

Actor	Notes	Interpretation	Performance
General Note For Everyone:	<p>THANK YOU ALL so much for your submissions!! I so appreciate your willingness to go for it, participate and be open to feedback!!</p> <p>Dubbing auditions can be really tough, as you have very little to go on (unless you have the luxury of watching a video clip, which isn't always the case), but you all did quite well. That said, you must rely on the specs and the script and any other piece of information that you're given, so you can give your best performance. The specs and dialogue (of your character AND those you're talking to) have CLUES which you need to pay attention to, identify and use to your advantage, as that is what will make your audition stand out. You'll read in some of my comments examples of clues to look for, either in the dialogue or the specs. Some are obvious, others not as much. Think theatrically - where are they, what's going on around them, as well as why are they saying what they're saying, and who are they talking to?</p> <p>Script analysis is incredibly important in dubbing auditions because you have to figure what's going on in the film/show without having the picture to rely on. It's much easier to interpret what's happening when you can watch the video in the session, but we gotta get you there first! So, pay close attention to the turns in the scene. A turn is a shift in the dialogue, a change of subject, or an attitude change because of information the character just got. That may very well change your projection level (softer/louder), your attitude, and/or your intention. Often times, the sides that are given for dubbing auditions are carefully chosen scenes, sometimes with different emotions/attitudes within the same scene. This is done intentionally! Casting directors are listening to see if you picked up on the turn and shifted accordingly, and to hear how well you interpreted it, if at all.</p> <p>Lastly, please do yourself a favor: if your audition sides contain two or more scenes back to back, PLEASE give a good solid beat between each scene on your mp3. They are likely NOT consecutive scenes in the original production and the characters are usually in a completely different location in each scene, thereby warranting different attitudes/projection. I want to hear that it's a new moment, not a continuation (unless it says that it is). Again, read the breakdown, read the specs, read everything! Then read it all again! :)</p> <p>Thanks again and I'll see some of you on Zoom next week!</p>		
BABI-Jessica Lehman.mp3	Good instincts on this read, and good choice of character for your voice print! Since Babi and Paty are best friends, you can lean into more of a gossip quality. When they're in the bridal shop, Babi is poking fun at Paty about how she's always on the dating apps, and that Babi's different in that way (Paty will date anyone and everyone and Babi is monogamous). In the second scene, definitely ramp up the juicy gossip vibe, as Babi's giving Paty the low-down on the "hot judge" and what she had hoped would be a better "date" with him.	Good	Good
ALANA-Michelle McLenithan.mp3	Good vocal match for this character! Since Alana is not a big fan of Teto, I'd like to hear more annoyance and dislike when she calls him a "spoiled brat" and says "damn it!" Also, you could go a little bigger and animated when talking about your circumference and foot size (due to being pregnant) especially, since Igor then says to "calm down". Lines from other characters can help clue you into how big/small your performance needs to be. Good work!	Good	Good
BABI-NancyGerman.mp3	Hi Nancy!! :) I think the script for Alana would've been a better fit for you, as that character is a closer match to your voice print. Babi is younger sounding, and has a millennial air about her. A lot of "No, girl", and "you know" references make her very casual (and fast talking), and often throws it away when she speaks. She's still thinking about this crazy dream she had that she tells Paty about, so I'd like to hear more confusion and bewilderment about trying to explain it and figure out what it means. Look for the "turns" in your scripts. Even though it's the same scene, she changes subjects from talking about her dream, to then wanting to share a gps tracking app. In those instances, your attitude should shift as well, going from that confusion/bewilderment, to hey check out this cool thing I wanna share with you!	Good	Good
BABI-Renee Payne.mp3	See the same note about script/character selection that I gave Nancy, as your voice would be better suited to Alana. The lines: 'the dream was real, it was very real' and 'I love Caio' were over emphasized in your performance, making it sound overly dramatic. The line "keep it down! Shh!" is a clue to lower your volume when saying this, as she clearly doesn't want anyone else around them to hear Paty talking about her potentially being at a swingers club! Her last line in the first scene is in response to the Dress Tailor's comment just before, so change up the tone, attitude, as you're switching topics and whom you're speaking to. Watch out for the 'turns' in a scene! The second scene in the car could be more relaxed sounding and conversational. There were some weird pauses that interrupted the flow. Also, there are clues in the script that let you know Paty is on a date when Babi Facetimes her, so there's likely going to be some background noise, which is supported when Paty says 'say that again, I didn't hear you'. At that point you could be a little more annoyed and have a "whatever" attitude when she says "forget it!" because she's not only annoyed (and a little disappointed) that the date with the hot judge turned out the way it did (not what she'd hoped), but that she doesn't have Paty's full attention, nor do she care to repeat herself, so she's kinda over it all. Not in a mean way, more of a 'nevermind, catch ya later' way.	Needs Improvement	Needs Improvement

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CHARLY - Chris Okawa.mp3	Good character choice!! In the first scene, Charly is beside himself with worry - he just found out from Rami that's Samira left, even though he was supposed to look after her until Charly could get there and on top of that she hasn't been answering his calls. So it's a dance between being worried for her safety, and angry that there's nothing he can do at the moment and not understanding what's going on with her and his son. Once she answers and he knows she's ok, he starts to calm down a bit, but he's still worried for her safety because now she's on her own without any protection, which frustrates him when he finds out she used a credit card to pay for the hotel, because the bad guys can track that and find her. Another dance of getting frustrated that she didn't think about that (why would she, this isn't her world) and trying to remain calm and reassuring to her that everything's going to be ok and not scare her anymore than she already is. Nice shift in the second scene! You could play up the flirty/sexual aspect of it, when she says "can you feel that?" referring to a cell phone, but he's thinking she's coming on to him. When he realizes she has a cell phone, it makes his day, as it solves the problem that he mentions earlier at the line: 'there's someone on the outside I need to contact". So the 'sigh', 'kiss' and 'you're incredible/amazing' is him dancing a happy dance internally, as it's the first good news he's had in awhile, so you could be even more affectionate to her!	Good	Good
CHARLY-JacobTarconish.mp3	Hired! Hi Jacob! Fantastic interpretation, you got so many of the nuances between the characters in both scenes. I got the sense of frustration and urgency and concern in the first scene, he truly is riding a rollercoaster of emotions! And the second scene, you nailed the flirtiness and relief when you find out she's got a phone and you actually might just survive this ordeal! Great job!! Nicely done!	Great	Great
HASSAN - Peter J. Marx.mp3	Nice gravel in your voice. I need more changes in attitude and delivery, this sounded very one-note (all the same). You came in hot and stayed there throughout, vs. giving some menace and intensity/seething with your anger. There are many different ways to play anger. While he does get loud/shouting on some lines, he has an internal intensity, similar to talking through your teeth. He's disappointed Tarek disobeyed him. Some of it sounded a bit over the top, and in live action drama, unless it's specifically called out for a character, most performances are grounded, real and authentic, not like animation, or even some anime and video games. We are looking for very real. Give more of a beat between scenes. This is a new moment, and it sounded like you were still in the prior scene. He's collected new information and is calling Tarek out on it to explain himself, but he's already put it together that Tarek is likely the one who got his brother killed.	Needs Improvement	Needs Improvement
HASSAN-Vince Melamed.mp3	Love your voice, like the accent, although, sometimes an accent may or may not be used. If this was a real audition, and the specs don't specifically ask for an accent, don't do one. If it doesn't say one way or another, do a take without, then one with an accent - but ONLY if you're a native speaker of that language, or can do a really really REALLY convincing accent! What worked is when you mixed up your conversation, going from accusing, to asking and trying to understand, and then getting angry and irritated. This guy does tend to be more flat and intense (all business), so there isn't as much melody and lightness in his performance like you gave. He's menacing!	Good	Good
MONIQUE - Rebecca Thibodeaux.mp3	Great instincts on this character! You could get a little more annoyed/frustrated at the top of scene one, since she's tired of always dealing with Teto's selfish behavior - I wanna hear the eye-rolling as if you're throwing your hands up like 'not this again!' On the last line: 'no, no, Alana, just relax', Alana's just had a mini-pregnant meltdown, but she's got a possible solution, so this line can be delivered as more reassuring and encouraging vs. trying to calm her down (leave that to her husband Igor!). In the second scene, Monique's got her hands full with all the work, as she says in her lines: 'business is booming, it's a lot of work for me, and everything falls on me' (more clues for you), so I'd like to hear a little more overwhelm with everything that she's dealing with. It's just her on her own in the Amazon, doing everything, and because she's so busy, she doesn't really have the time to talk to Alana and is trying to get off the phone with her. Nice work!	Good	Good
NINA - Aesha Zephyr.mp3	Nice job. Nina is more understated and I'd pull you back a bit, but you got the gist of her overall. Minor thing: in scene two, she's on the phone with Robert, and she's actually outside, so she wouldn't need to whisper her first line, but she's also annoyed and frustrated because she can no longer easily access info like she could before, because she's suspended. She has an air of frustration and annoyance on this call and you could go a little further with that. She's close to getting what she wants, but she keeps hitting roadblocks. Also, in the first scene, she has more internal anger that Robert pulled her dad's file. It's not as much of an outward 'how dare you', it's more seething - 'you did what?'. (This is the part where I wish I could leave an audio recording of my feedback so you can hear what I mean!) Anger and frustration can be played many different ways. Being direct with no filter (as the specs say) can also mean she says what's on her mind plainly without regard to how it's received, not necessarily with a lot of emotion. And she's a cop determined on getting revenge. If she's determined, she's also likely laser focused on doing whatever it takes to get the job done.	Good	Good
NINA_Danielle_Rhodes.mp3	Well done! Good voice match for her! I heard the annoyed frustration and the disbelief that Robert pulled her dad's file. For the second scene her anger isn't necessarily directed at Robert but rather the situation. She's frustrated but because her hands are tied and there's only so much she can do, she ultimately has to rely on Robert to help her get the info she needs. It's an: "I'm throwing my hands up / you gotta be kidding me" type of situation. Her last line: 'Yeah, okay, good.' you could throw it away more, as she's resigned herself to work with what she's got.	Good	Good

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NINA-Dianna Conley.mp3	Good job! This was labeled NINA, but I heard SAMIRA, so I hope that's the one you meant! The first scene I want to hear a little more frustration and borderline anger at Charly for having put her and Jonas in this situation. She's not happy about being on the run, nor having just witnessed a guy getting tortured who was supposed to be protecting her and Jonas, and she's dragging her child with her trying not to scare him too much either. Needless to say, she's had a day and is frustrated, scared and tired. You slayed the second scene!! You got that their proximity got closer when she said: 'can you feel that'. I'd have you speak with more conviction, certainty and encouragement on her line: 'I know exactly what kind of man I fell in love with' because she knows everything about his criminal past, and is still madly in love with him regardless.	Good	Good
NINA-Melina Bielefeldt.mp3	Good! You got a lot of her attitude, even though in the production she's a tad more understated, your choices are in the pocket!! On the second scene, I'd have you focus her anger/frustration more at the situation she's stuck in, vs. at Robert - it's not his fault she's suspended. It's more of a 'hate the game not the player' moment and she can't believe the luck she's having. Nice work and good voice print for her!	Good	Good
NINA-Michelle Philippe.mp3	Good job! You got more of her understated quality! That whole exchange when Robert is reading her dad's report and calling her out that she wants the coin for revenge, she's figuring out that he's on to her, and gets a little defensive starting at her line: 'yeah, so,' but tries to keep cool and play coy that he's wrong (even though he's spot on)! I'd have you go a little more with the attitude of: 'you don't know what you're talking about, you're reaching'. Second scene I heard that you were flustered at the situation not at Robert which is good, and I'd have you go a little further with being flustered. Throw those hands up girl!!	Good	Good
PATY - Ashleigh Morghan.mp3	Hi Ashleigh!! Great job! You got a lot of the essence of Paty! Super nit-picky stuff: when she says: 'listen to this', she proceeds to read something she found about dream interpretations to try and help explain the meaning of Bab's crazy sex dream, so those lines in quotes is her reading, and I want to hear you sound like you're reading text (just the opposite of what we're taught in VO, right?!). She's actually reading off her phone so you can tell it's not info she already knew, which would sound different if it was. In the second scene, she's not having the best date, which is why she answered the phone in the first place. I would love to hear more eye-roll on 'this guy is dull' and annoyance and wishful on 'I just wanna get laid!' Doubtful that's in the cards for her, especially if he's talking about his ex's pet turtle! Really nice! And you did great in this show!! Thank you!!! :)	Great	Great
PATY_Leonie_Schliesing.mp3	Fantastic! Hiiiiii! Excellent American accent btw!! You did a near perfect portrayal of Paty! You got the reading part down, the playful banter with her BFF, the concern about does she really wanna get married and the second scene was spot on. It felt like you were preoccupied while on the phone (which she is in the production - she's in the bathroom), and it sounded very real and effortless. Really great job!!!	Great	Great
ROBERT - Nick Apostolides.mp3	Good voice match for this role. Re-read the specs! Key word in his description is CALM. I heard a lot of anger at Nina in your performance. If he's the voice of reason and calm and tries to keep her out of trouble, how would you approach the read then? He's not trying to get in her face about it, he's confronting her, yes, but also trying to understand her and get her to admit her real motives. You got the right idea, just pull it back and be less accusatory. Also, they're in a car, sitting right next to each other, so it's a close space and more intimate. Give more of a beat between scenes. It's a new moment, and they're in different locations while on the phone, so it's shouldn't sound exactly the same as when they're in the car.	Good	Good
ROBERT-Curt Ford.mp3	Good read! I like your "voice of reason". With that said, I'd like to hear more of that sense of knowing that he's on to her and has figured out her motives. If he's the voice of reason, he's trying to help her understand the reality of the situation, but yet he'd still have her back and he doesn't want her to do anything stupid. Maybe he's also a little hurt that his partner didn't share this info with him, because if she had, he would've been able to help her more. Raise the stakes!	Good	Good
ROBERT-David Cui Cui.mp3	Great read! Good voice match. Right off the bat I got that he's frustrated with her and maybe a little hurt that she didn't share this info with him. Sounds like you're reading the file (the lines in quotes) which is great! I could hear you pointing at the building when you said "those guys", really nice job. On the second scene, you got a little quieter on the first line at "if you keep going like this, you won't be for good" which was a great choice, because he doesn't want anyone to overhear his conversation, as technically he shouldn't be helping her, let alone talking to her, since she's on suspension. Well done!	Great	Great
ROBERT-Greg Beastrom.mp3	Good tone - I'd like to hear a little more sense of hurt and frustration (not anger) with Nina in scene one. These two are partners and she didn't include him in her revenge scheme, so he had to figure it out on his own and call her out on it. He doesn't want anything to happen to her and in his mind he could help her; after all, he's the voice of reason. It's almost as if he's throwing his hands up and saying 'oh, come on already' when he says: 'Nina, I know what happened', but she's still playing coy. You're on the right track!	Good	Good

