



## **PATA GENERAL AUDITIONS – INFORMATIONAL SESSION**

### **1. Who is PATA?**

**a.** PATA is a service organization comprised of individuals, companies, and business sponsors. PATA was started in 1987 by representatives from several Portland theatre companies. We are guided by a fifteen-member, all-volunteer board of local theatre professionals.

**b.** PATA’s goal is to improve both the quantity and the quality of theatre in Portland and the surrounding areas by facilitating four primary programs:

**i.** General Auditions

**1.** Acting and Musical Theatre Auditions

**2.** Shakespeare Auditions

**3.** Dance and Movement Auditions

**ii.** The Valentine Fund

**iii.** Fertile Ground (Portland’s New Works festival)

**iv.** Skill-building Workshops & Events

### **2. PATA Membership**

**a.** PATA offers one-year memberships for Individuals (\$35), Students, (\$25) or Theatre companies (\$75-\$175). Many of our members offer “industry discounts” on registration fees and tickets to PATA members.

**b.** As a benefit of your membership, you will create your online PATA profile. This online reference is available on our website for your membership year, and includes your headshot and resume, along with other information useful to those who may want to hire you. PATA members and theatre companies use this resource regularly to search for talent.

**c.** When you attend PATA General Auditions, a copy of your profile is printed and given to every producing company who attends the auditions. (Note: Your online PATA profile is available year round regardless of your attendance at PATA General Auditions.)

**d.** You may also Like our Facebook page for community updates and upcoming opportunities.

**e.** You will also receive our monthly email newsletter with the latest information on PATA events and theatre community news.

## GENERAL AUDITIONS INFORMATION

### 1. Registration—Sign Up Early

- a. To register, you must be a PATA member.
- b. Online registration begins March 5, 2018 at 10AM.
- c. To schedule an audition appointment the following must be true:
  - i. You are a registered attendee of this Audition Information Session.
- d. There is a \$15 printing fee for all auditioners.
- e. When you register, you will be asked to reserve your Audition Appointment.
  - i. Auditioners are grouped into 30-minute time groups.
  - ii. Your audition length is 2-minutes, maximum.
  - iii. There are more PATA members than available audition appointments, so be sure to register early.
  - iv. If you must drop out, please call the PATA office 971-803-7712. This allows us to offer your time to someone on the waitlist.
- f. Schedule your appointment for the **audition type** that best fits your presentation.
  - i. Acting Only (no accompanist present).
  - ii. Combination—Acting and/or Singing (accompanist provided).
  - iii. Singing Only (accompanist provided).
  - iv. You may only sign up for one audition type.
- g. What happens if I can't get an audition appointment?
  - i. You may sign up for the waitlist.
  - ii. Waitlist people will be included in the auditions as space becomes available on the day of the auditions.
  - iii. Your resume and headshot will be included in all of the auditor binders.
  - iv. The registration fee for the waitlist is also \$15

### 2. Special Registration Instructions

- a. AEA/TPS Members
  - i. Audition length is 3 minutes.
  - ii. AEA auditions will be held this year during the Monday evening session: **April 16, 2018, 6PM -8PM**. During this time, AEA

members will be given preference for appointments. Open appointment times will be offered to non-equity members.

iii. For further questions, Equity members please email Leah Yorkston-Seligman, Managing Director [info@portlandtheatre.com](mailto:info@portlandtheatre.com).

b. Minors

i. At the request of our auditors, we have set aside specific times for PATA members 17 years of age and younger. This year these appointment times are available Saturday morning, April 14, from 10AM to 1PM.

### 3. Choose Your Audition Materials – Audition “Best Practices”

- a. Most auditors prefer to see two contrasting pieces—this is true for both singers and actors. Show them your versatility.
- b. Choose material that is age appropriate, reflecting roles you could realistically play.
- c. Choose something you love to perform. Show your joy in your craft.
- d. Edit your piece down. Auditors know what they need to know in 30 seconds. (And, make sure you surprise them with your second, contrasting piece). Be memorable!
- e. If you are doing both a song and a monologue you may do them in either order. The only caveat: If your strongest performance is served by having the song second, be sure you are confident on your time. You don't want to have “time” called just before your last “money” note.
- f. Avoid accents. If it's on your resume, you'll have something new for callbacks.
- g. Props are not allowed...and you wouldn't want to distract from your acting, anyway.
- h. A single chair will be available at the side of the stage. You may choose to use it, or not. Place it in the right place before you “slate” (sometimes that means moving it to the side, if the previous auditioner used it, and you are not.)
- i. Do not look at the auditors. Instead find a focal point just above or between them. They are there to observe you. They will not be interacting with you.
- j. The two-minute time limit is **strictly enforced**. Time begins at the first word of your monologue and continues to the “thank you” at the end of your audition. (The clock does not stop between your two pieces). If you hear the timekeeper call “time” DO NOT CONTINUE. Stop where you are, say “thank you, and exit.

#### **4. Prepare Your Audition Materials**

- a. Choose your material early and rehearse, rehearse, rehearse! This is not the time to “try out” something you’ve been working on for two weeks. Neuroscientists say it generally takes 6 weeks to memorize something and have it fully integrated.
- b. Rehearse your “slate.” Clearly state your name and the titles of the pieces you will perform. Make sure you don’t rush through this. It gives both you and the auditors a chance to transition into your moment.
- c. Work early in the process with a coach and/or accompanist. They can help shape the piece you are working on from the beginning. Perhaps check in with them again closer to audition weekend.
- d. When you are prepared, practice your whole audition in front of people! Have a friend run a stopwatch while they watch. Think of your audition as a 2-minute play with seven beats.
  - i. You walk in the door – show them your command and energy.
  - ii. You talk with the accompanist (musical auditions) – show them your musicianship.
  - iii. You give your slate – show them the real, likeable, loveable you
  - iv. You perform your first piece – show them a character you love to play.
  - v. You perform your second piece – show them a contrasting character.
  - vi. You show your appreciation with a “Thank you” and exit. (no need to say “scene”, or “ a-bid-a-bid-a, uh that’s all folks”. “Thank you” is still in fashion.

#### **5. Dress for Success**

- a. Dress for a job interview.
- b. Your headshot should look like the YOU who walks into the audition.
- c. Avoid distracting jewelry.
- d. Style your hair out of your eyes and away from your face.
- e. Avoid loud or difficult-to-walk-in shoes.

#### **6. What to Expect on Audition Day**

- a. Arrive a minimum of 30 minutes early for your scheduled audition appointment.

- b. Check in for your appointment in the main lobby (top level) of Artists Repertory Theatre, 1515 SW Morrison Street. Portland, OR.
- c. Consider taking public transportation as parking near ART is very limited.
- d. After you check in, you will be shown where to wait or warm-up, and given any last minute instructions. A small group of you will be placed in order 5 minutes before your designated time slot. You will be led downstairs to the theatre where you will wait in line for your turn.
- e. On the day of your audition, YOU DO NOT need to bring a headshot or resume. If you are singing, remember to bring your legible, clearly-marked music in a binder.
- f. Remember, your interview begins when you park your car. Assume everyone you interact with has a say in whether or not you are hired. Even your fellow actors. Courtesy Counts!

## **7. The Audition – Yes, it’s finally happening**

- a. Confidently walk into the room. The auditors are awaiting your arrival. They are rooting for your success. Sure, it can be intimidating. Just remember, they want you to succeed and perform your very best, too.
- b. If you are singing as part of your audition, go to the accompanist first. Offer brief, but AUDIBLE instructions if you have them. The auditors would like to hear this conversation. You’re not keeping secrets here. How you speak to your accompanist helps the auditors understand your level of musicianship. That matters, as they make decisions on how best to support you when they offer you a role.
- c. Go to the stage. This is when you place or remove the chair if that is a part of your audition.
- d. Take your place in the light center stage. It will be marked with an X
- e. Take a breath and slate your name and your monologue/song choices slowly and clearly as the real YOU that you want them to know.  
(Example: *“Hello, my name is Suzie Smith and I will be performing: Ophelia’s monologue from Hamlet and singing Popular from Wicked.”*)
- f. Take another breath...Remember, the timer doesn’t start until you speak your first word, or until the first note of the music is played.
- g. When you are finished, smile and say, “Thank you!”
- h. If time is called, smile and say, “Thank you!”

## To SINGING AUDITIONERS

**8. The Care and Feeding of Accompanists:** Your accompanist is there to help you shine. But they can only do a good job for you if you come well prepared. Here are some things to remember when you bring your music to an audition:

- a. Key concept: If the music is easy to read and follow, they can spend more energy supporting your performance.
- b. Bring your music in the **correct key** in a binder.
- c. If the music is printed on both sides there are half as many page turns
- d. Mark the beginning, ending, and any cuts clearly with ink. If the accompanist has to squint to read markings it makes the whole thing more difficult.
- e. Make sure all the notes are there (especially the bass clef at the bottom of the page!) and are dark enough and large enough to read easily. Reducing to 93% when copying usually solves that problem.
- f. Make sure all the staff lines are legible.
- g. Pick a two-measure spot in your song that best represents the tempo. This may not be the beginning. Usually it is easiest if this is a place in the music where there are more notes per measure rather than long notes. When asked for a tempo, sing this two measures for your accompanist, and they will get it.