



Information Packet for 2023 Unified Shakespeare & Classical Auditions and Citywide General Auditions

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Thursday, October 7, 2021

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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. On hiatus for 2023.
- Educational **workshops and networking** events.
- **Auditions:**
 - Unified Shakespeare Auditions:
 - 01/09/2023, Sunday: Actor submission window opens at 10 AM.
 - 01/09/2023, Monday: Auditor registration opens at 10 AM.
 - 01/27/2023, Friday: Close of actor submissions. Due by 11:59 PM:
 - 01/31/2023, Tuesday: Distribution of Unified Shakespeare Auditions spreadsheet to auditors. Close of auditor registration at 11:59 PM.
 - Citywide General Auditions:
 - 02/27/2023, Monday: Actor registration to open at 10 AM.
 - 02/27/2023, Monday: Auditor registration to open at 10 AM.
 - 03/17/2023, Friday: Close of actor registration. Submissions due by 11:59 PM:
 - 04/11/2023, Tuesday: Distribution of Citywide General Auditions digital binder to auditors. Close of auditor registration at 11:59 PM.

PATA Membership

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

Eligibility Requirements for PATA Auditions

Unified Shakespeare & Classical 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 (01/27/2023). (TPS members, when registration opens, please write to the PATA Office Manager at info@portlandtheatre.com for information on how to register for auditions. 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 registration close date (03/17/2023). (TPS members, when registration opens, please write to the PATA Office Manager at info@portlandtheatre.com for information on how to register for auditions. Include proof of your TPS membership.)
Age 18 years or older.	All ages may audition.

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. Click on the link, and follow the prompts.

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

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 PATA profile. Companies may visit your profile to find additional information, so make sure it is up to date.

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 (info@portlandtheatre.com) by the end of the registration period to receive a refund of the binder fee.

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 (info@portlandtheatre.com) by the close of registration.

Binder Materials (Citywide General Auditions Only). The Citywide General Auditions binder will include a copy of your headshot and resume.

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 (info@portlandtheatre.com) by the close of registration.

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.

Once registered, you will receive a link to the audition submission form which must be filled out and submitted by the close of registration.

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

The binder is a collection of hundreds of candidates' headshots, resumes, and additional information, 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 & Classical Auditions have fewer participants. There is no binder and therefore no binder fee for Unified Shakespeare & Classical 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 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 **2 weeks before the close of registration**.

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. PATA treats online audition registration as an appointment between the actor and PATA.

Communicating as soon as possible when you cannot fulfill a commitment is basic courtesy. Absenteeism does not suffice as cancellation. Leaving your video entry blank 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 canceling in advance is “no-showing.” No-showing is considered a serious breach of courtesy. Past no-shows at in-person Citywide General Auditions had their names distributed to the auditors on a no-show list, and past no-shows were barred from the following year’s Citywide General Auditions.

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 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 Jane Smith. My pronouns are she, her, hers. I will be singing “Impossible” as the Fairy Godmother from Rodgers and Hammerstein’s *Cinderella*. And then, I’ll present Claire’s monologue from *Proof* by David Auburn. Thank you!
 - 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.
- 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 & Classical 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 & Classical 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 and costs, access to an in-person accompanist may be difficult for many candidates. Therefore, the requirement to work with an accompanist in-person will be waived for 2023 Citywide General Auditions.

Instead, we recommend that singers sing with a pre-recorded instrumental accompaniment such as a karaoke track or track recorded for you by an accompanist.

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 Board Member Erik Montague produced and stars in a helpful video (<https://youtu.be/yWuDIKs0C60>) 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 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.

Submitting Your Video

By 11:59 PM Pacific Time on the registration close date, PATA members must submit their registration form, as well as any materials they chose to send via email.

- **January 27, 2023:** Close of registration for Unified Shakespeare Auditions.
- **March 17, 2023:** Close of registration for Citywide General Auditions.

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.
 - 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 & Classical 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

PATA 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.

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.

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.)

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 2023 will be as follows:

- Unified Shakespeare Auditions: 10 AM Pacific Time on 01/09/2023 through 11:59 PM Pacific Time on 01/31/2023.
- Citywide General Auditions: 10 AM Pacific Time on 02/27/2023 through 11:59 PM Pacific Time on 04/11/2023.

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 are open to being 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.

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 2023 Auditions Calendar

Unified Shakespeare & Classical Auditions:

- Actor registration window:
 - Opens at 10 AM Pacific Time on 01/09/2023.
 - Closes at 11:59 PM Pacific Time on 01/27/2023.
- Due by close of registration:
 - membership in good standing through 01/27/2023
 - audition registration form submitted

Citywide General Auditions:

- Actor registration window:
 - Opens at 10 AM Pacific Time on 02/27/2023.
 - Closes at 11:59 PM Pacific Time on 03/17/2023.
- Due by close of registration:
 - membership in good standing through 03/17/2023
 - audition registration form submitted
 - binder fee
 - binder materials (repertoire description, .pdf one-page resume, .jpg-format 1 MB-20 MB headshot) emailed to Office Manager if not submitted via the registration form

PATA Auditions Q&A Info Sessions on Zoom

	Time and Date
1	7:00 pm to 8:00 pm. Thursday, January 5, 2023.
2	11:00 am to 12:00 pm. Sunday, January 8, 2023.
3	7:00 pm to 8:00 pm. Monday, February 6, 2023.
4	11:00 am to 12:00 pm. Sunday, February 12, 2023.
LAST CHANCE	11:00 am to 12:00 pm. Saturday, March 4, 2023.

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.
- Check your PATA log-in credentials.
- Select your audition repertoire, ideally 6 weeks before the close of registration.
- During the registration window:
 - Register to audition and receive a link to the audition form.
 - 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, and upload it to an online platform.
- Submit your audition form.
 - For Citywide General Auditions:
 - Submit your .jpg headshot, your .pdf resume, and your repertoire description via email if you haven't included them in your audition form.
- 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: *Smith_Jane.pdf.jpg* would actually be a .jpg file instead of a .pdf file.
 - Adding a redundant file extension to the file name. For example: *Smith_Jane.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.
 - 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.
- 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 for 2022.)

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

2023’s PATA Auditions information packet is geared toward online video auditions, and PATA anticipates continuing to have only online video auditions post-pandemic. However, 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 a 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.