

Actor	Notes	Interpretation	Performance
Blanch_Ro Dempsey.mp3	I'm unsure which of the dialects you are using is your natural voice but, I will say the first felt more natural to me. The second seemed uneven, it was strangely nasally at the top and then flattened out then got nasally again. In regards to the performance, Take 1: The intro was good, spot on in regards to someone casually ending their day, tired but not weary. The second section was a bit too weepy, I'd pull back and focus on being tired and worried but she hasn't been pushed to tears yet. And even if she does want to cry she wouldn't in front of the children. She is trying to hold it together for them. Third part, Blanch isn't gonna cry here, she is angry and might have angry tears but not weepy ones. She is face to face with the monster that stole the children and she is doing her best to be defiant in a moment of fear. Last portion, great. Very Sarah Conner and exactly what I'd be looking for. The Second Take: Not a fan of the choices on this one. Too cheeky at the top and then full manical at the end.	Good	Needs Improvement
Blanche- Yossi Flores.mp3	Generally not bad, but since it's just the last portion of the sides it's hard to see the full range I am looking for. Focusing on just the part you did both takes were lacking the hardness and cold tone that Blanche has at this point in her story. She has lost everything when she has her final confrontation with the monster, the children, her hope, her kindness. This is her Sarah Conner moment if you will.	Needs Improvement	Needs Improvement
Blanche-ChloeElmore.mp3	Performane Take 1: From the very top I'm not really invested. Coming in too "tired" and breathy. It sounds like Blanche is falling asleep as she literally says "now I can't sleep". When the "event" happens Blanche should be using a calm but urgent voice. She wouldn't want to freak out the kids by sounding panicked. The second section had the right tone overall but was so "to self" that I again had a hard time hearing. I would speak in a more false hushed tone so we get clarity while also understanding Blanche is trying not to be overheard. Third section, started out in the right direction, maybe too hot on the line "TAKE IT". Don't cry about the kids, if anything Blanche is trying to hold it together, maybe not to well, but I feel that when she talks about trying to keep the kids safe it's almost to herself, like an after thought before she brought back into the harrowing moment of being face to face with the monster that has broken her spirit. Last part, no crying. Blanche has been through hell and back at this point and she should be cold. She has nothing left to lose. Performance Take 2: Little better at the top, more natural minus the extra "getting relaxed sounds", but again, Blanche needs to balance between a tone of calm with urgency in an effort to not freak the kids out. The rest of the take pretty much plays out like the first so the notes would be the same.	Needs Improvement	Needs Improvement
Blanche-Dina Sherman.mp3	Take 1: Part 1, Great start. The casual tone as if she is talking to a friend after a long day, the reaction to the "event" and making sure she uses a calm but strict tone with the children. All great. Part 2, Lovely, I can feel the weakness and concern in her voice without it being too weepy. I can feel that she is still going to do whatever she can to save the children even in the face of her own possible death. Part 3, Again, really great, the one part I'd adjust is after you say "and I tried..." I love pause and the choice to change up but I feel like Blanche is done crying at this point, and so at that point bring in as if the children being gone is an after thought, as if she is drifting into the past and then bam, she is back in the moment with the monster who took them and she is now talking at him with vitriol. Part 4, Overall great, maybe just slow it down, be a bit more threatening. Blanche has nothing left to lose, this is her boss fight and she is ready. The second take was not as good as the first. Too small and I can't hear the Blanche story arch as clearly from loving teacher to "Sarah Conner" as much as I can in the first take.	Great	Great
Blanche-Jane Beverley.mp3	Take 1 - In general it was nice, but I am going to focus on Take 2 where there were some bolder choices made. Part 1, Nice and casual at the top, talking to the recorder like she is sitting down with a friend. Great response to the kids about staying put, it was both cautious and concerned while clearly making a choice not to freak the kids out. Part 2, It was an interesting choice to sort of start off with more angry talking about the situation and then suddenly having a moment of realization just how worn out she really is. I liked it even though it's not really what I would go with. I would want to hear her weakened state a little more through the whole thing, with a hushed tone to as not be overheard. The very last word "alone", should have been more definitive with a period, the way you trailed it sounded like you had more to say, but she doesn't. With that one word she is peering into a future with her no longer in it. Part 3, needed more anger and fear over all. She has lost the children and is face to face with the monster who took them. Part 4, Interesting choice to lean into an unhinged Blanche. It was different and I like that. She is now the monster and he should fear her. Bold.	Good	Good

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Blanche-Kara Kovacich Stewart.mp3	Overall fantastic, the arch of this character from a caring teacher to vengful was clear. Part 1, perfection. The causal sitting down after a long day tone to the concern for whats happeneing but making sure not to frighten the children, all great. Part 2, only thing I would change here is not getting too quiet and breathy. Otherwise I like the tone and volume, the hushed tone so as not to be overheard. Part 3, Only part here i'd change is the "but their gone" transtion to "and then one day I see them with you", I'd like to add a little more juxtaposition to these moments. "The parents trusted me" exactly as is, to the monster, but the "but their gone..." almost to yourself as if you are getting lost in the memory of losing them one by one, until you snap back out of it and "then I see them with you" acusatory to the monster with the all the vitriol you can muster. Part 4, great ending, you can really hear in her voice that she has lost everything and she is ready to face this monster and knows she will win because she has nothing left to lose.	Great	Great
Bobby - Andres Vargas.wav	When talking to the Super you are not just casually locked out, Bobby knows they are being evicted because they saw the letter. Be a little more hesitant with the "I'm locked out", and more pleading as you talk to the the Super until he says "free ride" let that offend you before catching yourself and plead to "stay till the end of the month" When talking to BZ, great casual tone at the top but Bobby should struggle to keep it casual all the way through. Find moments where we can see the cracks starting to show.	Good	Needs Improvement
Bobby-Aleczander MacEwan.mp3	Take 1 was too fast and to angry. Take 2, better. Bobby has already seen the eviction notice, they are going to the Super to try and garner sympathy so be more hesitant with the "I'm locked out." When Bobby realizes the Super has no sympathy they get heated but there needs to be a moment where Bobby realizes they need to try again to get sympathy, it can be with "lemme stay till the end of the month" or when mentioning their moms ashes. But I really need to hear the desperation and the calculation of trying to get back in. When talking to BZ, yes we wanna keep it chill and light but there should be moments where see the cracks showing. The World in crashing in on Bobby.	Good	Needs Improvement
Bobby-Jamil Burger.mp3	Take one was ok, lacked the sympathy I am looking for in Bobby. Take two was much better. Whent the super says how much the rent is be a little more taken a back by that. Loved the offense taken by "free ride" and the desperation when talking about your mothers ashes. When talking to BZ, go more with what you did in take 1, Bobby is tryna be casual and up beat. Like it's no big deal just another day full of bullshit, then pick spots where the weight of his reality starts to peek through. He is tryna keep it together but he is struggling. And when he asks for a ride, this can be almost embarrassed to ask for more. Over all this take was really good.	Good	Good
Bobby-Jessica Lehman.mp3	Take one was a little flat, but Take 2 was a lot better.Nice flow of emotions from anger at being kicked out, to outraged and insulted and ultimately desprate and defeated. Nice. If anything maybe find places to slow it down so we can hear Bobby thinking about what to say next and how to garner sympathy from this heartless landlord. The BZ phone call, started great being casual about the situation.But as the conversation continues I would like to see cracks in Bobbies confidence, especially around just one night then "maybe tomorrow" and then again when asking for a ride.	Good	Good
Bobby-Peter Rein.mp3	Both takes lack Bobbies true personality. This kid is smart, smart enough to know that they need to garner sympathy from the Super right from the first knock on the door, and even if they do start to get mad there should be moments where I can hear Bobby pull back and try to get what they want by changing his approach. And when talking to BZ, yes we wanna keep it cool, don't want your buddy knowing how desperate you are but it's hard. the weight of the world is crashing down and there should be moments where we hear the cool exterior start to crack.	Needs Improvement	Needs Improvement
Hines - Megan Hensley.mp3	Take one was a little fast and I didn't feel like Hines was remembering the story. Take two was a better pace, started off defiant with the story which I like. Needed more moments where Hines gets lost in the memories. A perfect spot is "Just thinking about it..." respect those ellipses more, so there is a better transition back to the moment of telling the story. and at some point we need to realize why Hines is telling THIS story, they aren't confessing like it might come off at the top, this is Hines' big gotcha moment to the interrogator.	Good	Good
Hines - Su Ling Chan.mp3	Take one was too fast and all over the place with Hines's ups and downs. Didn't feel like thoughtful choices being made. Take two, the vocal fry was a little two heavy. The over all pace was good, great moment taken when the little girl is killed, I could really feel Hines remembering that moment as if she was there again. When Hines says "And that's the moment I realized what we'd become..." This is her moment to turn this situation around. The WE should be pointed at the interrogator, they are just as much a part of it has Hines was.	Good	Good

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Hines_AnnabelRosario.mp3	Take 1 - Was way off on the interpretation of this situation. Take 2 - Little better. Overall there was no musicality to the scene. It was very monotone in regards to the emotional ride I want to be taken on while Hines tells their story. You need to find moments where Hines is lost in her own story, really have them go back to that place where this horrible thing happened. Hines might be tough but this event changed the entire trajectory of their life.	Needs Improvement	Needs Improvement
Hines-Cristina Petrarca.mp3	Take 1- Too soft. Hines is not a weepy person. This event affected them but it didn't break them Take 2 - Better, too fast in the pace at the top. When Hines gets to the part with the little girl there needs to be a shift in tone, Hines really needs to paint the picture for this officer, draw him in, so much so that they almost gets lost again in that memory. Overall I didn't believe Hines' story and I need to.	Needs Improvement	Needs Improvement
Hines-Dani St Germain.mp3	Take 1 - Pace was a little fast, tone was too aloof for the first half. Right at the end I felt like I believed you. Take 2 - Better, take more offense to being called a traitor and when saying "You don't know shit", this is more than just "you don't know because you weren't there" this is an insult to this officer because maybe they are a desk jockey and they don't know anything about active combat. This will help set the tone for going into the rest of the story, you are trying to describe taste and smell to someone who has never tasted or smelled these things. The part with the little girl should be the only part that maybe shows some cracks in Hines' tough exterior, pick a specific moment in there to get lost, and then bring it back home.	Good	Good
HINES-Keeshan Giles.mp3	Take 1 - Too slow, you can pick up the pace a bit and be intentional about when you slow it down, make it matter. Take 2 - Take more offense to being called a traitor. When you get into the story really set the scene, you know this dude interrogating you has never seen combat. When you start talking about the little girl there should be a tone shift, the story is about to get dark and you are setting the scene. Let this affect you more inside, less outwardly anger and more internal horror, bring it down as if you are really reliving that moment. This is the moment that changed your entire life.	Needs Improvement	Good
Hines-Marco Rosenberg.mp3	Both takes were pretty similar, but I'll focus on Take 2, Need a wee more energy. Yes Hines is probably exhausted, and this is a tough story to tell but there is a purpose to this moment. Hines is being accused of being a traitor, their life is in the line and this is the story they are choosing to tell. Why this story? It should be more pointed as well that this interrogator "doesn't know shit", they've probably never seen the things Hines has seen, smelled the things Hines has smelled. Really set that tone. And when you get to the end of the story, the meaning behind why this story should be apparent, "And that's when I realized what we'd become, what I'd become. You say I'm a traitor? Fuck you. Do your worst." This is Hines's big "FUCK YOU" moment, this is why they told this story.	Needs Improvement	Needs Improvement
Hines-Matt Chalik.mp3	Take 1, not tough enough. Hines is tough, seen some shit and rarely lets people see the cracks. Take 2, Took it a little too far in the other direction. Hines is reserved in their anger and defiance. Be more intentional on when you might have an outburst or show those cracks. When you are telling the story about the little girl, this isn't an excuse for your behavior. This is a pivotal moment in your life that changed you to the core. Let that affect you but not in just anger.	Needs Improvement	Needs Improvement
Jessica - Shakyra Dunn.mp3	Pt1. Need a little more "woe is me" and sarcasm. She is self deprecating and a little drunk. Pt2. Need more musicality, She's excited she is going home, then saddened that her man didn't visit but then Hey it's ok, I'm gonna be pretty again! Pt3. Her rose colored glass are starting to get foggy here at this point especially with Billy. I need to hear that more in her voice when she talks about what he is doing. But also balance it with her trying to keep up beat. Pt4. Good, She is getting tougher. Pt5. Slow it down, you are telling this story and reliving it at the same time. Pt6. It's the end. She knows she is alone and she will die or become infected. I need to hear in her voice that she can see her own demise.	Needs Improvement	Needs Improvement
Jessica Eugene - Jazzy Frizzle.mp3	Focusing on the last reads as they were the better of the bunch. P1, little too big at the top but the rest was pretty spot on, nice sarcasm. P2. Good job with the "silly optimism" about her situation. P3. Here I feel like we can pull back on her optimism a little. She is starting to see the cracks in the world and in Billy. We want to see that she is really trying to keep up a good face but it should be a bit more forced. P4. Good job here. She is still trying to be nice but she has hardened a bit and I like at the end she kinda loses it. P5. Be less weepy, it makes it hard to really hear the lines. You can be in disbelief, but make it more stunned as you realize just how bad things are, and how stupid and naive you were. Pt6. She is broken here, almost in a trance. She has lost all hope. Imagine she has a glassy eyed look and is probably talking to herself as she comes to terms with her fate.	Good	Good

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Jessica-Christie Cate.mp3	Focusing on Take 2, It was more dynamic and had some interesting choices. The first one felt too safe. I am not normally a fan of unrequested dialects, but This choice felt right for your interpretation. It lended itself well to the silly optimism without sounding too mousey. Pt1 , Really nice, playful and sad. Good job at balancing her "woe is me" and self deprecation with her naive optimism. P2. I lost her optimism here. She really believes thing are still gonna get better. You can still be sad about Billy, but we want to end on her picking her self back up, because she really is tryna convince herself that things will be fine. P3, really good. Though when quoting Billy, I felt like she would almost mock him a little. She is starting to see the cracks in the world but trying really hard not. P4. Good. No changes. P5. Don't have too much fin here. This part she can't hide from the horrors anymore. Pt6. Nice, You can take some time in there too. Really have her fight between good memories and the darkness of her current fate.	Good	Good
Jessica-Colleen Arnold.mp3	Overall there was no consistency throughout. At time she sounded like a highschool mean girl, then the next she was bitter and uptight, then she seemed mousy and bratty. It felt all over the place. I would recommend doing one full take all the way through carrying that first version of Jessica you want to showcase and how she changes through the text all the way to the end, rather than bouncing back and forth.	Needs Improvement	Needs Improvement
Jessica-Victoria Duthie.mp3	I recommend making your choice on who Jessica is for take one and doing a full read all the way through to help stay consistent before choosing a read for the second take. One version of Jessica is very dry and monotone and the other was only slightly brighter. But she should be bright and optimistic. Think Elle from "Legally Blonde" or Celia from "The Help"	Needs Improvement	Needs Improvement
Nathan - Jay Preston.mp3	Take one was my favorite of the two reads. Good Pace, got a wee bit slow at times but nothing to bad. In general I am missing the fun in both reads. While Nathan is all business there are many opportunities for him to have a little fun with the player, whether poking fun at him or adding a bit if "drama" just because. Like on this line "before she single handedly brings down the entire Nation with her "deadly kiss"." Find those moments to had a bit of a cheeky wink. Read two was way too fast and we completely lost the musicality of the scenes.	Good	Good
Nathan - Larry Oblander.mp3	Overall both reads were pretty good. Both intros were a bit too big, let's bring that back a bit. You did a great job at making Natathan "all business" but still picking moments to show his cheeky personality. I think there were still some lost moments to do that though. Definetly take a shot at the Player when mentioning his attraction to Americans and bascailly telling him to "keep it in his pants".	Great	Good
Nathan-Ben Chang.mp3	This submission overall is missing the stuffy, cheeky, lifted eyebrow of the Character and I honeslty think it's due to choosing not to do the British accent. If a side calls it out and you can't do it, then in my opinion you should look for something more suited for yourself. That aside, reads were clear, the pace was spot on. As a mission giver that is super important so the player knows what to do. The timber of your voice is really nice. I would like to have had you read for Bobby or even Hines.	Needs Improvement	Needs Improvement
Nathan-Paul Rogus.mp3	Take your time so you don't trip over the words and if you do, just stop and start over. You got the "fun" of the character spot on, his way of being all business while taking little jabs or being a little cheeky. The second take was much better. The flow was good and you stayed consistent with the dialect. The first was a little off because the dialect seemed all over the place, and he came across almost "skeezy", I can't pin point it, there was just a strangeness to the voice on certain words that semeed off.	Good	Good
Nathan-Vince Melamed.mp3	Loved it. Great vocal timber, pace was spot on, nice dialect work. If anything find more moments to have fun with the text. You for sure had the buttoned up mission giver thing down, and there were a few moments of fun, but I think he can be more cheeky. If we did this live I'd love to play with finding moments where Nathan cracks a smile here or there at really inappropriate moments.	Great	Great