Actor	Notes	Interpretation	Performance
		Vague	Lackluster
	General Note For Everyone: Thank you all so much! As you know, with the SAG-AFTRA IMA on strike (which, as a SAG member in addition to being a director I am 100% in support of), things have been pretty slow for the last couple of months. I cannot tell you what an absolute joy it was to engage with actors again, and I am really looking forward to working with some of you during the 2nd session on Zoom. I really appreciate the time and effort you all put into these. **As a general note; you will all likely encounter one or (let's be honest) fifty-seven questions about your particular story. I think, as a rule, actors must be infinitely curious. I am a big script analysis guy, and even when audition copy (or the spreadsheet with 283 individually numbered lines of dialogue without any semblance of narrative structure) is less generous than this one in terms of context, I truly believe everything you need to tell your story is there on the page. So, my challenge to you all is to find the points of the story that you are unsure of. Ask yourself what, in this exact moment, is happening that I might have missed. Read between the lines and then let those things inform your communication of those moments. And then ask again. Because there is always more to mine, and the answer is always there in the story.** **The other thing that I am always looking for, especially in the combat/actiony stuff, is specificity. Just as you can never ask too many questions, you can never be too specific. If you are taking damage, what kind? Is it blunt force, sharp, ballistic? Annoying or catastrophic? Where on your body are you getting hit? Are you trained in violence or not? Questions, questions, questions, and each answer better informs how you react, how it feels, and how you feel about it.** **I hope this feedback is useful, and I hope we get to meet in the studio sometime soon. Go out, be curious, live your stories!**		
Aleczander_MacEwan.mp3	Really great take! I think you have a good grasp on the action of the scene, what is going on in each little moment, etc. Appreciate the physicality/physical presence. If we were coaching this/in session, I would dive into even greater specificity. I'd like a better sense of who you are talking to, where exactly are you, why are you there as opposed to just a solo mission for your partner, etc. I think we could also really drill down on the action moments and explore those details more too. All that said though, this is a really strong start. *As an aside, be careful with the little vocal prelife shrug moments! I noticed a lot of "*Ehhhh*... lineylineline line," moments in the first and second scene. Just something to be aware of!	Great	Great
Alejo Torres.mp3	This just didn't feel grounded in any story/point of view. Didn't get a sense of who you were talking to, where you were, why you were there, how you felt about your Grandfather's decoder ring, etc. If we were coaching this, I would love to talk about your story structure - Who are you in this world? What are you there to find? Why do they need you to find it? Who has it now and why is it so important you get it? And then do that for each beat of each scene. The more you can clarify these questions, and ground them in the information you are given in the script (or by your director), the more you can communicate to the player/viewer/audience what you are living through in each moment of the story. I did, however, really appreciate the obvious enthusiasm in the take! Good energy is a great baseline to start working with.	Needs Improvement	Needs Improvement

Actor	Notes	Interpretation	Performance
Ali_Cheff.mp3	Love the point of view! I got a real sense of who you were, there were some really nice moments of vulnerability in that first scene especially. I would love to see even more physical presence, get a better sense of where you are in your story. Where are you at the top of the scene here? Are there enemies around or are you confident you are alone? Where is the person you are talking to in relation to you? Does that change? Is the thing you are looking for right in front of you or do you have to sift through some stuff to get it? That kind of stuff. I would also love to find a way to string those heavier action moments together a little more, get a clearer sense of a story. But there is a lot of really good foundation to work off of here.	Great	Good
Ben_Chang.mp3	Felt like you started out with a pretty strong point of view, but I lost the sense of who the guy was in the back half of the script. I also feel like you didn't commit 100% to the action in the fight portion of the story. As a general note, really drill down on the physical specificity, especially in the first couple scenes. Where is the thing you are looking for? Do you have to rifle through some stuff to get it? Once you crack the code, what happens? And then in the action scene, let me feel the struggle as you are grappling. If you take damage, really feel the blow - where do you get hit, how much does it hurt, tell me a story before, during, and after when you speak. The strongest sense I got of your story is how you felt about your hobby of cryptography... there was something really genuinely lovely about how you spoke of finding a "creative solution". I liked that guy a lot! Start frome there, and then get really specific from beat to beat.	Good	Good
Cean_Houston.mp3	I love the little discovery in the first momenton take 1! More of that! I am missing some of the moments between the lines, shifting the papers as you grab a pen to break the code, what you find after the code is broken, those little moments that connect the scene underneath when you are speaking. Love this guy though. I do feel like we lose the story when the action starts in, begins to feel like seperate attack one-liners. If we were working this out together, I would love to connect the dots a little more, drill down and get really specific on what is happening in each beat of the story. On take 2, I like the idea of contrasting our research guy with someone a little tougher, a little more rough around the edges. However, I felt like that guy was more of a vocal change here than a fully fleshed out character. It's a good idea for contrast, and a second take for the right reasons. I think it just needs some stronger homework behind it.	Good	Good
David_Goldstein.mp3	Really, really nice stuff here. Super clear point of view, strong sense of the story, love all the little moments in between the lines, reacting, working, all great. Picking nits, I don't mind the ad-lib here at all, but I would love to know you can do it on book in case the client is particular/project is locked to the script. Is that a second take with a different POV? Or maybe keep this dude on book and then do something looser with a 2nd take (I think this is a really strong character, I'd almost rather he be the clean one maybe). The other tiny thing is the combat efforts are a little samey. Diversify the attack you are throwing, where you are getting hit, how much damage you are giving/taking, and then let those things help form different vocalizations. These are all easy, technical adjustments. Very solid playing-pretend here, would be a blast to turn it on its head and play with it.	Great	Great
Diana_McCleery.mp3	While I got a real sense of some playfulness and humor in your story (which I really loved!), I didn't feel like we ever sunk down fully into what was going on around you. I was missing some of the who/what/where info: who are you talking to in the first and second scenes, why are we suddenly fighting, what is the thing we are decoding, what happens after we do, etc. I thought some of your reactions in the action stuff were really strong, but I was missing the moments in between the lines there too: throwing the punch, tossing the guy, taking a hit, grappling, recovering, etc. Show me you understand the physical elements of the action too. Don't forget to tell the whole story!	Good	Good

Actor	Notes	Interpretation	Performance
Eric_Zajac.mp3	I didn't get a sense of any story or POV from the performance. Who are you talking to? Why are you there? Where are you? Who are these bad guys and why is it so important to get whatever it is we are getting by decoding this message before they do/away from them? There are some fundamentals of script analysis that I just didn't feel were present.	Needs Improvement	Needs Improvement
EvanneFriedmann.mp3	I was really curious about the relationship at the top between you and whomever you are speaking with! Little bit of professional antagonism! Fun. If we were coaching/working together on this, that is the first thing I would want to explore more. There's a story there that we don't see, from before the "cameras" start rolling, and it's supported by the story in the script you were given. Strong choice, and I think it could be strengthened even further with more specificity. I think you have a really strong grasp on the story in lines of the action stuff, but I'm missing the stuff in between the lines. By that *technically* I mean efforts/exerts, but from a storytelling perspective, it's the throwing the punch, ducking, grappling, tossing the guy, oh shit that's the window, getting hit, that hurts,scramble back, get hit again, see the way out and go for it of it all. Tell me the whole story, because I can tell that intellectually you understand it.	Great	Good
Hannah_Hellwig.mp3	Hell yeah StL! "Occupational hazard I suppo... YELP!" got me good, and is a great example of what I need more of here. I think you have a really strong handle on what's going on in the story, and you chose a strong POV/attitude to approach it with. But while I am *crystal* clear how you feel about your partner there, I wonder how they feel about you? I love the adversarial take on that relationship in this script, but if that is the story then why are you there together? Why share the second scene at all (victory lap? mend fences? aggressive prove it? earnestly console? All valid choices, depending on the story we are telling)? And then there's the thing we are there to get, the code we are breaking. What happens when we do? How urgently do we need to do it? Why is it urgent/not urgent, and what happens if we don't. Taking a deeper dive into these story elements will only further ground and strengthen that already strong character POV you have chosen. End had some really nice efforts/exerts with specificity! Something was happening, and I felt it even though I couldn't see it. Needed a little more of that specificity consistently throughout. Really fun though, and a solid start.	Great	Great
Heath_Martin.mp3	First couple scenes, I wanted a little more clarity/specificity in the supporting parts of the story. Where are you? Where is your partner in realtion to you? How do they feel about you taking point here? What are you de-coding and why is it important? What do you discover when you break it/does something happen? Who are these bad guys, and why do we need to get access to whatever this thing is? How urgent is it? etc. Love the little celebration when you succeed, but give it to me without the yeah. It's the paradox of acting in an audio medium, right? "Show don't tell" in a medium where the audience doesn't see anything. But it's a feel thing, and those moments shine through when we strengthen the story around us. Which, BTW, you did *really* well in the action stuff!. I would love to connect those moments a little more, but there were some really strong building blocks there.	Good	Great
Hopper_Stone.mp3	My last name is Rhoads, I have full awareness of what I am doing here and I refuse to apologize for it. It felt like we sere *skipping* (I lied, I'm sorry) off the surface of the story here. First couple scenes had some nice little moments of reactivity, I believed you were engaged with whatever this thing you were doing was. I didn't get the same sense for the other person in the room with you, your partner. I'd love to know more about that relationship. Why are they here with you/you with them? Are you running point or are they? Why do you share that story in the second scene, and where are you when you do? I feel like the action stuff was in the same zone, some really solid moments of truthful reaction and some moments (particualrly when getting hit) that didn't feel 100% committed to. Don't be afraid to let yourself *sink* (I mean it, I am sorry) fully into your story.	Good	Good

Actor	Notes	Interpretation	Performance
Jacob_Tarconish.mp3	Love the big eyes right off the bat in that first moment. Also love the change of location as we move into scene 2! Strong choice to differentiate between the 2, but I think you undercut that choice by going back to that closer up, intimate moment on the next line. Stick with the distance/noisy room/whatever it was you set up at the beginning of the scene. That said, I am a big proponent of taking a big swing, and it is very clear that you had some strong pictures around you there. As a direction, I love that, because that says to me that if I put different pictures in your head you can committ to them. Really nice. Great storytelling in the action stuff! Strong work.	Great	Great
Jazzy_Frizzle.mp3	Some nice stuff here, but I felt like there were a handful of moments where it was a little more playing the idea of the moment than truly being in the story itself. Also, be careful of the "just" ad-libbed at the top of scene one. By making it more casual and blowing it off a little, it changes the intent of the line just enough to make a difference. That all said, I really love the attitude here - plucky, perky, confident, and at times a little out of your depth. Really fun POV to walk in with! I think if you really dialed down on how ther rest of the scene is reacting to you, it would ground some of those moments that popped me out a little bit. Really great place to start from.	Good	Good
Jenn_Henry.mp3	I don't mind a little ad-lib! But, you have to be really careful about crossing over into re-writing the scene: naming the sequence, the "one more", etc. A lot of times, the Narrative Designer has the final say in casting and it's a real crapshoot how they're going to feel about it. Better to trust the words to do the work and then bring the fun to the session after you book it! Which is a great segue into the rest of the story, cause this is some really strong playing pretend. I love the POV, I love the specificity in the action stuff, "that actuallly hurt" got me good. The ad-libs distracted from the really solid acting. Trust the words!	Great	Great
Jeremy_Adams.mp3	Don't need the let's roll! I was already feeling it without the ad-lib, which speaks to how strong your story was. Trust it! Really solid stuff, strong foundation here. I think you could drill down a little bit on some of the finer details: where are you exactly and where is your partner in relation to you? What are we unlocking and why is it important to get to it before the "bad guys"? Who are the bad guys? Same with the action stuff, I think there is an opportunity to further explore and find some specific moments. But this is a great foundation to build on.	Great	Great
Jeremy_Tucker.mp3	I love the enthusiasm, and I think approaching the story as a more lantern-jawed, capital H Hero is a fun idea. But I feel like the story is taking a backseat here to the idea of the character, and it's coming off a little performative and disconnected. I don't have a great sense of the world around the guy: Who are you talking to on the first 2 scenes? How do you feel about them? How do they feel about you? Where are you, and why are you both there? What is the thing you are trying to decrypt, and why do we need to get it from the bad guys? who are the bad guys? etc. The same could be applied to the action stuff. It's all a little bit of a wash of a character sketch, not a lived in story. I think there's an opportunity to flesh out a lot more details here.	Good	Good
Justin_Bouchard.mp3	Careful with the "This?" at the top of the scene! I don't typically mind the odd ad-lib here and there, butin this case it changes the intention from what is, on the page, a moment of discovery to answering a question that wasn't asked. I was a little unclear in the first couple scenes as to how you were feeling. It flipped from a little bit of confidence in knowing what the thing was to something self conscious maybe about being a fan of your grandfather's stories? Then there was a big bite in the "Just because something is old..." moment. Lots of big swings, and I wasn't sure where they were coming from. Overall, I just didn't get a strong sense of the world around you and what you were responding to. I think if you were to simplify it a little, just take it beat by beat and really solidify what is happening in that moment, the story will find it's feet and your performance will start to feel a little more grounded.	Needs Improvement	Needs Improvement

Actor	Notes	Interpretation	Performance
Kara_KovacichStewart.mp3	Love the quick deliberation and discovery at the top. Nice moment when you crack the code too! Lots of great little moments between the moments, both in the scene work and the action stuff. I think there is an opportunity with the action stuff to get a little more specific, some of the reactions kind of felt the same. Switching up the strength and type of attack/damage could help diversify some of the efforts there. But this is such a strong foundation, lots of places to tweak a choice here or there, change the relationship or reation of the person you are talking to... lots of ways to play around, and that is due to the strength of your understanding of the story and your POV within it. Really nice work here.	Great	Great
Lawrence_Brenner.mp3	Felt a little disconnected from the story. I didn't get a clear picture of who you are talking to, where exactly you are, how your partner feels about you, what you are there to do, what happens when you crack the code, who are the bad guys and why do we need to get to the thing even though they don't want us too? Lots of questions about this world and how you fit into it. The action stuff, too, just felt disconnected. It seems like the POV here was a sort of swaggery, cocked eyebrow, lantern jawed sort of capital H Hero. I like that as a starting place, but the danger there is that it is going to feel really performative unless the world around you is super specific and clear. Remember that you are always reacting to something, the world is in turn always reacting to you. I think some specificity in each beat, moment to moment here will go a long way towards getting things on more solid footing.	Needs Improvement	Needs Improvement
Leonard_Moore.mp3	I don't mind an ad-lib here and there, but be careful of adding stuff that changes the scene! Nothing in the script to suggest anything being stuck, and it doesn't need it anyway! I think you had a strong relationship off the bat with your partner, the "working at the stuck thing" distracted from some really solid acting. Same thing happened with some of the action stuff. Don't feel like you need to be more interesting than what's in the story. When you are locked in, there's some really lovely work here! Trust the words, trust your ability to communicate story. As a technical aside, be careful bouncing around the booth too much. They've got SFX guys for that stuff, and the last thing anyone in casting wants is you to hurt yourself throwing in stuff that can't be used (or really performed that way) in the studio anyway.	Good	Good
Michelle_McLenithan.mp3	Couple really nice moments in those first scenes. Love that the cypher is so cool to you, and I also love the little nose thumbing at the end of scene 2. I also really appreciated that you didn't try to do too much with that last line, I think simplicity can be a really strong choice! With all of that in mind, I did feel like the story all kind of skimmed along the surface a little bit. I didn't have a super solid understanding of where you were, how your partner fit into it all (and how they felt about you taking point in this moment), what happened when you unlock the code, who were the bad guys and why did we need this thing even though they don't want us to have it, etc. Lots of deeper details that weren't clear to me. I feel like the same thing is generally the case in the action stuff too. The stakes seemed really low for something that is devolving into violence. I needed more of the moments in between the moments, the efforts of throwing that guy through the window, taking a swing at the other one, getting smashed in the ribs or across the jaw. More opportunity for specificity, which I think would put this on a little more solid footing.	Needs Improvement	Good
Mike_Ciporkin.mp3	I don't mind the odd ad-lib, but only if it feels like the moment needs it or it serves a purpose. I am not sure the fidgeting with the ring and cracking the code needed the extra words, as the intention of what you were doing was totally clear. Same with the "like Grandpa always said" moment. And I only mention it because the acting is really solid in those first 2 scenes. In most of my projects, the Narrrative Designers have the final say on casting decisions, and they are pretty equally split on how they feel about script changes. So, all that to say, you're doing good work here and I would hate for something as small as a quirky line change to distract from that. My advice is always to bring that stuff to the session to play around with, but after you book the gig! Good sense of who you're talking to, what you're doing. Love the escalating damage when you're taking the hits! Solid storytelling, all throughout.	Great	Great

Actor	Notes	Interpretation	Performance
Noelle_Salisbury.mp3	There's a strong POV/attitude here, starting with this really warm/comfy relationship with your partner and then flipping to a snarkier/cocky kind of attitude as we got into the back half of the story. I think that absolutely works, but I wonder if there are opportunities to strengthen and clarify that choice even more. Letting that more vulnerable POV sneak back through somewhere during the action scene or adding a little more the eyeroll when your friend gives you a hard time about your analog solution would back those POVs up when they are the dominent trait showing through. And, I definitely think there is enough story to support that choice. As a general note, I think strengthing and sharpening the specificity of those moments (What/who am I reacting to? How are they reacting to me?) will start to really deepen your story. The same is true for the action scenes, I think there is a lot of opportunity to drill down on what is happening and strengthen those reactions too.	Good	Good
Peter J._Marx.mp3	Hey Peter! Great to hear you! I think part of the issue I am running into with your submission here is that it's missing the first half! There is a lot of character building and story going on in the first 2 scenes, and without that the action stuff here feel a little ungrounded. I think there's also an opportunity to really drill down and get more specific about what is happening in these moments; are you taking damage? Are you talking to an ally or an enemy? What exactly are you reacting to and how do you feel about it? A good start, and without the benefit of the first 2 scenes, but ultimately it feels a little flat.	Good	Good
Rebecca_Thibodeaux.mp3	There's a good start here, and some nice moments along the way. I love a plucky hero, and you have a really fun know-it-all, just on the right side of bratty vibe going that I think is super fun. I do think there is room to really take that and run with it a little bit. How did you get sent on this mission? Who is your partner and how do they feel about you? What is this thing you are decoding, and what do you get when you break the code? Who are the bad guys and why do we want the thing they have? How is/was your relationship to your grandpa? Lots of juicy stuff to dive into that will help ground you in the story a little more and add some dimension to what is going on. As a general rule, I think the same can be applied to the action stuff. Do you ever get in over your head? When are you talking to friends? Enemies? When you get hit, where and from what? It felt a little low stakes/flat for a situation that has devolved into violence. Some fun opportunities to clarify and strengthen those moments.	Good	Good
Rhiannon_Moushall.mp3	"Eyes on me! *knocks him out* Heh. Eyes on me, dummy." Killed me. This is a great start, strong and consistent point of view. Very Lara Crofty, which is a super strong choice for this sort of story. The action stuff all felt informed and lived in. If there is one thing I'd like some more clarity on, it's the partner. Who are they? Why are you both here? How do they feel about you taking point, and why are you doing so? You succeed, how do they feel about that. I think there's some more depth to be plumbed there. I'm always interested in the "where are you, who are those bad guys, what are we trying to get by breaking this code" of it all, and while I think those answers could be sharper, it's clear you have an idea of what's going on in your story, which is good enough for me. Really nice work, would be fun to kick this story around and explore it!	Great	Great
Ro_Dempsey.mp3	Loved hearing you work through the breaking of the code! Super loved the big swing on the chase scene and then tying that into the action stuff! I've been using this story for years now, first time anyone's ever done that. I'll be honest, I lost the story a little bit in the back half of the action stuff but I was having a good time and I really didn't mind at that point? Thanks for having fun and committing to your story. Picking nits, I think there is room for a little bit more diversity in the damage you are taking. It's all pretty big AAARRRGGGGHy stuff. And, look, if we were coaching this I would probably want to simplify and clarify that back bit a little more. But I love the relationship you have to the people and the environment around you. Really strong work.	Great	Great

Actor	Notes	Interpretation	Performance
Scot_McIntosh.mp3	Love this Professorial guy, really fun POV. I think you could clarify a little more of the world around you in those first couple scenes. Who is your partner and why are they there with you? Why are you taking the lead? Where exactly are you and what is around you? Why are we breaking this code and what happens once we do. I think you are walking in with a strong attitude, I just need a sense of where you fit into the story and how it reacts to you being in it. I think this is even more clear in the action scenes. Do you ever get in over your head? When are you talking to friends? Enemies? When you get hit, where and from what? It felt a little low stakes/flat for a situation that has devolved into violence. Some fun opportunities to clarify and strengthen those moments.	Good	Good
Shelby_di Lorenzo.mp3	I think there is a good start here, but (for me) it stayed pretty surface level. I never got a very strong sense of who you were talking to in the first couple scenes. How do you feel about working with them? Why are you taking the lead? How do they feel about that? Is that second scene just a victory lap, or are you trying to mend fences? Lots of questions that could get drilled down into further. I felt the same way during the action stuff. I neven had a super clear idea of the story in between the moments of dialogue; when do you throw the guy? What does he hit? Do you ever get in over your head? Also, you chose to have a lot of the action happen "off screen". I would much rather hear the hit that makes you say "Ok... that actually hurt". What makes you admit you were over-confident? Lots of story details that were not really there for me. Don't forget to tell the whole story!	Needs Improvement	Good
Stephen_deBassecourt.mp3	I hope this comes off as constructive, because I truly appreciate the swing, but I couldn't tell if this was an attempt at a Patrick Warbuton voice match or not. I think there were maybe some elements of your true voice print in there, but the "character" was just laid on pretty thick. I didn't really get a sense of what was going on in the story, who you were talking to, why you were there breaking that code, what was physically going on during the action stuff. I would love to see you put the voice aside for a take and really just dig down into some more honest moments. Being 100% candid with you, it came off as just played at and disingenuous.	Needs Improvement	Needs Improvement
Su Ling_Chan.mp3	I got a really nice sense of the relationship between you and your partner in those first couple scenes. Some really nice storytelling; working on the cypher, breaking the code, the little anecdote about how you got into cryptography... really nice stuff. Same applies to the action stuff, I think you had a really nice connection to the other people in your story and a good intellectual understanding of the basic story beats. Where I think there is an opportunity to stretch out and explore a little deeper is in the environmental elements of the story; where are you in those first 2 scenes? Does that location change after you break the code? What exactly is the code, and what does it lead to? etc. Then, in the action stuff, I think there is an opportunity to get really specific about what is happening physically in each moment. I love the reaction on "That actually hurt!", but I missed whatever it was that caused the damage! Especially in an audition situation (which, to be clear, this definitely wasn't, so grain of salt and all that!), the more of that physical action you can show in your performance the better, don't keep it "off screen".	Great	Good

Actor	Notes	Interpretation	Performance
Troy_Allan.mp3	I love feeling you work the cypher, but give it to me without the added dialogue! The story of what you were doing was really clear already, and you run up against the risk of a Narrative Designer saying, "Yeah, but that's not how this cypher works and why are they re-writing my baby?" Same with the pre-life before the next line, I absolutely *love* how it informs the scene moving forward, but I would cut it out of the final file. Those are quibbles, the acting work here is really nice. I think, as always, there are things we could drill down deeper on; How does Steve feel about you taking point here? Why are the 2 of you on the mission as opposed to just one? What is this code and when you break it, what happpens? Where exactly are you? etc. But that's all just strengthening the skeleton structure of your story which is there. And, I really felt like you were right there in it. Really nice work. Great action stuff too, again, you are telling me a whole story.	Great	Great
Vince_Melamed.mp3	First note is technical, but be careful with that editing! In a story like this, I am really living for the moments in between the lines, and your cuts were just so tight that everything flew by before I could catch up. Also, the dialect was real in and out for me, so make sure to keep consistent or scrap it entirely. I really feel like there are some nice moments in here, you seem to have a good intellectual grasp of what your saying. It's all just so rushed! Again, probably the editing. I'd love to feel a little more of the action; let that blow that "actually hurts" land and let me feel you recover from it, let me see the guy get thrown through the window/table/wall/whatever. Those moments of physical storytelling translate here too, even if we are just experiencing it through the microphone.	Great	Good
Whitney_Holland.mp3	I love the idea of catching you in media res! That is such a strong choice and (from someone who has used this script for over 5 years) a really unique place to start from. I think you can get the same story without the specific words of the ad-libs/muttering, and I only mention that because a lot of times the Narrative Designer has the final say in casting and it's a real crapshoot how they're going to feel about it. I always suggest erring on the side of caution here and sticking pretty close to the script, and then bring all the fun to the session after you are hired! That's a quibble, cause the rest of your story is so strong here. Lots of fun things we could drill down on; Why do you like your partner so much? What draws someone so clearly suited for research back into the field (or someone so capable with a background in security into the research lab)? How does your partner feel about you taking point on the codebreaking? What does that code say, and why is it important? On and on and on. But, important to note, we can only start asking those finer, nit-picky questions because your story is *so* clear, and so honestly lived in. And, also notable here, all of that storytelling continues in the action stuff. Very specific moments, very honest reactions. Really great work, I really enjoyed it.	Great	Great