

Actor	Notes	Interpretation	Performance
	<b>General Note For Everyone: One thing that I hear in about 80% of the auditions we receive with all castings is that the takes are edited down too much. Allow the space between the different lines to give the listeners' ears a chance to fully hear and digest what was just said. Sometimes, there is literally only one second between lines and the entire audition basically becomes one big run-on sentence. Also, make sure you know what genre of cartoon you're reading for and adjust the pace accordingly.</b>		
Alessandra Levy	Really solid audition. The first line pacing wise was a little slow; keep that cartoony energy spinning underneath. All other lines had great pacing!	Great	Great
Dani St Germain	Love your resonance. Feel free to add more space between each set of lines -- that pause between allows us as the listener to better process what we just heard.	Great	Great
Diane Hayes	Love your vocal texture. Feel free to add more space between each set of lines -- that pause between allows us as the listener to better process what we just heard.	Great	Great
Megan Hensley	Good turns. Feel free to add more space between each set of lines -- that pause between allows us as the listener to better process what we just heard. Especially between your slate and the audition.	Great	Great
Kara Kovacich Stewart	Good separation between good Casey & villain Casey. When your lines ended down, you lost a bit of moment -- keep that energy spinning even in the more hushed and sinister moments. Also, you might be standing a hair too close to your mic.	Great	Good
Megan Rowe	Really enjoyed the timid, mousey Casey. Could lean into the villain Casey more so there's a clearer difference between the good girl side and the bad girl side of her.	Great	Good
Amy O'Grady	Loved your pre-life right out the gate and all the added giggles, breaths, etc.	Great	Great
Laci Morgan	Loved how I could hear evil Casey peep through the cracks a bit in the first line "I'm such a clutz". For this cartoony genre, I would pick up the overall pace just a bit.	Great	Good
Valerie Schrementi	Enjoyed those vocal flares you added. Please just slate your name and other specifics (role, agent, location) if casting asks for it. Feel free to add more space between each set of lines -- that pause between allows us as the listener to better process what we just heard.	Good	Good
Ro Dempsey	Love your accent & vocal texture. Since this role didn't specify an accent, it would be best to submit one in an American accent just so production can hear it. But, I would have made a note to the team to say something like, "I know you're not looking for an accent but this take is really cool! Take a listen and let us know if you want a redirect or if you're open to them having an accent."	Great	Great
Ashleigh Morghan	Great energy. Feel free to add more space between each set of lines -- that pause between allows us as the listener to better process what we just heard. Especially between your slate and the audition.	Great	Good
Michael Orenstein	Some of your lines couldn't really be heard because the volume was too low and then the loud lines were so loud and happened so quickly after the inaudible words that I couldn't keep adjusting my volume up and down fast enough to really give any line a good listen.	Good	Needs Improvement
Riley Maness	Both takes were solid! The only real difference I heard was the speed -- since the reads were basically the same, I would just send the first one. A second take should show something significantly different than the first -- a different voice placement, accent, different intensions, etc.	Great	Great
Dina Sherman	Loved your Alien Voice interpretations. Both takes were good -- but both sounded a little young for 15. It hovered closer between 10-13 years old. On the sides it said "Voice Type: Teenage or young adult." so production was looking to skew older.	Good	Good
Lauren Choo	Loved your Jo vibe. Feel free to add more space between each set of lines -- that pause between allows us as the listener to better process what we just heard.	Great	Great
Susan Hohman	Solid audition. Pick up the overall pace for this kind of cartoon genre. For couple lines, it sound like an older, more textured voice than at the beginning -- just make sure whatever voice you pick is one you can sustain.	Good	Good
Chelsea Krause	Loved when Lilith went from regal put together adult to a teen arguing with her sister -- very real relationship right there.	Great	Great
Hannah Hellwig	Great audition. Put a bigger break between the two takes so the listener's ears have time to fully process one before going into the other.	Great	Great
kittie KaBoom	Good takes! Personally, I liked the second take better-- it was more present. But both were really solid.	Great	Great
Laila Berzins	Loved the contrast between the deep resonance and the pressed anger when Lilith lost her cool.	Great	Great

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Zyonna Boykin	Cool mid/deeper voice. Felt like a lot of the lines were just being read without the intensions behind them. The overall volume was low, so the lines felt war away / low energy... if that make sense.	Good	Needs Improvement
Jay Preston	Always love it when the gruff / bad guy pops up into their falsetto for those comedy bits. Great read -- could pick up the overall pace just a hair for this cartoony genre but not a deal breaker when passing it along to production.	Great	Great
JohnHenry Kurtz	Good takes! Just add a bit more of a break between take 1 & take 2 to give the listener time to full process the first one before rolling into the next. Nothing too long-- just add another few seconds between them. For this genre of cartoons, picking up the pace a bit is always a good idea but not a deal breaker since the performance is there.	Great	Great
Mikey O'Connor	Fun takes. The pace for both were a bit slow for this cartoony genre -- so a bunch of the added noises and laughs killed the momentum. Pick & choose a light sprinkling of added improv stuff.	Good	Good
Stephen de Bassecourt	Betting you can voicematch Patrick Warburton in all of his roles!	Good	Good
Hopper Stone	Goodvocal texture. Master Frown has a lot of ladder climbing lines -- where there is a list of three or more things that stack on top of one another -- each rung needs more stakes / weight than the prior one.	Good	Good
Leonard Moore	Great penguin noises. Loved the evil laugh. For 11 minute cartoons, pick up the pace a bit -- they have to cram an entire story in a short amount of time. And put a little more of a break between take one and take two to allow the listener a chance to digest the first take.	Great	Great
Will deRenzy Martin	Great accent. Feel free to add more space between each set of lines -- that pause between allows us as the listener to better process what we just heard. Especially between your slate and the audition.	Great	Great
Brock Jones	Great resonance in both takes. Both are good audition; take two was my preference -- it was very present and demanded my attention.	Great	Great
Lawrence Brenner	Fun takes. Pick up the pace a smidge and add a slightly longer break between take one and take two.	Great	Good
Troy Allan	Great audition. Very conversational and the right pacing for these types of adult animated series.	Great	Great
Christie Cate	Loved your pre-life at the top of the take. Feel free to add more space between each set of lines -- that pause between allows us as the listener to better process what we just heard. Especially between your slate and the audition.	Great	Good
Laura Welsh	Good job at giving Queen Delightful a lot of dimension in both takes. Add a bit more of a break between take one and take two to allow the listener time to digest take one.	Great	Great
Jazzy Frizzle	Good turns and great energy. Feel free to add more space between each set of lines -- that pause between allows us as the listener to better process what we just heard. Especially between your slate and the audition.	Great	Great
Leonie Schliesing	Great kid voice and overall audition.	Great	Great
Jenn Henry	Both are good takes. Take two was my preference because it had more energy behind it and grabbed my attention more.	Great	Great
Matt Silver	Thank you for having good levels throughout and especially for all of the loud stuff -- my ears are very grateful! Great take!	Great	Great
Scot McIntosh	Good vocal texture. Great audition.	Great	Great
Shelby di Lorenzo	That final growl! When there are lists of three or more, make sure with each rung you are climbing up the ladder with increasing stakes.	Great	Good
Jacob Tarconish	Great efforts and growls.	Great	Great
Vince Melamed	Very cool monster voice when yelling at the patrons. Feel free to add more space between each set of lines -- that pause between allows us as the listener to better process what we just heard. Especially between your slate and the audition.	Great	Great