shanley	Romance
Topdog/Underdog	Suzan-Lori Parks	Drama
Transfers	Bromberg	Drama
True West	Shepard	Drama
Vanities	Heifner	Comedy
Vicky Christina Barcelona	Screenplay	Comedy
Wait Until Dark	Knott	Suspense
Wanderlust	Screenplay	Comedy
Welcome To The Moon	Shanley	Comedy
When A Man Loves a Woman	Screenplay	Drama

TOP PLAYWRIGHTS THAT ALL ACTORS SHOULD BE FAMILIAR WITH:

August Wilson,
Arthur Miller,
Henry Miller,
David Mamet,
Harold Pinter,
William Inge,
John Patrick Shanley,
Lanford Wilson,
Miguel Pinero,
Neil LaBute,
Neil Simon,
Neil LaBute,
Nora Ephron,
Peter Shaffer,
Quentin Tarantino,
Sam Shepard,
Spike Lee,
Stephen Adly Guirgus,
Tennessee Williams,
Terrence McNally,
Wendy Wasserstein,
Woody Allen,
William Shakespeare.

REFERENCE BOOKS + SUGGESTED READING

7 Habits of Highly Effective People	Stephen Covey	Non-fiction
A Challenge for the Actor	Uta Hagen	Non-fiction
A Life	Kazan	Autobiography
Acting in Film	Caine	Non-fiction
Adventure in the Screen Trade	Goldman	Non-fiction
An Actor Prepares	Stanislavski	Non-fiction
The Alchemist	Coelho	Non-fiction
The Artist's Way	Cameron	Non-fiction
Ask and it is Given	Hicks	Non-fiction
Audition	Shuttleff	Non-fiction
Becoming	Michelle Obama	Non-fiction
Big Magic	Elizabeth Gilber	Non-fiction
Caught in the Act	Shewey	Non-fiction
Conversations with God	Neale Donald Walsch	Non-fiction
Chop Wood Carry Water	Joshua Medcalf	Non-fiction
Conversations With God	Walsh	Non-fiction
Creating a Role	Stanislavski	Non-fiction
Dying To Be Me	Moorjani	Non-fiction
Film Scenes for Actor I & II	Karton	Fiction
Final Cut	Bach	Non-fiction
How to Sell Yourself as an Actor	Callan	Non-fiction
How to Win Friends and Influence People	Dale Carnegie	Non-fiction
Loving Each Other	Buscaglia	Non-fiction
Meditations	Marcus Aurelius	Non-fiction
My Life in Art	Stanislavski	Autobiography
Never Eat Alone	Keith Ferrazz	Non-fiction
Outliers	Malcolm Gladwell	Non-fiction
Personhood	Buscaglia	Non-fiction
Planning the Low-Budget Film	Brown	Non-fiction
Power of Focus	Canfield	Non-fiction
Respect for Acting	Hagen	Non-fiction
Sanford Meisner on Acting	Meisner/Longwell	Non-fiction
Self-Management for Actors	Gillespie	Non-fiction
The Seven Spiritual Laws of Success	Chopra	Non-fiction
Success Principles	Canfield	Non-fiction
The Actor and His Text	Cicely Berry	Non-fiction

The Audition Book	Hooks	Non-fiction
The Defining Decade	Meg Jay	Non-fiction
The Devine Comedy	Dante	Non-fiction
The Four Agreements	Ruiz	Non-fiction
The Hero With A Thousand Faces	Campbell	Non-fiction
The Lucid Body	Fay Simpson	Non-fiction
The Mindfulness Workbook for OCD	Jon Hershfield	Non-fiction
The Mission of Art	Alex Grey	Non-fiction
The Power of Intension	Dr. Wayne Dyer	
The Power of Myth	Campbell	Non-fiction
The Power of Now	Tolle	Non-fiction
The Second Circle	Patsy Rodenburg	Non-fiction
The War of Art	Pressfied	Non-fiction
The Writer's Journey	Vogler	Non-fiction
Think and Grow Rich	Napoleon Hill	Non-fiction
To the Actor: On the Technique of Acting	Michael Chekhov	Non-fiction

If you have additional suggestions please discuss with Anthony. We appreciate you helping us build the best acting studio in the world. Thank you. *"The Best is Yet to Come!"*