

Actor	Notes	Interpretation	Performance
Pax_Helgesen_Recruit_Male.mp3	Does ok with it, lean on the B takes throughout because it understands the 'pacifist' required for the character. Giving 2 takes might not be a bad thing to do here, but showing that you know the answer helps, meaning I would have just preferred the B takes, but I'm nitpicking a bit. Overall does alright with it. Interpretation is done well, when it comes to the right version. In general I feel like an actor should do 1 full pass one way and another, if a dif choice, in the other version.	Great	Good
RecruitNonbinary_Gina_Ferraro.mp3	I enjoyed hearing the different scenes. Those choices could have been pushed. I hear the fun of the actress, but the game might end up being more grounded. So then it becomes about what the product is. So you could give 2 takes to play it safe, one full pass fun and one full pass grounded. However, the audition feels somewhat a bit all over the place when it comes to tone because of that. Try and lock one down (or 2 that you do in separate passes) and work on the efforts. The efforts feel like sounds versus owning more of what that feels like.	Good	Good
RecruitMale_Vikram_Rajan.mp3	While I hear a cool soldier, it misses the mark of the recruit and more importantly, the pacifist recruit. Both passes end up being all over the place and even change accents. You need to find a better target in your mind of what this copy resembles and bring more of that control to your audition as a whole. You give some great intense lines that serve you well, but I want to hear the vulnerable elements that you breeze over to get to the cooler stuff.	Needs Improvement	Needs Improvement
RecruitMale_Tom_Gilvear.mp3	I enjoyed the push of the first take. I felt the pain way more than most people's auditions. The real issue is that while we are in war, the character is a pacifist. meaning the strong badass reads don't work here, making the interpretation off killer. Again, strong choices and the efforts are strong, but wrong for the character. People are tricked in this audition because of that factor. Balancing the pacifist is not an easy task.	Needs Improvement	Good
RecruitMale_Sterling_Oliver.mp3	Doesn't go far enough in the first scene and overall bulldozes over the audition. Slow down and bring more to each line. you don't have a lot of runway to show me what you can do, so take the time to show me dif scenes. And the efforts ended up becoming the 'sound' of something versus the experience. Push the mind to be in those dif places and the performance will follow, versus pushing the mouth and lungs to get you there. It will always feel untruthful.	Needs Improvement	Needs Improvement
RecruitMale_Paul_Rogus.mp3	Not enough throughout. I'm not feeling the scenes. You bulldoze through it. And I'm not sure if you know games. Understanding the medium might help more here. In general even if you don't know games, where would the first line be said in a war film? What's happening around you? Is it good or bad? Did you bring that to the table? Think of the next line and repeat. Bring more to the table, because right now it feels like you can do more.	Needs Improvement	Needs Improvement
RecruitMale_Michael_Mishkin.mp3	Is this PC Recruit Male? That was my question while hearing the audition. Think of a recruit and where they are in the food chain. Do they start this badass? Also the audition mentions a pacifist which is very far from what was read. The amount of adlibs throws the reader off, especially at the pace. Stick more to the script or at least pace out your audition so we know what you're trying to do. In general adlibs don't impress. It's making a line work, some times when it doesn't, and still giving a great performance - is what matters. Overall the adlibs might work more if they were closer to the character. Balancing the pacifist is the tricky part to this audition. What's good is that even though you don't get the character, I got to hear the crazy atmosphere you can bring to the table. Oddly, some times that's good, because while you might not be right for this, maybe you're right for something else. So not right for the audition, but glad to hear some intensity.	Needs Improvement	Good
RecruitMale_Matthew_Van_Wettering.mp3	I was hoping for more in the first line. You didn't go far enough, possibly throughout. The reads get the soldier, but not the recruit or more importantly the pacifist. In general when it comes to the efforts, you need to listen to more games. It doesn't feel like you know the medium, which can set you back. Imagine only knowing comedy and auditioning for a drama... You'd miss the mark.	Needs Improvement	Needs Improvement
RecruitMale_Jonathan_Bullock.mp3	You bring dif moments to the dif scenes which helps show a world and the dif parts this game will have. The first pass shows an intensity, but fails to bring the pacifist. And while the second read might work better for the character, I didn't believe the reads as much as the first pass, which might be because you questioned that aspect of the audition. It also just kind of fl out of you versus being believed. All will be heard.	Needs Improvement	Good
RecruitMale_Joe_Mick.mp3	Needs to bring more to the first line. The audition, much likes others, bulldozes it's way through. I'm not feeling the beats or the scenes, because it was all some what blase. Another audition where I question whether or not the reader knows games. It some ways those types of thigs can be heard. And all of this does not point out the fact that I'm not hearing the pacifist. The tricky part of the audition.	Needs Improvement	Needs Improvement
RecruitMale_Jay_Preston.mp3	Brings some good sounds and thoughts behind the reads / scenes. I can hear some great moments, but it doesn't capture the pacifist. The audition in some ways is meant to trick people. The military / soldier aspect is the easy part. The other aspect to the character which will be brought out through the story is difficult. I would hear this read and think they can act and 'get it', so I might put them as a soldier, but not this particular role.	Good	Good
RecruitMale_Jacob_Carlson.mp3	I wanted to live longer in the first line, because it felt like you were in a good place. Overall I enjoy the dif scenes and moments, but more could be brought to the pacifist aspect of it. A strong read in many parts, but of course the role might need a more sheepish aspect brought to it. Good reads, but maybe not right for the character. Overall a decent job.	Good	Good
RecruitMale_Jacob_Barrens.mp3	I felt you making sounds in the first read versus feeling the moment. In general you need to slow down and accept the moment in your mind versus trying to fake the sound of it. It is a folly many don't talk about. You seem to know the feeling and sound of games, but you need to ask yourself what it is like to be there. Put yourself there. What do you see? What does that bring to the read? AKA I need more acting, versus the sound of the moment. I want to be there with you.	Needs Improvement	Good
RecruitMale_Heng_Chhun.mp3	The first line is pushed over both times. You are going big and quick. More sounds will help to slow you down, get you into the scene, and think about what is happening. You might know the feeling of what each line is, but I'm not believing each moment. Slow down and get into each line. Every line is a line that can show what you can do or it's own moment to shine.	Needs Improvement	Needs Improvement
RecruitMale_Heath_Martin.mp3	Just from the slate I could hear the strength. Be more vulnerable in some moments. Show me what else you can do by allowing each line to be a different thing / moment that you can show me. The efforts feel slow for the moment they might actually be in. You did well on some of the lines and some of the efforts felt stronger in the second pass. Oddly, hearing more battle efforts in games might help you understand that clipped sense they have and the intensity I know you can bring.	Good	Good
RecruitMale_Eli_Schiff.mp3	While I wanted to hear a more dire situation in the first line, you owned the version you saw. More than most, your voice fits this character better than most here. The third line begins to go dark in a way that doesn't fit the character or the rest of the material. because you and I know you can hit that dark edge that your voice has, some times you almost have to be careful to stay away from it on certain roles. When the role calls for it, bring that edge to the masses. Overall, hopefully you meant to, the pacifist is better balanced here, but could still use more soft hands.	Good	Good

RecruitMale_David_Cui Cui.mp3	I felt the character in this voice. I would have liked to have lived with you longer in certain moments. Some extra sounds and living in each line longer, might help with that. The second read is far and away what is required here. Sending two takes some times helps us for 'what the heck are they looking for, screw it I'll send both', but some times, like other auditions in this character, sending multiple passes doesn't help. Just sending the first take here might have shown, 'I know what this is'. However, overall good job.	Good	Good
RecruitMale_Ben_Collisson.mp3	Not enough for that first line. And each line feels the same. Do more to show me what else you can do. Your reads are unique to you, making you unique - which is a good thing. Here, they don't serve the character or moments well enough. Showing yourself is at times more important. Because I might not think you work for this role, but because you brought yourself to the reads, I might put you as a drill instructor. but, even then, I might question what else could they bring, because each line felt the same when you could have shown me dif scenes.	Needs Improvement	Needs Improvement
RecruitMale_Andrew_Heyl.mp3	The first lline starts off strong-ish, then starts to fall because you left your mental world / scene and started to rely on the sound of it. You might want to bring down the tough guy aspect to help the pacifist reads that the character requires. Some times I can feel the character. I will never ding for age in an audition for a class, so because of that, overall you did alright with it. I would just find a way to believe every moment, even if it's just a sigh. We might know we want to bring a sigh or sound here, but let that come on it's own. the mind is more important than the mouth. And even if you feel you were in the scene, maybe you just need more details, things you see in that scene, that help you push more of what you're doing.	Good	Good
RecruitMale_AlecZander_MacEwan.mp3	I can feel the voice working well with this character, but the moments are not fully fleshed out. The adlib here actually greatly hurts the audition based on the pacifist character discription. Unlike many, you brought a neat aspect to the efforts based on the character. And because you understood that so well, it makes me wonder what could have been done more with the lines. In some ways, what might be needed, is for you to take longer with your auditions and ask what small nuances you could bring. I say this because the efforts were so interesting. It only proves what else you could bring that is not here yet. Overall good job, but that adlib needs to be treated carefully - which took away from what else you could do.	Good	Good
RecruitFemale_Whitney_Holland.mp3	Would love to live with you longer on the first line, because you were in a good spot. Overall good job with the character and moments. I felt the mind working and being in the scene. more sounds might help bring that extra amount of life to your audition, but overall good job.	Great	Great
RecruitFemale_Teagan_Gardner.mp3	I don,t feel enough of the first line based on when and where that first line might be read. Soon after, this comes apparent with your other lines. You give some clean reads, but war and most video game moments are not clean. This is a situation where it doesn't feel like you know games. Spend more time watching full, I said full, gameplays of bigger performance driven games. It will help wrap your head around what games bring to the table. Listen to your efforts and ask yourself if you feel the fear of enemies with weapons that can kill. Just more overall could be brought to the table.	Needs Improvement	Needs Improvement
RecruitFemale_Susannah_Mars.mp3	More needs to brought to the first line. I can feel a strong female badass here, which is great, but I need more of the 'recruit' and how they might not be ready for this war - let alone being vulnerable when in pain. I would also watch out for your efforts. You could bring more to those as right not they just feel like sounds. Take a boxing class and feel what your doing versus trying to make the sounds. It's an odd thing to describe, but it's about the moment. At one point right at the end of the audition, an accent creeps in, which makes me wonder what it would take to keep you in this one place. Like I said, the badass is awesome, which might work elsewhere. but I picked these auditions to see if people can see those few words that end up mattering, when I'm picking 3 or 5 people to move on after 1,000 reads / auditions. And yes... thousands...	Needs Improvement	Good
RecruitFemale_Stephanie_Southerland.mp3	Not enough on the first line. You gave me the same feeling for many of the dif lines, which are in essence dif moments and scenes. These types of auditions are more about showing us that you know where we're going on a full adventure with dif moments - some times dark and with open wounds. I can feel the fun from the actress, but war is not fun nor laid back. You bring you to the table which helps me know you, but we need more PC Recruit Female here. Even when you go further with the pain of the first line in your second pass, I don't hear the true pain we might need in some tough scenes for the project. 'It's easier to pull you back than to push you further'. Therefor, swing bigger. I bet the sounds of pain of you stubbing your toe the other night was worse, than what the recruit in war was feeling for line one. It's funny, but that's what i think about, because I know you can go deeper. Go down the rabbit hole we don't want to be in.	Needs Improvement	Good
RecruitFemale_Shelby_diLorenzo.mp3	Go further with the first line. Many people who bring more badass reads like this can show me a strong female character that can be in war, but it doesn't balance the character or the 'recruit'. You brought more to the first line in the second read, but... being a strong badass doesn't show me the vulnerable moments this character requires. If this was PC BADASS FEMALE, you'd have it in spades. Some times, pull back, and show the pain and uncertainty of the character, versus the strong badass we all have had to become over years of crap and terrible people. The character might not be us now, but it might be us back when... They are younger and less prepared, especially for war.	Needs Improvement	Good
RecruitFemale_Sarah_Glyszon.mp3	Could have brought more to the first line. In general it feels like you knew each scene was different, but you might have been able to differentiate them even more - AKA push those ideas. You do well to give me the feelings of each moment, but I'd be interested to see what would happen if you brought more details to each line / scene. Most of us are scared to ask someone if we're in the right restaurant, let alone war. Hearing the vulnerable moments you bring would be stronger felt if you did more of that to the recruit.	Good	Good
RecruitFemale_Ro_Dempsey.mp3	I could feel some great efforts to the first line, but oddly you felt like you could handle the pain, versus I need to hear the vulnerable nature. (AKA - you should be dying or on the floor, versus YEAH I CAN TAKE IT!) Hearing that the character might not make it does more to the audience than hearing that John McClain will def survive. Your reads are also all over the place. Going so dark on one line doesn't do well to show me how dark you can go, because it's more about whether this character would go there as a new recruit. For your efforts, never hit yourself. Everyone has their process, but that doesn't serve a voice over session well as we can't cut that out. It should be more about the theater of the mind versus requiring physical pain. What I like is hearing how intense you can go and who you are. That can help show me that you might be right for something else in the project. But here, having this role and side as our target, you could have brought less intense reads to the table. I can feel the war or badass, but not this particular character.	Needs Improvement	Needs Improvement
RecruitFemale_Nicola_Delgado.mp3	Def need more to the first line. I don't feel the true pain. In general the audition bulldozes over itself. I need more time taken. you don't have much time to show me what you can bring to the table, so use it. The second read def beats out the first pass for multiple reasons. But, by giving me the less refined first pass, it would hurt the audition as a whole. The first pass felt like a true frist pass and the second pass felt guided. I am still unsure what you would do with new lines and new copy on your own. To help this, push what you did in the second read. The hard thing to accept is that we're not going to the grocery store, we're going to war, and this recruit is just not ready, if not scared. For those reasons, I felt more of that in the second pass. Lean on those feelings and where you went. I just would love to hear you go further down that rabbit hole in the theater of the mind.	Needs Improvement	Good

RecruitFemale_Nicky_Mandiola.mp3	I could hear the sound of the first line versus the moment. You could def slow down and get behind each line even more. You think you can jump in that fast, but you can't. You, more than most, can get a quick handle of what each line is, but because of that you leap before you truly look. Slow down and ask what else can I bring to each moment, before I jump. What can I see? Where is it? Is it night or day? Is someone smoking on the street corner? These questions and the more you ask, will only show me more of what you already know... Lastly, I would love to hear in the first line and in the efforts more vulnerable moments.	Needs Improvement	Good
RecruitFemale_Megan_Hensley.mp3	Def not enough on the first line. There is so little runway in any given audition, that you need to show me all that you can bring to the table. When you read 'Didn't know trash could move...' I felt alot of who Megan is. If you can slow that down and bring more to the theater of the mind, you will really start to shine. You give me you, but do that while harnessing whaat, when, where each line is. Every line is not a cocky laid back moment. You showed me that, more than once. I want you to let me know you can do the other moments in this 365 page script. It's a 3 act story and I want to know you can do all 3 acts. Your efforts need work as I'm not feeling the moments and fear. People are coming, during the efforts, to in essence - kill. Therefore, I need more. And I know you can go there.	Good	Good
RecruitFemale_Mary_Morgan.mp3	You get close to where you need to be in the first and even later lines, but you don't go as far as you need to go. It's almost like having a safety net that keeps you just above the dark cavern below. That dark cavern is where this character is in this particular moment. And unless you go there, the character won't - which then means the audience never got to go there - leaving it in a state of vanilla. Swing bigger. You know what each line needs, now push it.	Good	Good
RecruitFemale_Lauren_Choop.mp3	The funny thing about the first line is, that it's up for interpretation. So if you don't go as far as might be needed for a death scene, I'm hoping I hear that vulnerability in the efforts - which I did. Some of the efforts could be pushed as well as some of the lines. The reason for this is you give me a lot of the same feeling throughout. You have little runway in any audition, so push what you can do. There's always a balance to staying in character, while pushing any particular moment. But, I don't think you have that issue. And this side is not a scene, but scenes. I would just push what you can do, because I know you have a lot TO show. Overall good job, but might have leaned a bit more on recruit than overall soldier.	Good	Good
RecruitFemale_Laura_Lichtenstein.mp3	I can hear the fun of the actress, but it's not what is required for the project. You need to go deeper versus handling a lot of the moments and emotional values at surface value. I could feel a lot of struggle to each effort, but not in the way these efforts need. I can hear that the actress understands animation, but I don't know if they play many games. And even if they play games it might be a particular type. Broaden your library and play or watch more full gameplays of some of those heavy hitting and heavy performance driven projects. Now you have an idea of the sound and feeling of what might be needed, but don't be fooled... You still need to mentally go there to allow me to believe it. If you don't believe it and go there, the audience doesn't. Lastly, I'm not really sure what was at the end of the audition.	Needs Improvement	Needs Improvement
RecruitFemale_Katie_Cofield.mp3	I like the choice of the first line, but allow the other lines to show me the pain and hurt. While you do some of that in the second line, you don't go as far as you need to or could go. A lot of the choices are fun, especially the efforts... but, it doesn't serve the sense and blanket of war that this copy has. While I enjoyed the reads and choices, it didn't serve this particular side well. Again, not bad choices, but it didn't match the tone of the copy and project.	Needs Improvement	Good
RecruitFemale_Kate_Clarke.mp3	You do well with the first line overall, but if you were in pain, you wouldn't be able to push through the line like you do. In general some of that push and fight comes to the other lines as well, when we need more of the 'fish out of water' recruit to come through who is ill prepared for these circumstances. Your voice could serve well to this particular character, but I need more vulnerable moments versus pushing so aggressively in parts. Some of the efforts have great intensity, just bring them down a pinch. That could also be solved later, because I'm glad that you pushed versus not as much as we might need. The point of this last note, is too show that even here, it was too much. A recruit might fumble or unable to push into dif horrific moments.	Good	Good
RecruitFemale_Jo_Yuan.mp3	There is not enough here. The tone of war doesn't fit the sly cocky feeling we get here, especially from a recruit. While I get the fun of the actress, I don't get enough of the character. You would fit BADASS FEMALE well. You do the sound and feeling some to these lines and efforts have, but I don't think you fully go there. The second pass even begins to feel like we're pushing 'a voice', versus the mind. A read is never truthful without the mind. Play more in the theater of the mind versus feeling that a line can be faked... with the sound of it. If you don't go there, neither does the audience.	Needs Improvement	Good
RecruitFemale_Jessica_Lehman.mp3	You bulldoze through the audition. And while you understand what each line needs / requires... you don't fully GO there. Give yourself more details and consider what you would do if you were actually there. If you listen to any of your reads, especially the fear of people coming over the north ridge, you would know that you had more fear in a Universal Studios Halloween Horror Nights house. You know what these lines are, but I know I can hear so much more from you... if... and only if you go there. Also, I'm not sure how many games you have fully played. Expand your library.	Good	Good
RecruitFemale_Jennifer_Silverman.mp3	You do okay with the first line, but the cocky and powerful reads don't serve the character well enough. I could feel the soldier, which is great, but I want you to nail and get more lead roles versus utility players. At times, that comes from being more vulnerable and putting yourself on the table more. Slow down and add more sounds which might help get you to where I know you can go. Overall good job, but I question if you would make top 5 for this role versus you might make top 15-25.	Good	Good
RecruitFemale_Jenn_Henry.mp3	Some wicked sounds on the first line... wowza. You do a good job of showing me the dif scenes and it seems you understand the copy and games as a whole. The first read def out weighs the second pass. The second pass shows me soldier #231 versus the first read begins to show me possibly a more main character with depth. I would not only space out the edit of your auditions, but I might spend even more time on each line to see if you can go deeper. I feel like you're close, but that last stargate you go through will be a big one. To get there... add more details to and before each line that let YOU attach YOURSELF to it. If it wasn't for the second pass weighing down the first pass, I might have given this higher marks. So, in some ways, know that the first pass won.	Good	Good
RecruitFemale_Emeri_Chase.mp3	There is great vulnerable moments in the first line. Overall you understand the copy and show me what you can do in the little runway we have. I enjoyed a great deal of it, but what will send it over the edge and place you higher on that terrible chopping block as the casting director is forced to cut it down to 3-5 and eventually the 1... With your choices, go slightly deeper. You can swing a little harder and a little further with each line and moment. I don't mean volume... I mean the mind. Overall good job.	Great	Great
RecruitFemale_Elizabeth_Ryan.mp3	Not enough to the first line and the misunderstanding of the copy and war is felt immediately. I love the fun the actress brings, but this particular project needs a lot more nuance and depth to the tragedy of war, let alone from a recruit who is ill prepared for war. Some of the last few lines that are attached show me a strong character, but all of the choices when added together feel like different characters with different intentions. Have a target of who you want to portray and fight in every line to keep them.	Needs Improvement	Good

RecruitFemale_Denise_Cruz.mp3	I'm not sure what the choice was of the first line and in some ways... all of the lines. I can't hear where you are or what is happening. They all end up blending into a state of 'vanilla'. Push your choices and think more of how hard it would be to be <u>here</u> . Your last effort is very intense, which is great, but the acting will do that work for you. If you split the difference between all of your lines and the very last effort, you might be in a good pocket. But, don't forget that she is a recruit, which means even after you do the first part... this needs the nuance of being unprepared and possibly scared.	Needs Improvement	Good
RecruitFemale_Dayeanne_Hutton.mp3	Like others, I feel the fun of the character, but this a recruit to war. A more grounded approach is required. If a copy feels like it could go either way, give them two reads, which is what you did here. The second pass for those reasons does a better job of understanding the copy. I would suggest a boxing class or kickboxing class to help with your efforts. In general the second pass helps me know you know what this is and the first pass shows me who you are. In the future, lean on the <u>copy</u> versus <u>you</u> ... meaning it would help to switch the order of these two... And at times, that more fun read could hurt some of your auditions as they make the casting director question if you KNOW what the right answer is.	Good	Good
RecruitFemale_Dana_Green.mp3	You need to go further in the first line and in some ways all of the lines. You bulldoze through the audition and you need to spend more time accepting all of the moments. You need to go further on every line and what is happening around you, playing as I say, even more in the theater of the mind. Many people might have an easier time getting into different shoes when you change the voice like what was done in the second pass. But, ultimately I need to feel each line and I know you can do more to go there.	Needs Improvement	Good
RecruitFemale_Crystal_Lee.mp3	Another fun read, but it misses the mark of the copy. A recruit in war. Let that settle. A recruit in war... Some of your efforts get there, which in some ways contradicts what you did for the lines. Almost as if the efforts knew the gig, but the lines were in a different place. While the lines might be out of 'true battle', think of how it must have felt to be there, the uncertainty, the fear, not knowing what would ambush you or be around the next corner, or when the alarm on the base would go off. These things might have helped to ground the copy as a whole. Think more about the character and where they are. That depth will help to move you closer to those top spots.	Needs Improvement	Good
RecruitFemale_Charlotte_Ann.mp3	You can go further on each line and you could go further to show me dif scenes and moments. This copy is not one scene, but scenes. Push your choices. As a whole you also need to bring the depth and care that war needs. The fear and uncertainty of war and a recruit is unfelt. I know you can bring more nuance. You just need to go deeper. Spend more time sitting with the character and you will discover more of these tiny, at times missed, details.	Needs Improvement	Needs Improvement
RecruitFemale_Cerris_MorganMoyer.mp3	More sounds could help the first line and some of your choices throughout - but I'm nit picking, because... Your reads are felt, but don't work well for this character. What's good is that I felt the moments. Read that properly... You did well, but it didn't fit this character. So I'm succeeding, but failing?! -While you might not be right for this role, I might move you to one of the instructors. the acting came through more on the first pass than pushing whatever you were after on the second pass. In some ways we must own who we are and eventually we will all find our place. You might be able to stray and do dif things / voices / characters, but I know you know, which I can almost feel, the first pass showed me more of you and your acting. While we might not fit every role for whatever reason, let people figure out who you are. Eventually, we'll remember who you fit well as, and the reads have been consistantly good, versus the role. We're after the role, but some times it's about the next role...The first read here... won.	Good	Great
RecruitFemale_Caitlin_Rowe.mp3	A lot of fun, but a long few miles from the copy. A recruit in war. Like another audition, the efforts feel more grounded than the lines. As we sneak into the next pass we get more grounded, but still not enough. And as we sneak even further into the efforts of the second pass, we get even closer to a grounded video game read. That said, even when we get there... I don't feel enough of the 'recruit'. And while the last few efforts can show me that I can put this actor as a soldier... I want you to book more main roles! So find a better target... think of a film and a character that reflects the copy and stay on target.	Needs Improvement	Good
RecruitFemale_AstridWS.mp3	I need you to show me more of what you can do on the first line. While you give me MANY takes and passes to every line, it doesn't show me that you KNOW what the copy is. Shooting in the dark and giving multiple reads is like firing a shotgun into the air and hoping you hit something. Question the copy more, what it is, and what you want to aim for. And when you have that, you'll serve yourself, the copy, and the audition more. Some like to teach an ABC type read even while in the booth... But... For me... that is where they fail. I would have to go in and hunt to see if you hit line 1 with take c or line 2 with take b/c... If you can stay on target for a first pass, and maybe show me what else you want to try and stay on target for in a second pass, that will serve you more than randomly throwing things to a casting director's ear.	Needs Improvement	Good
RecruitFemale_Ariana_Nicole_George.mp3	While I enjoy the choice of the first line, it provides only a sense of cocky laid back reads to most of the copy. This is a recruit in war. A more grounded approach will help here. Name any war film or show, think of those moments... That would change your reads. I think you can get there, but the read also makes me question how many games and what kinds of games you know and play. It's easy to see a trailer or scene of any game, but the question is if you know the full game. And in reality you need to know more than just one. As much as Alien, Aliens, Alien 3, Alien Resurrection.... I can keep going -- are all 'sci fi' films... they all have different tones and are all different. Experience more heavy performance driven games and you'll start to see where I have a feeling I think you can go. I can hear that it's there, you just need to go deeper.	Needs Improvement	Good
RecruitFemale_Aria_Saltini.mp3	The voice fits well for a recruit, but I want to hear more of the fear and vulnerable nature that a recruit in war would have. You could also spend more time studying efforts ot know what is required. Most of those are in copy to see if they 'get it'. I might suggest a boxing class or martial arts class so you start to feel those moments and energy flow through you. I enjoyed the read overall, but it would have missed the nuance that the final few would have. I might have done 2 passes. I would have kept this one and gone for a deeper, darker, more grounded second pass. Even if you went too far per say, I mgith just say good reads.. split the difference and turn in onre more pass. I just would have liked to hear the more grounded one as well.	Good	Good
Recruit_Dave_Wallace.mp3	You understand the reads and moments, but you go more for the sound than then moment, while also missing that pacifist note (Which many did). In some ways that is there to see if the actor cna ride the thin and difficult balance. Overall the audition is all over the place. Find a way to control some of it so it feels more in the pocket of the target you're after as a whole.	Needs Improvement	Good

Recruit Female _ Sarah_ Tyndal.mp3

The first pass doesn't go far enough to show me what else you can do. I at times want to hear more of what you bring to the efforts in the lines as well. The second pass does more of that, which also shows me a lot more dif moments to each line. We don't have a lot of runway in any given audition, so show me what you can do. The second pass does a better job at showing me what you can do. I would have, if this was a real audition, deleted the first and walked in with my more powerful second pass.

Good

Good

PC_Recruit_Male_Lawrence_Brenner.mp3

I'm not sure where the first line is occurring. I need to feel that and other moments more. In general, a lot of your efforts only prove that you need to bring more to the copy throughout. You bring fun reads which make me smile, but I'm not getting the war or recruit. This read feels more like a fun mechanic that we might run into on the airfield. I also can hear that the actor doesn't know games. broaden your library and start to watch more full gameplays of heavily performance driven games.

Needs Improvement

Needs Improvement