



Information Packet for 2022 Unified Shakespeare Auditions and Citywide General Auditions

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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, service fees, monetary donations and sponsorships, in-kind donations and sponsorships, and project-specific grants.

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.
- [The Fertile Ground Festival of New Works](#), a ten-day annual new works festival. Online in 2022 from January 27 through February 6.
- **The Drammys**, an annual awards ceremony celebrating outstanding accomplishments in Portland's theatre community. Returning in June 2022.
- Educational **workshops and networking** events.
- **Auditions:**
 - Unified Shakespeare Auditions:
 - 12/11/2021, Saturday: Actor registration to open at 10 AM.
 - 12/12/2021, Sunday: Auditor registration to open at 10 AM.
 - 01/20/2022, Thursday: Actor registration closes. All materials due by 11:59 PM.
 - 01/31/2022, Thursday: Distribution of Unified Shakespeare Auditions spreadsheet to auditors. Close of auditor registration at 11:59 PM.
 - Citywide General Auditions:
 - 02/19/2022, Saturday: Actor registration to open at 10 AM.
 - 02/20/2022, Sunday: Auditor registration to open at 10 AM.
 - 04/01/2022, Friday: Actor registration closes. All materials due by 11:59 PM.
 - 05/06/2022, Friday: Distribution of Citywide General Auditions digital binder and spreadsheet to auditors. Close of auditor registration at 11:59 PM.

PATA Membership

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

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

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 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). [TPS' plans still tbd.]	

In addition:

- PATA regularly posts on [Facebook](#), [Twitter](#), [Instagram](#), and [LinkedIn](#) 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 registration close date (01/20/2022).	Individual-level membership in good standing with either PATA or Theatre Puget Sound at time of registration and on the registration close date (04/01/2022).
(TPS members, when registration opens, please write to the PATA Office Manager at info@portlandtheatre.com to register for your audition. Include proof of your TPS membership.)	(TPS members, when registration opens, please write to the PATA Office Manager at info@portlandtheatre.com to register for your audition. Include proof of your TPS membership.)
Age 18 years or older.	
	Paid \$15 fee for binder assembly.

Registration for PATA Auditions

Instructions for PATA Members

Before you register, make sure you know the username and password for your online PATA account. When registration opens, a link will appear in the events section of PATA's home page. The PATA Office Manager will also send a link to the event registration page to individual members. Click on the link. Follow the prompts.

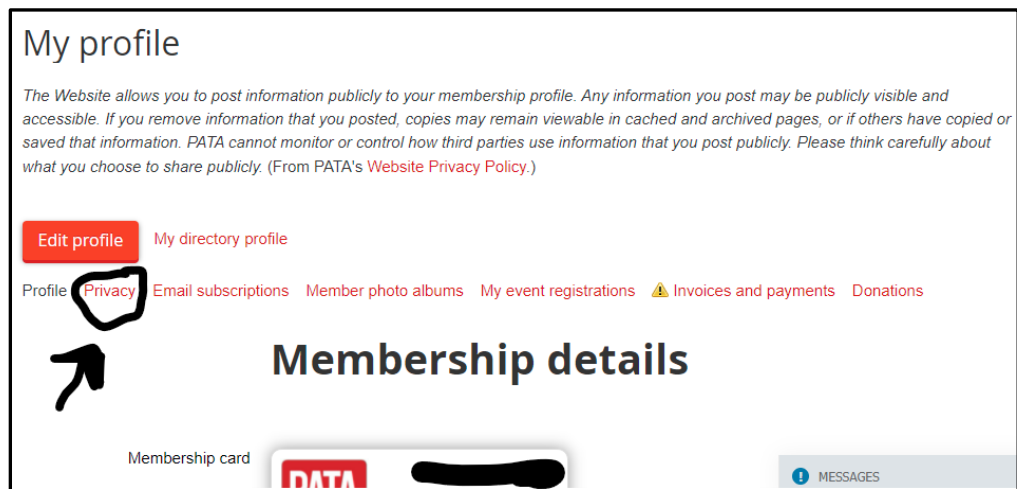
By the close of registration, you will need to complete all the following components for your audition.

Individual-level membership in good standing.

- If you do not have a PATA or TPS individual membership, you will need to purchase one.
- If your PATA or TPS individual membership is past due, expired, or lapsed, you will need to renew it.
- If your PATA or TPS individual membership expires before the close of registration, you will need to renew your membership before the close of registration.

Update your profile and video link. Make the following updates and remember to save them in your online PATA profile. The Office Manager extracts information for your online PATA profile to create the Unified Shakespeare Auditions spreadsheet and the Citywide General Auditions binder plus spreadsheet.

- Link to your video in the appropriate entry blank.
 - “Link to Shakespearean/Classical Audition Video” for Unified Shakespeare Auditions.
 - “Link to Contemporary Theatrical Audition Video” for Citywide General Auditions.
- Any changes to the profile information you’d like to share with the auditors.
- Adjustments to privacy settings.
 - PATA’s [Website Privacy Policy](#) is available to read online. Important excerpt:
 - *The Website allows you to post information publicly to your membership profile. Any information you post may be publicly visible and accessible. If you remove information that you posted, copies may remain viewable in cached and archived pages, or if others have copied or saved that information. PATA cannot monitor or control how third parties use information that you post publicly. Please think carefully about what you choose to share publicly.*
 - Your membership profile has privacy settings that make it easier or harder for website users to access the information that you post. You can choose to share all, none, or some of your membership profile via the PATA website.
 - Public – Anyone can access.
 - Members Only – Accessible to logged-in PATA members, you, and the Office Manager.
 - Private – Accessible to you and the Office Manager.



Payment (Citywide General Auditions Only). Your registration will not be considered complete until the \$15 binder fee is paid.

Payment Methods:

- Use a credit or debit card to pay the binder fee online.
- Or, send \$15 per registrant in cash or check format to the Portland Area Theatre Alliance, and email info@portlandtheatre.com to let the Office Manager know a check is on its way.

If you need to cancel your audition, please email the Office Manager by the end of the registration period to receive a refund of the binder fee (info@portlandtheatre.com).

Repertoire description (Citywide General Auditions only). To allow adequate preparation time, PATA recommends that you select your audition pieces at least six weeks before the close of registration. However, if you are undecided on your repertoire when you register, you may leave the repertoire descriptions blank. Email your repertoire description to the Office Manager by the close of registration (info@portlandtheatre.com).

Binder Materials (Citywide General Auditions Only). Even if you already have a thumbnail of your headshot and your resume in your online PATA profile, please resend your materials to ensure our Office Manager has versions that are up-to-date and that fit the binder format.

Pick either way to send in your 1 MB - 20 MB .jpg headshot and your one-page .pdf resume for the Citywide General Auditions binder.

- When you register, use the registration form to upload your headshot and resume.
- Email your headshot and resume to the Office Manager by the close of registration (info@portlandtheatre.com).

Instructions for TPS Members

Register by emailing your registration request and proof of TPS membership to the PATA Office Manager (info@portlandtheatre.com). If you are participating in Citywide General Auditions, please send online payment of the binder fee promptly when invoiced after registration. Or, mail the binder fee in check format to the Portland Area Theatre Alliance. Payment must be received by the close of registration.

By the close of registration, because TPS members do not have an online PATA profile, please email the PATA Office Manager:

- the link to your audition video
- your 1 MB – 20 MB .jpg headshot
- your one-page .pdf resume
- your repertoire description (Citywide General Auditions only).

What is the Citywide General Auditions binder, and why is there a binder fee?

The binder is a collection of hundreds of candidates' profiles, headshots, and resumes, which the Office Manager puts together to give to Citywide General Auditions 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.

(Unified Shakespeare Auditions have fewer participants. There is no binder and therefore no binder fee for Unified Shakespeare Auditions.)

If you do not submit all required audition components by the close of registration, we cannot guarantee the inclusion of missing components in the binder. The binder fee, however, will still be due to cover time spent searching for missing materials.

Materials Specifications: Citywide General Auditions

The Citywide General Auditions registration form allows you to submit your headshot, resume, and repertoire description during registration. If you decide to email your headshot, resume, and repertoire description instead to the PATA Office Manager (info@portlandtheatre.com) for the Citywide General Auditions binder, include "Binder Materials" in the subject line.

Note: The thumbnail photo in your online PATA profile does not work for binder assembly. Our database platform automatically reduces picture size and quality in member profiles.

Regardless of which method you choose, please send your materials in the following formats to ensure they can be included in the binder.

Your headshot:

- In .jpg format.
- Ideally, between 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: Shakespeare_William.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.

Your resume:

- One single-sided 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: Shakespeare_William.pdf

Your repertoire for Citywide General Auditions: 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

Note: If you are performing a Shakespeare piece for auditors that are familiar with Shakespeare, the character name and play title suffice. There is no need to say the piece is by William Shakespeare. You need not indicate the act and scene numbers. But, do know them anyway in case an auditor asks you.

Technological Help: Ask Early

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 limited technical knowledge or are unsure how to do the required formatting, our Office Manager is available to assist if you submit your materials early. The recommendation to request help is at least **three weeks before materials are due**; requests for assistance must be submitted before the final week leading up to the deadline.

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

If you must cancel, please communicate your cancellation as early as possible before the close of registration. Online audition registration is a commitment similar to an appointment, which the actor makes with PATA.

Communicating as soon as possible when you cannot fulfill a commitment is basic courtesy. You must **directly communicate your cancellation to PATA in advance** for it to be considered a cancellation. This is true for both in-person and online commitments.

For auditions and workshops, being absent or missing online due dates without canceling in advance is considered a "no-show." A no-show is considered a serious breach of courtesy.

For Citywide General Auditions online:

- If you cancel your audition in advance, you will receive a refund of the binder fee.
- If you leave your video entry blank and do not cancel in advance, you will be excluded from the binder, and you will not receive a binder fee refund.
- If you forget to cancel but leave last year's video entry in place, the Office Manager will assume you're re-submitting last year's video and will put it in the binder. You will not receive a binder fee refund.

The Technical Stuff

The PATA Auditions Format

Structural Parameters: Everyone Gets Two Minutes.

Including 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 consists 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 Wynnee Hu. My pronouns are she, her, and hers. I will be singing "Impossible; It's Possible" as the Fairy Godmother from Rodgers and Hammerstein's Cinderella. And then, I'll present Kate Wu's monologue from *Somebody's Daughter* by Chisa Hutchinson. Thank you for watching the PATA Citywide General Auditions!
 - Even if you have the technological know-how to make title cards, include a slate. The slate lets auditors glimpse your natural personality before you become characters.
 - If you do not have pronouns, you can say "I don't have pronouns," "I have no pronouns," "I invite you to ask me about my pronouns," "You may also refer to me as _____," or something else that better describes you.
- 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 would conclude with your "Thank You" at the end of your audition.

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. Also, when auditions were in person, making all performances two minutes enabled PATA to schedule more candidates.

Although there is no timekeeper to shout "Time!" for video auditions, we recommend staying within two-minutes. The auditors will have a lot of videos to watch, which makes longer videos less appealing.

At in-person auditions, 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.

Content Parameters: What to Perform

For Unified Shakespeare Auditions, you may present up to two classical monologues. At least one monologue must be in verse, and PATA recommends that at least one monologue come from a Shakespeare play.

PATA recommends that you present Shakespearean repertoire at Unified Shakespeare Auditions instead of Citywide General Auditions. Most auditors at Citywide General Auditions focus on producing contemporary work.

You may use your two minutes as you wish for Citywide General Auditions. 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

Music for Singers

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 2022 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 Specifications

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, former Education Committee Chair Erik Montague produced and stars in a helpful video (<https://youtu.be/yWuDJKs0C60>) from 2020. Also, we offer the following recommendations.

Video Quality

1920 pixels x 1080 pixels is the preferred resolution.

Make sure to have adequate lighting, so that you are clearly visible.

Record in a quiet place at a quiet time 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

Landscape orientation is preferred, but portrait orientation is acceptable.

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.

Editing and Cuts

Trimming the start and end of your video to keep the emphasis on your audition is encouraged.

Editing and cutting your video to showcase your best take of each portion (slate, piece 1, piece 2) is acceptable but not required. If you opt to edit/cut your video, we discourage edits during a song or monologue. The emphasis should be on your performance skills (instead of your editing skills).

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 & Time Management

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 the auditors.

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

- Your name
- Your pronouns, or your not having pronouns, or an alternative
- 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.

Submitting Your Video

By 11:59 PM Pacific Time on the registration close date, PATA members must paste and save the URL for their video in the appropriate blank in their online PATA profile. TPS members must email their materials and video link to the PATA Office Manager.

- **January 20, 2022:** Close of registration for Unified Shakespeare Auditions.
- **April 1, 2022:** Close of registration for Citywide General Auditions.

Leave that entry unchanged while the Office Manager is preparing to send auditions to the auditors:

- January 31, 2022: Distribution of Unified Shakespeare Auditions to auditors.
- May 6, 2022: Distribution of Citywide General Auditions to auditors.

After the Office Manager has sent the auditions to the auditors, you may change the video link in your profile any time. Until the next year's event, we strongly recommend you keep your video posted online, at the URL you provided (with the same password, if applicable).

Regardless of what is in your online PATA profile, your digital binder page or spreadsheet entry will link to the URL you provided for the audition event. Changes to the URL and (if applicable) password will not update.

If you have a video link from a previous year in the entry blank in your profile, please remove the previous year's link and replace it with this year's new link.

- If you submitted a link for a past year's audition event, your video link was already sent to that event's auditors.
- 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.

Preparation for PATA Citywide General Auditions

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, the latest one should select audition pieces this year would be:
 - December 9, 2021, for Unified Shakespeare Auditions.
 - February 18, 2022, for Citywide General Auditions.
 - 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. (PATA auditions are professional auditions, 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/camera. (But during your audition pieces, auditors prefer that you not make eye contact with them/the-camera.)
 - 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 2022.) 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.

Citywide General Auditions Repertoire Selection Tips

The Office Manager recommends making research an ongoing year-round practice to curate a collection of plays with potential repertoire that speaks specifically to you.

Research Tools

Hint: If a particular play is new and trendy, it might not be published yet, or it might be overdone at auditions. If you like the playwright's style, try researching their earlier plays, other people's plays presented alongside in an anthology or festival, plays by the authors' colleagues and teachers, etc.

Hint: If your local library allows you to recommend purchases, you can recommend that the library purchase a copy of a play for you and others to enjoy. (Purchasing for Multnomah County Library on pause at time of writing.)

Concord Theatricals (<https://mailchi.mp/concordtheatricals/usmailinglist>) A publisher with a mailing list. Formerly Samuel French bookstore.

Dramatists Play Service, Inc. (<https://www.dramatists.com/text/signup.asp>) A publisher with a mailing list.

The Kilroys (<https://thekilroys.org/>). An annual industry survey of excellent new plays by women, trans, and non-binary playwrights.

National New Play Network New Play Exchange. (<https://newplayexchange.org/>) The world's largest digital library of scripts by living writers.

Specific to Musical Theatre

The larger Portland theatres that specialize in musical theatre prefer to hear repertoire from musical theatre. However, tastes vary by venue and producer.

After PATA Auditions

Following Up

Auditor registration windows for 2022 will be as follows:

- Unified Shakespeare Auditions: 10 AM Pacific Time on 12/12/2021 through 11:59 PM Pacific Time on 01/31/2022.
- Citywide General Auditions: 10 AM Pacific Time on 02/20/2022 through 11:59 PM Pacific Time on 05/06/2022.

The Office Manager will periodically update the list of participating auditors at the PATA Auditions page (<https://www.portlandtheatre.com/Auditions>)

On the last day of auditor registration, the Office Manager will send your auditions to the auditors. Within the following week, 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 PATA's audition events. More commonly, actors receive invitations to callbacks or company auditions from PATA's audition events.

The Portland Area Theatre Alliance does not cast projects; auditors do. Participation in PATA audition events does not guarantee being called back or cast.

PATA 2022 Auditions Calendar

Unified Shakespeare Auditions:

- Registration window:
 - Opens at 10 AM Pacific Time on 12/11/2021
 - Closes at 11:59 PM Pacific Time on 01/20/2022.
- Due by close of registration:
 - membership
 - audition registration
 - video link
 - PATA member profile updates
 - TPS member headshot and resume

Citywide General Auditions:

- Registration window:
 - Opens at 10 AM Pacific Time on 02/19/2022.
 - Closes at 11:59 PM Pacific Time on 04/01/2022.
- Due by close of registration:
 - membership
 - audition registration
 - binder fee
 - video link
 - repertoire description
 - .pdf one-page resume
 - .jpg-format 1 MB-20 MB headshot
 - PATA member profile updates

PATA Auditions Q&A Info Sessions on Zoom

	Time and Date
1	7:00 pm to 9:00 pm. Thursday, December 16, 2021.
2	10:00 am to 12:00 pm. Saturday, January 15, 2022.
3	7:00 pm to 9:00 pm. Monday, February 7, 2022.
4	10:00 am to 12:00 pm. Saturday, February 12, 2022.
5	7:00 pm to 9:00 pm. Tuesday, February 15, 2022.
LAST CHANCE	10:00 am to 12:00 pm. Saturday, March 5, 2022.

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 Auditions Timeline Checklist

- Attend a PATA [Info Session](#).
- Establish/renew your individual-level PATA membership
- Complete/update your PATA profile.
- Review/adjust your PATA profile privacy settings. (Recommended at least yearly.)
- Check your PATA log-in credentials.
- Select your audition repertoire, ideally 6 weeks before the close of registration.
- During the registration window, let us know if you will audition:
 - Register to audition.
 - For Citywide General Auditions:
 - Pay the \$15 binder fee via credit card or check.
 - Submit your .jpg headshot, your .pdf resume, and your repertoire description.
- 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.
 - Practice setting up your recording space and other technical elements.
- Video record your audition. Upload it to an online platform.
- Submit your video link before the close of registration.
 - PATA members, please paste the URL for your video in your PATA profile.
 - “Link to Shakespearean/Classical Audition Video” for Unified Shakespeare Auditions.
 - “Link to Contemporary Theatrical Audition Video” for Citywide General Auditions.
 - TPS members, please email your video link to the PATA Office Manager along with your headshot, resume, and (for Citywide General Auditions) repertoire description.
- If you must cancel your audition, please email your cancellation to info@portlandtheatre.com before the close of actor registration.
- After the Office Manager has sent the auditions to the auditors and the auditor contact sheet to you, follow up with the auditors.

Appendix 1: Common Errors to Avoid (Keep the Focus on Your Brilliant Performance!)

Errors in Courtesy

- Not communicating in advance about needing to cancel an audition. Both in-person and online auditions are appointments.
- Waiting until the week before videos are due to ask the Office Manager for help with technical issues and formatting.
- Late submittal of binder materials without prior communication.

Tech & Logistical Errors:

- File Formatting
 - The files are 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.)
 - Sending more than one photo.
 - Assuming the thumbnail image in one's PATA profile is of sufficient resolution for the Citywide General Auditions 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.
- Videos
 - Not budgeting time to prepare for and practice technical tasks such as video framing, lighting, sound, wardrobe, hair, etc.
 - Sending a video file instead of uploading onto a platform and sending a link.
 - Submitting the slate and performances as separate videos. If you film your slate and performances separately, edit them together to create one seamless video to make viewing easier for the auditors.
 - Not watching the video before submitting it, and consequently sending a different video than originally intended.

- Communication/PATA Profile
 - Having PATA profile settings adjusted to reject email blasts, which means you might not receive announcements, updates, or other messages related to your event registration.
 - Forgetting to click the “Save” button after editing your profile and pasting your video link.
 - Pasting the video link in the wrong entry blank.

Auditioning Errors

Broadly Applicable

- Inadequate preparation.
- Omitting the slate.
- Forgetting to rehearse the slate.
- Omitting pronouns in the slate if you have pronouns.
- 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.
- Not researching pronunciation of titles, authors, vocabulary, etc.
- Using an accent or dialect that is not part of your normal everyday speech.
- Poorly prepared sheet music that is hard for the accompanist to read (if you’re working with an accompanist). Refer to the third section of Appendix 2.

Specific to Video Auditions

- If singing, accompanying yourself on a musical instrument or singing a capella. (Please, use a recorded instrumental track.)

Specific to In-Person Auditions

- Not rehearsing entrances and exits.
- If singing, accompanying yourself on a musical instrument rather than demonstrating the ability to talk professionally with instrumentalists.
- Bringing in recorded music. (Not an error for pandemic online auditions.)
- Disputing with the timekeeper if the timekeeper cuts off your performance.

Appendix 2: Advice Specific to In-Person Citywide General Auditions

2022’s PATA Auditions information packet is geared toward online video auditions, and PATA anticipates continuing to have only online video auditions post-pandemic. 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 monologue and Generals-type auditions elsewhere.

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.)

Sheet Music & Working w/ an Accompanist in a Live Audition (Pre-Pandemic)

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.

- Usually, a physical gesture that signals the accompanist to begin is the most reliable. 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.
- Etiquette note: Do not snap your fingers at the accompanist to indicate tempo or to signal starting.