



Information Session

Citywide General Auditions 2021

Intro to PATA.....	3
PATA Programs	3
PATA Membership	4
Eligibility Requirements for PATA Auditions.....	7
How to Register for Citywide General Auditions	7
Registration Procedures: PATA Members.....	7
Before You Begin: Are You Ready?	7
Registering	8
Binder Materials & Info.....	8
Specifications	8
Technological Help.....	9
Cancellations.....	9
What Does a Great Audition at Generals Look Like?.....	10
The PATA Generals Format Online	10
Parameters: Everyone Gets Two Minutes.	10
Music for 2021	10
Video Formatting	11
Video Quality.....	11
Background	11
Framing	11
Editing and Cuts	11
Facilitation.....	12
Video Platform	12
Submitting Your Video	12

Preparation for PATA Citywide General.....	13
Acting & Musical	13
Common Errors to Avoid (Keep the Focus on Your Brilliant Performance!)	14
After the Citywide General Auditions	16
Following Up	16
Other Notes.....	16
PATA 2021 Auditions Calendars.....	17
PATA Citywide General Auditions Online Timeline Checklist	19
Appendix: Advice Specific to In-Person Citywide General Auditions	20
Musical: Preparing Materials for Your Accompanist	20
Staging.....	21
The Sequence: A Two-Minute Play with Seven Beats.....	21

Intro to PATA

The Portland Area Theatre Alliance (PATA) is a 501(c)(3) non-profit serving individual theatre artists, theatrical organizations, and other entertainment and media entities. Mission Statement:

The Portland Area Theatre Alliance (PATA) supports and celebrates our region's vibrant theatre community by fostering opportunity, innovation, and collaboration.

PATA originated in 1987 from representatives of several Portland theatre companies. PATA is now governed by an all-volunteer board of theatre professionals and has one part-time Office Manager as staff. Funding comes from membership dues, monetary donations and sponsorships, in-kind donations and sponsorships, service fees, and grants (for specific programs and activities).

To contact the Office Manager, email info@portlandtheatre.com.

PATA Programs

PATA supervises five major programs.

- The Valentine Fund, a benevolent emergency resource for PATA members.
- [Fertile Ground](#), a ten-day annual new works festival. Online January 28 through February 7, 2021.
- The Drammys, an annual awards ceremony celebrating outstanding accomplishments in Portland's theatre community. Currently paused.
- Educational workshops and networking events.
- Auditions:
 - Unified Shakespeare Auditions:
 - January 9, 2021: Actor registration to open at 10 AM PST.
 - January 10, 2021: Auditor registration to open at 10 AM PST.
 - February 25, 2021: Actor video links due by 11:59 PM PST.
 - March 6, 2021: Distribution of auditions spreadsheet to auditors.
 - Citywide General Auditions:
 - February 27, 2021: Actor registration to open at 10 AM PST.
 - February 28, 2021: Auditor registration to open at 10 AM PST.
 - April 10, 2021: Actor video links, .pdf one-page resume, .jpg-format >1 MB headshot, and profile updates due by 11:59 PM PDT.
 - May 22, 2021: Distribution of digital binder to auditors.

PATA Membership

Join PATA at <https://portlandtheatre.com/join>

Membership Types and Their Benefits		
Theatre Technician (\$20/year)	Individual Performer (\$35/year) Student Performer (\$25/year)	Organizational Memberships: <ul style="list-style-type: none"> • Small Theatre Company (\$75/year) • Medium Theatre Company (\$125/year) • Large Theatre Company (\$175/year) • Independent Theatre Entity (\$75/year) • Casting Agency or Other Agency (\$75/year) • Dance Company (\$75/year)
Your online profile (technician's resume, photo, and stats) in a searchable database. Active while dues are current.	Your online profile (performer's resume, technician's resume, headshot, and stats) in a searchable database. Active while dues are current.	Ability to search for talent using PATA's database. Online profile for your organization or entity. Active while dues are current.
Eligibility to audition at Citywide General Auditions (if other eligibility requirements are met and binder assembly fee is paid). Eligibility to audition at Unified Shakespeare Auditions if 18 years or older. (Note: Individual members must be part of an organizational membership or pay a guest auditor fee to watch auditions.)	Eligibility to audition at Citywide General Auditions (if other eligibility requirements are met and binder assembly fee is paid). Eligibility to audition at Unified Shakespeare Auditions if 18 years or older. (Note: Individual members must be part of an organizational membership or pay a guest auditor fee to watch auditions.)	Auditing fees waived for Unified Shakespeare Auditions and Citywide General Auditions. (Note: Organizational membership reps must purchase their own individual-level memberships to be eligible to audition at PATA auditions.) If registered to audit Generals: <ul style="list-style-type: none"> • Binder of headshots and resumes from current year's Citywide General Auditions candidates. • Access to audition videos from current year's Citywide General Auditions.

Membership Types and Their Benefits (continued)		
Theatre Technician (\$20/year)	Individual Performer (\$35/year) Student Performer (\$25/year)	Organizational Memberships: <ul style="list-style-type: none"> • Small Theatre Company (\$75/year) • Medium Theatre Company (\$125/year) • Large Theatre Company (\$175/year) • Independent Theatre Entity (\$75/year) • Casting Agency or Other Agency (\$75/year) • Dance Company (\$75/year)
Discounted Fertile Ground fees.	Discounted Fertile Ground fees.	Discounted Fertile Ground fees.
Discounted advertising fees.	Discounted advertising fees.	Discounted advertising fees.
Discounted workshop fees.	Discounted workshop fees.	Discounted workshop fees for a set number of representatives, affiliates, and/or guests.
Discounts on registration fees, coaching, and tickets offered to PATA members by PATA members and other partnering entities.	Discounts on registration fees, coaching, and tickets offered to PATA members by PATA members and other partnering entities.	
		Social media promotion on PATA's social media sites (Facebook, Twitter, LinkedIn, Instagram). 5 sets of postings per year, 1 set per event.
Eligibility to apply to the Valentine Fund for emergency assistance.	Eligibility to apply to the Valentine Fund for emergency assistance.	
	Eligibility to audition at Theatre Puget Sound Unified General Auditions (provided other TPS eligibility requirements are met).	

In addition:

- PATA regularly posts on Facebook, Twitter, LinkedIn, and Instagram about community updates and upcoming opportunities.
- PATA sends out a monthly email newsletter with information about PATA events, workshops, and community news. Subscribe at <https://www.portlandtheatre.com/Subscribe>

Eligibility Requirements for PATA Auditions

Unified Shakespeare Auditions	Citywide General Auditions
Individual-level membership in good standing with either PATA or Theatre Puget Sound at time of registration and on the actors' audition due date (February 20, 2021). (TPS members, when registration opens, please write to the PATA Office Manager at info@portlandtheatre.com to schedule your audition. Include proof of your TPS membership.)	Individual-level membership in good standing with either PATA or Theatre Puget Sound at time of registration and on the actors' audition due date (April 10, 2021). (TPS members, when registration opens, please write to the PATA Office Manager at info@portlandtheatre.com to schedule your audition. Include proof of your TPS membership.)
Age 18 years or older.	
	Paid \$15 fee for binder assembly.
	Did not no-show at the prior year's Citywide General Auditions. *

* As a rare exception due to extenuating circumstances, no-shows from 2020 Citywide General Auditions will remain eligible to participate in 2021 Citywide General Auditions.

How to Register for Citywide General Auditions

Registration Procedures: PATA Members

Before You Begin: Are You Ready?

Username and password. Make sure you know the username and password for your PATA membership before you register. You will need them to finish your registration.

Payment. Your registration will not be considered complete until the binder fee is paid. Have a credit card ready to pay the binder fee online. Or, after registration opens, send \$15 per registrant in check format to the Portland Area Theatre Alliance (3121 South Moody Avenue, Ste. 200, Portland, OR 97239). Email info@portlandtheatre.com to request your audition appointment and to submit your .jpg headshot >1MB and <20 MB, your one-page.pdf resume <20 MB, and your repertoire description.

Registration window. Online registration for the 2021 Citywide General Auditions will start at 10 AM PST on February 27, 2021. Online registration will close at 11:59 PM PDT on April 10, 2021. Late registrations, materials, and video links will only be accepted by request at the Office Manager's discretion.

Binder Materials & Info. This year's registration form will offer to the option to upload your headshot and resume for the Citywide General Auditions binder when you register. You will also have the option to enter information about your repertoire (characters, song or scene titles, show titles, authors). If you do not have materials and repertoire information ready when you register, you may email them to the Office Manager by 11:59 PM PDT on April 10, 2021.

Your Video Link. The link to your online video audition will be due in your online PATA profile 11:59 PM PDT on April 10, 2021. Paste the link in the blank labeled “Link to Contemporary Theatrical Audition Video.”

Registering

When registration opens, a link will appear in the events section of PATA’s home page. The PATA Office Manager will also email individual-level members a link to the event registration page. Click on the link and follow the prompts.

Binder Materials & Info

The binder is a collection of hundreds of candidates’ profiles, headshots, and resumes, which the Office Manager puts together to give to the auditors. Even for an online event, our auditors have expressed that they like having an organized digital “book” to page through, and binder fees cover the cost of assembling and performing quality control checks on all entries in the finished product.

Binder materials & information will be due by 11:59 PM PDT on April 10, 2021. If you miss the binder deadline, we cannot guarantee your being included in the binder. The binder fee, however, will still be due. To get your materials into the binder:

- Either, enter your repertoire information and upload your headshot & resume when you register to audition.
- Or, email the PATA Office Manager (info@portlandtheatre.com) with “Binder Materials & Info” in the subject line.

- ALSO, make sure your online PATA profile is up to date. We use it to obtain your stats and your video link.

Specifications

Your headshot:

- In .jpg format.
- Ideally, >1MB and <20 MB.
- The file name format should be “Lastname_Firstname.jpg” and match how that information is entered in your PATA profile. Example: Little_Stuart.jpg
- Your headshot in the binder, which auditors use to identify you, should look like the “you” that you plan to present at the auditions.
- The thumbnail photo in your online PATA profile does not work for binder assembly because our database automatically reduces the picture size and quality.

Your resume:

- One-page
- .pdf format.
- <20 MB

- Excludes your home address.
- The file name format should be “Lastname_Firstname.pdf” and match how that information is entered in your PATA profile. Example: Little_Stuart.pdf

Your repertoire: Candidates usually perform one or two pieces within their audition totaling two minutes. To help us provide stats to auditors and actors about this year’s audition materials, please let us know the following:

- Character 1
- Song or Scene Title 1 (if applicable)
- Show Title 1
- Author(s) 1

- Character 2
- Song or Scene Title 2 (if applicable)
- Show Title 2
- Author(s) 2

Technological Help

Our Office Manager receives a lot of incorrectly formatted materials and requests for computing help and may not have time to fix your materials or teach you the week they are due. If you have little technological knowledge or access, and if you need help with formatting your materials correctly, we urge you to submit them and/or any questions 3 weeks before materials are due. Emailing in your materials and questions early allows time for either the Office Manager or a volunteer board member to research/answer your questions or send you personalized instructions. As the entertainment industry requires more and more computing skills, PATA wants to empower you with the knowledge to present yourself well.

Cancellations

Absenteeism does not suffice as cancellation. You must directly communicate your cancellation to PATA in advance for it to be considered a cancellation – even if your event is online. For auditions and workshops, being absent or missing online due dates without cancelling in advance is “no-showing.” For Citywide General Auditions, no-showing is considered a serious breach of professional courtesy.

If you must cancel, please do so as early as possible before 11:59 PM PDT on April 10, 2021. If you fail to cancel your audition before the video due date, i.e. no-show:

- You will be ineligible to audition at Citywide General Auditions the following year (2022).
- Your name will be on a no-show list distributed to the auditors.
- PATA will not refund your binder fee.

To cancel a registration, please email the Office Manager at info@portlandtheatre.com.

What Does a Great Audition at Generals Look Like?

The PATA Generals Format Online

Parameters: Everyone Gets Two Minutes.

With the introductory slate, please keep the overall video under three minutes. Excluding the introductory slate, each candidate (regardless of AEA status) has two minutes maximum for their performance.

- Your introduction, called a “slate,” does not count as part of your two minutes. Your slate should consist of your name, your pronouns, and a brief description of your pieces (usually character name, excerpt title if there is one, title of the play or musical your piece is from, and author). If you wish, for video, you may put your brief thanks to the auditors in the slate rather than at the end of your performance.
 - Example: Hello. I’m Wynee Hu. My pronouns are she, her, hers. I will be singing “Impossible; It’s Possible” as the Fairy Godmother from Rodgers and Hammerstein’s *Cinderella*. Then, I’ll be presenting Kate Wu’s monologue from *Somebody’s Daughter* by Chisa Hutchinson. Thank you for watching the Generals!
- The two minutes begin with either the first word of the monologue or the first instrumental note. The transition time between two pieces is counted as part of the two minutes. At an in-person audition, your two minutes concludes with your “Thank You” at the end of your audition.
- You may use your two minutes as you wish. However, most performers present programs in the following formats.
 - One monologue and one song (recommended)
 - Two contrasting monologues (recommended)
 - Two short songs
 - One long monologue
 - One long song

Most auditors know within the first fifteen seconds whether they are interested in finding out more about a candidate. The two-minute limit allows candidates to show some variation in their work sample while being respectful of auditors’ time. Making all performances two minutes also has enabled PATA to schedule more candidates when Citywide General Auditions were in person.

For online Citywide General Auditions, although there is no timekeeper to shout “Time!”, we recommend staying within or close to the two-minute limit. The auditors will have hundreds of videos to watch, which makes longer videos less appealing.

At in-person Generals, while being cut off for exceeding the time limit feels unpleasant, most auditors understand that sometimes performances do not go as planned. Responding graciously is key to leaving a good impression. Say, “Thank you,” bow, and exit.

Music for 2021

We recognize that due to social distancing measures, access to an in-person in-the-moment accompanist will be difficult if not impossible for many candidates. Therefore, the requirement to work with an accompanist in-person in-the-moment will be waived for 2021 Citywide General Auditions.

Instead, we very strongly recommend that singers sing with a pre-recorded instrumental accompaniment such as a karaoke track.

Accompanying yourself or singing a capella, while allowed, are not recommended. Auditor consensus has been that these methods do not provide the information they need to determine whether to cast you for a musical. If you wish to play your own accompaniment, record the accompaniment separately, and then sing along with the recording.

When recording your audition, place your music player and yourself at distances from your recording device such that neither drowns out the other.

Video Formatting

To make the process as stress-free as possible, and to enable actors to market themselves in the video format as they see fit, other formatting requirements will generally be kept open-ended. For anyone seeking guidance, Education Committee Chair Erik Montague produced and stars in a helpful video (<https://youtu.be/yWuDIKs0C60>). Also, we offer the following recommendations.

Video Quality

Minimum video quality: 1920 pixels x 1080 pixels.

Make sure to have adequate lighting, so that you are clearly visible. Record in a quiet place to avoid distracting background noise.

Background

Emphasis should be on you rather than your environment. We recommend a default background of a blank wall or backdrop. However, a blank background is not required.

Framing

You may frame yourself as best fits the piece being presented. An intimate or quieter piece with little physical movement, or a piece geared toward filmmakers, can be framed to show only your head and shoulders. If you are presenting very physical work or seeking to work with outdoor or large venues, full body or 3/4 framing from above the knees and up is recommended. If you are undecided, we recommend 3/4 framing as a default.

Landscape orientation is preferred, but portrait orientation is acceptable.

Editing and Cuts

Editing and cutting your video to showcase your best take is acceptable but not required. If you opt to edit/cut your video, bear in mind that too many cuts within a song or monologue may emphasize your editing skills over your performance skills. Trimming the start and end of your video to keep the emphasis on your audition, however, is encouraged.

If you film your slate and/or performances separately, edit them together to create one seamless video to make viewing easier for the auditors. While our database and the binder can accommodate having multiple links in one blank, it turns out the Excel spreadsheet that some auditors like to use cannot.

Facilitation

If you can safely access help from someone to turn on/off your music, start/stop your recording, help you set up your audition space, etc., we encourage you to do so. Minimizing distractions can help you focus on your performance.

It can also be helpful to set aside a separate time to practice only the technical aspects of recording your audition, so that you can approximate the setup of your audition space before you record.

Video Platform

Although PATA accepts links for videos stored on a variety of platforms such as Vimeo, Google, and iCloud, auditors have expressed that they find YouTube easiest to use. We recommend that you set your video's YouTube privacy settings to *Unlisted*, which enables anybody who has the link to view your video but prevents YouTube from going out of their way to show your video to the general public.

Although we offer the option to enter a password for password protected videos, we strongly recommend that you adjust the settings of your video to enable anyone with the link to view it. Entering a password would be an additional step for our auditors.

If the video platform you're using has a descriptions box, please include in the descriptions box:

- Your name
- Your pronouns
- A description of your first repertoire piece: [Character Name]; [Excerpt Title such as "Wishes on the Wind" or "Act 1, Scene 1"]; [Show Title such as *Allegiance* or *Twelfth Night**.]; [Author Name].
- A description of your second repertoire piece if you have one.

*Although a Shakespearean play is named here for the sake of example, PATA recommends that you present Shakespearean repertoire at Unified Shakespeare Auditions instead of Citywide General Auditions. Most auditors at Generals focus on producing contemporary work.

Submitting Your Video

By 11:59 PM PDT on April 10, 2021, PATA members must paste and save the URL for their video in the blank labeled "Link to Contemporary Theatrical Audition Video" in their online PATA profile. Leave that entry the same while the Office Manager is working on the binder between April 11, 2021, and May 22, 2021.

If you have a video link from 2020 already in that space, please delete the link from 2020.

- If you participated in the 2020 Citywide General Auditions, your 2020 video link was already published in the 2020 binder.
- While our database and the binder can accommodate having multiple links in one blank given a low enough character count, the Excel spreadsheet that some auditors like to use cannot.

After the 2021 Binder is done, you may change your entry anytime for "Link to Contemporary Theatrical Audition Video." We strongly recommend you keep your 2021 Citywide Generals Audition posted online until April 9, 2022, at the URL you provided for 2021 Generals (with the same password, if applicable.) Regardless of what is in your online PATA profile, your digital binder page in the 2021 binder will link to

the URL provided for 2021 Citywide General Auditions, and video passwords in the binder will not be updated.

By 11:59 PM PDT on April 10, 2021, TPS members must email their video link (along with their headshot, resume, and repertoire descriptions) to the PATA Office Manager.

Preparation for PATA Citywide General

Acting & Musical

Here are some pointers for being memorable for the right reasons.

- Selecting material:
 - Choose material early.
 - Neuroscientists say the ideal is at least six weeks to memorize something and have it fully integrated for performance. (Based on this information, this year, the latest one should select audition pieces would be February 27, 2021.)
 - A coach, vocal coach, and/or accompanist can be helpful with selecting material that highlights your strengths.
 - Consider your motivation. You may be working on your repertoire for 6+ weeks, so choose a piece that you will want to work on for any of these reasons:
 - Pick something you love to perform to show joy in your craft.
 - Pick something in the style of a theatre where you want to work.
 - Pick something that fits your “type” or reveals a less known part of your range. (The Citywide General Auditions are a professional audition, so your audition selections should be roles you could be cast in.)
 - Etc.
 - Editing your pieces for time is acceptable and encouraged. Shorter is better.
 - Auditors prefer two short contrasting pieces, which show your versatility. Surprise the auditors with something different in your second piece.
 - If you present a song and a monologue, choose the order that makes for your strongest audition. Take extra care to ensure you do not run over time.
 - Material to Avoid:
 - Avoid accents and dialects. If they are on your resume, and if the auditor wants those skills, the auditor will request a demonstration at callbacks.
 - Avoid material from shows already on your resume. The auditors assume you were brilliant in those shows and would rather see something new and fresh.
 - Don’t bring props. Props are not allowed and would distract from the performance.
 - Don’t bring Shakespeare monologues to the Citywide General Auditions. Most auditors in attendance will not be casting classical work. Instead, bring Shakespeare monologues to the Unified Shakespeare Auditions.

- Don't bring monologues from films or other on-camera media.
 - While Citywide General Auditions do have some regular auditors from the film industry, most of the auditors are from theatres.
 - Performances of text from films in circulation are easier to compare to the original, most famous, or most acclaimed.
- Practice:
 - Rehearse your slate separate from your audition pieces.
 - During your slate, you can and should speak directly to the auditors/the camera. (But during your audition pieces, auditors prefer that you not make eye contact with them.)
 - Don't rush. Your slate gives you and the auditors a moment to transition into your audition moment.
 - Rehearse your whole audition from beginning to end, including the slate and transitions. Use a stopwatch; include the transition time between pieces as part of your two minutes.
 - Be a lifelong learner. Work early with a coach, vocal coach, and/or accompanist. They can help in choosing material that highlights your strengths. They can also help with polishing your audition.
 - Take advantage of PATA's Audition Prep 101 workshops and other audition prep workshops, which give you the opportunity to rehearse your material in front of other industry professionals.
 - When you are prepared, practice your whole audition in front of people (remotely or safely within your household for 2021.) Have someone else strictly time your audition.
- Attire and Appearance:
 - The Citywide General Auditions are like a job interview, so your attire should reflect your professionalism.
 - Avoid distracting clothes: jewelry, uncomfortable or noisy shoes, loud patterns, torn jeans, T-shirts, etc.
 - Avoid wearing solid black, solid white, and small patterns. They will not look nice on camera.
 - Style your hair in a way that keeps it out of your eyes.

Common Errors to Avoid (Keep the Focus on Your Brilliant Performance!)

- Professional Courtesy
 - Failure to email in advance before the video deadline if cancelling, resulting in no-show status.
 - Waiting until the week that videos are due to ask the Office Manager for help with technical issues and formatting binder materials.
 - Late submittal of binder materials without prior communication.
- Auditioning
 - Not including a slate.
 - Forgetting to state pronouns in the slate.
 - Exceeding the 2-minute time limit on performance content.
 - Bringing in props. (Emphasis should be on you, not on props.)
 - Unprofessional wardrobe choices.

- Bringing classical/Shakespearean material to Citywide General Auditions when most auditors are casting contemporary plays and musicals.
- Presenting monologues from film and other on-camera media.
- Inadequate preparation. (Includes unrehearsed entrances, exits, and slates when in-person.)
- Waiting until the last minute to prepare technical tasks such as video framing, lighting, sound, wardrobe, hair, etc.
- If singing, accompanying yourself on a musical instrument or singing a capella. (Please, use a recorded instrumental track for 2021.)
- Poorly prepared sheet music that is hard for the accompanist to read. (If/when you work with an accompanist.)
- Using an accent or dialect that is not part of your normal everyday speech.
- Not researching pronunciation of titles, authors, vocabulary, etc.
- Not watching your finished video prior to submittal to check for obvious errors.
- Computing
 - Submitting the slate and performances as separate videos with different links.
 - Having your PATA profile settings adjusted to reject email blasts, which means you will not receive announcements, updates, or other messages related to your event registration.
 - Sending PATA a video file instead of a video link.
 - File Formatting
 - Files not named *LastName_FirstName* in a way that matches your PATA profile.
 - Typing .pdf or .jpg into the file name without changing the file type. For example: *Hu_Wynee.pdf.jpg* would actually be a .jpg file instead of a .pdf file.
 - Adding a redundant file extension to the file name. For example: *Hu_Wynee.jpg.jpg*
 - Submitting the headshot and resume all together as one .pdf rather than as separate attachments to an email.
 - Headshot
 - Sending a .pdf or .png photo.
 - Sending a photo with extremely small file size or resolution. (Excess data can easily be removed from a high-quality image. A low-quality image, however, can't be improved.)
 - Assuming the thumbnail image in one's PATA profile is of sufficient resolution for the binder.
 - Resume
 - Submitting a 2-page resume.
 - Having a second page that is blank.
 - Text with inconsistent tabs.
 - Text that exceeds margins.
 - Sending a .docx or a .jpg resume.
 - Sending a resume that is in chronological order (oldest credit first) rather than in order of relevance (newest [default], most prestigious, or favorite credit first).
 - Including a home address.

After the Citywide General Auditions

Following Up

Auditors have between February 28, 2021, and May 22, 2021, to participate in Citywide General Auditions by requesting their digital binder. The Office Manager will periodically update the list of participating auditors at the PATA Auditions page (<https://www.portlandtheatre.com/Auditions>).

After sending the binder to the auditors, the Office Manager will also send actors who auditioned a contact sheet, which will have email addresses from auditors who would like to be contacted (thanked and/or invited to your upcoming performances). If the auditor did not leave contact information with PATA, we suggest sending thanks to their company's general inbox.

Other Notes

Very rarely are actors cast directly from Generals. More commonly, actors receive invitations to callbacks or company auditions from Generals.

PATA 2021 Auditions Calendars

Online Info Sessions (For Citywide General Auditions)

	Time and Date
1	7:00 PM to 9:00 PM PST. Tuesday, December 29, 2020.
2	7:00 PM to 9:00 PM PST. Tuesday, January 5, 2021.
3	10:00 AM to 12:00 PM PST. Saturday, January 23, 2021.
4	7:00 PM to 9:00 PM PST. Tuesday, February 16, 2021.
5	7:00 PM to 9:00 PM PST. Monday, February 22, 2021.
LAST CHANCE INFO SESSION ASL SUPPORTED	10:00 AM to 12:00 PM PST. Saturday, March 13, 2021.

Audition Prep 101 & 201 Workshops (These are not Info Sessions!)

Online registration coming soon at www.portlandtheatre.com

Audition Prep 101 Workshops Online: Taught by a Panel

	Time and Date	Topic
1	7:00 PM to 9:00 PM PST. Wednesday, January 20, 2021.	Monologues Only
1	7:00 PM to 9:00 PM PST. Wednesday, January 27, 2021.	Shakespearean Monologues Only
2	TBD	TBD
3	TBD	TBD

Audition Prep 201 Workshops: Taught by an Expert Instructor

	Time and Date	Instructor	Topic	Place
1	7:00 PM to 9:00 PM PST. Wednesday, March 3, 2021.	Paul Angelo	Audition Prep	Zoom Online
2	TBD	TBD	TBD	TBD
3	TBD	TBD	TBD	TBD
4	TBD	TBD	TBD	TBD

PATA Unified Shakespeare Auditions Online

January 9, 2021: Actor registration to open at 10 AM.
January 10, 2021: Auditor registration to open at 10 AM.
February 25, 2021: Actor video links due by 11:59 PM.
March 6, 2021: Distribution of auditions spreadsheet to auditors.

PATA Citywide General Auditions Online

February 27, 2021: Actor registration to open at 10 AM PST.
February 28, 2021: Auditor registration to open at 10 AM PST.
April 10, 2021: Actor video links, .pdf one-page resume, .jpg-format >1 MB headshot, and profile updates due by 11:59 PM PDT.
May 22, 2021: Distribution of digital binder to auditors.

Dance Wire Citywide Dance Audition

TBD. Info: <https://dancewirepdx.org/city-wide-dance-audition/>.

Theatre Puget Sound Unified General Auditions (Seattle)

TBD. Info: <https://theatrepugetsound.org/>

PATA Citywide General Auditions Online Timeline Checklist

- Attend a PATA [Info Session](#).
- Establish/update your individual-level PATA membership.
- Complete/update your PATA profile.
- Check your PATA log-in credentials.
- Select your audition repertoire.
- Between 10 AM PST on February 27, 2021, and 11:59 PM PDT on April 10, 2021, let us know if you will audition:
 - Register to audition.
 - Pay the \$15 binder fee via credit card or check.
 - Submit the following when you register, or email them to the Office Manager (info@portlandtheatre.com) with “Binder Materials & Info” in the subject line:
 - Your .jpg headshot. The file name should be “Lastname_Firstname.jpg” Example: Little_Stuart.jpg
 - Your one-page .pdf resume. The file name should be “Lastname_Firstname.pdf” Example: Little_Stuart.pdf
 - Your repertoire description (Character, Song/Scene, Show, Authors for each piece.)
- Between 10 AM PST on February 27, 2021, and 11:59 PM PDT on April 10, 2021, hone your audition:
 - Work with an audition and/or vocal coach.
 - Attend audition prep workshops.
 - Rehearse, rehearse, rehearse! (With a stopwatch.)
 - Rehearse in your audition clothing and shoes.
- Before **11:59 PM PDT on April 10, 2021**, send us your video by pasting its URL in your PATA profile in the blank labeled “Link to Contemporary Theatrical Audition Video.” (TPS members, please email your video link to the PATA Office Manager.)
- If you must cancel your audition, please email your cancellation to info@portlandtheatre.com before 11:59 PM PDT on April 10, 2021, to avoid “no-show” status.
- After May 22, 2021, follow up with auditors.

Appendix: Advice Specific to In-Person Citywide General Auditions

2021's Citywide General Auditions information packet is geared toward online video auditions. However, the Office Manager felt some past content geared toward in-person auditions might be of interest, especially for newcomers who anticipate continuing to participate in Citywide General Auditions in 2022 or later.

Musical: Preparing Materials for Your Accompanist

PATA provides an accompanist for the audition time windows that allow singing. (PATA does not provide an accompanist during Acting Only time windows.) You may provide your own accompanist, if you wish, but you may not use a recording. You also may not accompany yourself.

An accompanist is there to help you shine. But they can only work with the materials you give them. Here are ideas to help you prepare so they can do their best work for you.

- Key Concept: If the music is easy to read and follow, the accompanist can invest more brain power to support your performance.
 - Bring the music in the correct key.
 - Be sure all the notes, lines, and chords are there. Pay attention to things at the top and the bottom of the page. When in doubt, a 90% reduction will shrink older musical scores to fit on 8.5x11 paper.
 - Put the sheet music in a binder on sturdy paper. Plastic sleeves are sometimes problematic, especially when they create glare.
 - Make sure the print is dark enough to read easily, even in low lighting.
 - Talk with a professional accompanist to make sure you have all the musical cues for the accompanist well marked.
 - Have start, stop, and cut points marked clearly in dark pen.
 - Ask how to paginate the music to avoid page turns, especially for repeats.
- Rehearse how you will help the accompanist know the tempo. 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. When asked for a tempo, sing these two measures for your accompanist. (Etiquette note: Do not snap your fingers at the accompanist.)
- Usually, a physical gesture that signals the accompanist to begin is the most reliable. (Etiquette note: Do not snap your fingers at the accompanist.) If your monologue is first, inform the accompanist of the last phrase of your monologue and how you will let the accompanist know to start.

Staging

- Your performance will be video recorded (unless you are an AEA member.) After you get on stage, find your mark. Keep your slate and performance within a 5' x 7' area.
- A chair will be provided, should you choose to use it. Because your two minutes begin with the first word or the first piano note of your piece, we recommend you place the chair where you need it before you slate. If you do not need the chair, and it is in your space, move the chair off to the side before you slate. As a courtesy to the next actor, if you used the chair, please put it off to the side after you have finished your presentation.

The Sequence: A Two-Minute Play with Seven Beats

1. You walk in the door – show them your command and energy
2. If you will sing, talk with the accompanist – show them your musicianship. Also show your relational side by saying “Hello” and “Thank you” to the accompanist.
3. Proceed to the stage. Place the chair where you want it or move it aside. Find your mark and take a breath before you begin your slate.
4. Slate. Show them the real, likable, lovable you. Then, take a moment and find your first character. Do not rush this step.
5. Perform your first piece – show them a character you love to play.
6. Perform your second piece – show them a contrasting character.
7. Show your appreciation with a “Thank you,” and exit. (“Scene” or “a-bid-a-bid-a, uh that’s all folks” are superfluous and unwanted.)