

Actor	Notes
	<p>General Note For Everyone: A common thing to consider across the board was rhythm. Treat every beat and pause as something to process with a different timing because one's brain answers questions and reactions at different rates. It changes the music for the audience's ears and doesn't lull them into a familiar beat they can predict. Truly consider the physical implications of your environment as they relate to your character's goals--This can shift whether you can be more called out, intimate, or outright bonkers.</p> <p>And per the Interpretation and Performance columns--I'm a huge believer in talent and quality being subjective. I can feel one way about your takes and gifts, but 100 other folks are going to have 100 different opinions on the passes. Whether I've gushed about your submission or offered copious notes--*Everyone* can improve, alter, or outright change the take to make a whole new and *valid* story. So believe me when I say I was highly entertained across the board but every delivery can benefit from some reflection and resets in objectives. Perfection is never the goal--Being uniquely you and bringing that vocal print to the table is what I desire.</p>
AlainaWis_TeenLeadFemale.mp3	Great mid-high, bright tone. Loved the lingering "mmmiddle" school; creates thought on the phrasing as if it's just occurring. Consider what the listing in the second portion describing Miyamura means to you as the character. To me, they all strike as positives--Cake Shop (delish), not an Otaku (isn't defensive about interests), piercing (gross but also...maybe dangerous and hot?), and, yeah, he's bad at school but you're smart enough for the both ya. Explore the awkwardness of the dance bit; take your time and shift the feelings from laughy to longing/feeling foolish at some point.
AlainaWis_ZanyFemale.mp3	Surprised with how mature this felt, but I dug it. Consider keeping more mania in the read to drive it forward. There's an element of super fandom in the storytelling and that could play into some saucier choices (and certainly don't shy away from direct or implied innuendo). The key is pace and clarity of delivery partnered with some of the crazier, heightened elements. Don't let the audience keep up or get ahead of the read.
AlexBui_QuietMale.mp3	Tone is in a nice space and the earnestness is palpable. Check your rhythm in regards to beats and pauses--Just looking at the waveform, I can see the equal spacing throughout. Break up the rhythm, think less at times and connect the phrasing, but also don't be afraid to own a moment. I dip in and out of the dialogue like a metronome and your delivery should be more random or jazzy. Another thing to consider is the peaks and valleys. Comedic characters have high highs and low lows, but stoic, quiet characters should have less perceptible jumps. And lastly, consider the characters state of mind at this point in the story--He's confessing his new found strength, he's gotten through it all. He's happy and just letting his confidant in on the news. That should help ease the impulse to attack the phrasing.
AlexBui_ZanyMale.mp3	Cheeky, fun read with some nice bounce. Loved the action bits applied throughout; it's nice to live those moments with you. Now, consider raising the stakes. Right now, it's a bit breezy and there can definitely be more drive to achieve the character's goals. Every moment is life and death for him, likely he's brought to tears with his joy at the end and so can peak with his excitement. For a lot of what this character type delivers is two-part storytelling--Low to High or High to Low where everything between is the force leading one way or the other. For example, "What are you talking about??" can be melodramatically emotional leading into "I'm OVERJOYED about it!" Fool us into thinking something's wrong and then break our necks with the over correction.

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AlexPope_DistinguishedMale.mp3	Wonderful pomp and sass in your delivery; very full of yourself. The bit of gravel in the second was a nice touch, too. One of the pitfalls (I feel) of a character like this is that they end up feeling villainous the whole way. This isn't necessarily right or wrong but just something a lot of folks gravitate towards. With that in mind, maybe find some more play in the formal attire bit--What's the event? How crowded is it? Does this character perhaps show some cracks during this interaction? What's the caliber of folks entering and are you trying not to make a scene in front of someone of importance? And as for the introduction bit at the end, there are similar questions. Outside? Inside? Cermonial? Intimate? These things may have already been considered in your delivery but any adjustments prior may influence your decision making here.
AlexPope_TeenLeadMale.mp3	Great young boy energy here; love the tonality. The golden retriever feel in the first bit is great and could probably go even further (What's the save? Are you winded?). For the second bit, there's some nice wry observation happening--Jump the stakes up a bit more. Maybe you're spending your days working outside or as an equipment manager so the contrast of comfort and access is unbearable. Fantastic connecting the last word to the magical attack at the end. I felt the energy and urgency were in the right spot, too. If anything to texture the moment a bit, consider location and environment. Inside a gym? Outside in a playground? Is the building on fire? Are things crumbling around you? Since there's magic, are you or your friend floating? Is your friend far or close; hurt or possessed? These will add another layer in there for ya.
AlisterCado_QuietMale.mp3	Very nice feel on the quiet nature of the character; tone was in the right place, too. I definitely felt the breaking emotion you were delivering and being that way isn't necessarily wrong; however, consider the point in the story the character's operating from. Is he happy? Rejoiceful? Or is he near tears like in this pass? It's a fine line to play. To your credit, I don't think you took it too far...just a nice simmer without boiling over. Check your pause and beat rhythm timing, as well; break it up, feel free to elide moments or linger longer in thoughts. Don't be hyper indulgent, but it'll help to make the audio more acrobatic (especially for a lowkey character like this).
AlisterCado_ZanyMale.mp3	Tapping into your mask and headvoice a bit is nice; plus the delivery was clear and concise. Now it's time to tap into a bit more of that second pass you gave on the last line about Odin. He should be dangerous, hard to track and keep up with. Some pace and urgency in the delivery could help; also, spiking your high beats and dropping those low beats (create greater ups and downs). There's mention of blood, some scientific development, ransacking of shops, and immortal brains. Some element of the old school Hammer Horror films like Dracula, Frankenstein, and The Wolfman--teetering on not being grounded yet somehow managing.
AllainaCapili_TeenLeadFemale.mp3	You've got a lovely, young, and bright voice; it sits well in the character type. What we'll want to do is really consider the stakes of each moment and what's driving the dialogue. In the first bit, you start out great but stay in the same place--Really let yourself notice the blushing and have it affect you, too. In the second bit, why are we listing these things about Miyamura? Do we like these elements about him? Are we moved, grossed out, or put off by anything listed? Why are the initial thoughts you had "totally off the mark" and how do you feel about it? And for the third bit, we can play up the awkwardness, the intimacy of the moment. It's highschool, but everything is bigger for kids; the littlest moments in retrospect felt like anvils during one's teens.
AllainaCapili_VillainFemale.mp3	Nice big laugh and I like the care you took with the words and delivery. How do you envision this moment with whomever you're speaking with? In the first bit you giggle at the end; maybe apply that smile and some giggling on the line to start. Is there anything you've physically done in the moment to trigger a laugh? Play with the quietness and intimacy of the second bit. It'll bring some dynamics to your levels and give you a springboard to hit that big laugh. What are you doing in the third bit? Are you physically engaged with the target? Are you maniacally happy? Feel free to let it soar into the crazy a tad more (maybe you're even stabbing the person while you're talking; just something to help create effort in the pass).
AnaLuttrell_VillainFemale.mp3	Fun fun read! Some surprises in delivery that caught me off guard (that's a good thing). And I love both the laughs; quite devious. It was nice to catch that bit of closeness and intimacy in the second bit; and the smile on the line was felt. Consider having something create some kineticism in the third bit. Yes it's big, but what are you doing in the moment? Are you slapping him, hurting him in some other way, does it affect you physically in the moment? Play with that idea and see what it does for your ending.

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AnaLuttrell_YoungTeenFemale.mp3	Bright delivery and everything sat well vocally. Find something to break up your pace and slow down the storytelling. Think your way through some moments a bit more and register the impact of what's occurring. Are you putting on a brave face? Are you barely keeping it together? Is she just super duper positive no matter what? What's the relation and importance of the person leaving to you? It's a short copy so you'll want to play and create for yourself in order to build the story.
AshleyLam_YoungTeenMale.mp3	Nice little grit in your boy voice here and the whininess is fun! Be careful on your clarity, though. A couple of words get partly swallowed. There's some opportunity for the young fellow to be a bit cheekier, I think. "Only thooooossee kind of women are there..." <-- Maybe whispery or just bring down the tone in case any hears? Because <i>obviously</i> that would be of no interest to you. And perhaps find some extra gratefulness on the front end and defensiveness on the back end. Just looking to create a few more levels and help drive some urgency.
AshleyLam_ZanyFemale.mp3	Love the humming ditty for pre-life! The earnestness for your love throughout is a lot of fun and your Odin ending really pops. Your up and down tonality really lends to the storytelling. Feel free to slow yourself down at points to really relish your happy moments or to lean into your obsessions. Speed is great; just watch the clarity of the delivery. This is a good archetype for you.
BenChang_DistinguishedMale.mp3	Loved the lean into your introduction in the third bit. Tone and attitude are in the right place but try seeking out the stakes and conflict for these first two moments. Is he villainous because he's full of himself or could he be a bit out of his element and putting on a front? Why does he reference his needs being a matter of their concern? Did he fall? Was he embarrassed in some way and then the folks he was chastising came to help? What was the event you were policing the dress code on and were you concerned with making a scene at all? Also, careful to not swallow your phrasing a bit; he can push forth the words with clarity and purpose.
BenChang_QuietMale.mp3	I could feel the release of the character expressing themselves here and there was a gradual climb as it happened; which is nice. Be careful about not rising out of the character type, though. It's tough to express something so emotional to you without feeling the need to burst forth, but this archetype's peaks and valleys are considerably smaller. Which means any up or down swing is really noticed. Also, consider playing with your timing between beats. I noticed a similar amount of consideration of time between moments and it creates a predictable rhythm.
BrianHolder_ZanyMale.mp3	Nice driving energy throughout and the levels were balanced out well. Careful about leaning too hard into using pronouns as operative hits and focusing on non-active subjects. "You", "Shop", "I" are not informative points to the story. I can tell you're working hard on enunciation and clarity, but feel free to ease up for the sake of your performance. Being understood is always the goal, but we want to feel a natural flow to your story. Delicate balance and something I know you've been working on.
BrianHolder_SullenMale.mp3	Attitude's in the right place and I could feel the bit of angst you wanted to communicate. Be sure to take time to experience the moments. A sullen type naturally lends itself to a more drawn out delivery. How does the initial revelation about your father affect you? Have you ever said this about him out loud? He only loves your older brother--maybe that's a truth you've never wrestled with either. Referencing some vehicle and stuffing a potato in it's mouth is a moment of levity; find the comedy in this bit and bring up the story a bit. Slowing this whole thing down will help.
CharlesMorton_SullenMale.mp3	Like how pointed the last bit was; good ending. And I like that you took the second bit up in energy, as well; you could take a bit of a moment to set up the delivery, though. First bit is moodwise in the right space and taking time between moments is the right idea; however, you took very similar pauses between every thought. Change that up. Some thoughts connect and drive into the next while others need space to breathe. Certain truths about what you're confessing should affect you as you say them. Perhaps since you've never shared them anyone before or even said them out loud. It may be hard to communicate to the audience but really hone in on who you're saying these things to, as well.
CharlesMorton_ZanyMale.mp3	The brightness in your voice here is nice; also, I like some of the playful bits and sing-songy deliveries throughout. Try going for a stronger entry point to start your story, bring the energy in at a higher point to engage the listener. There's some frenetic energy you display in the later portions; consider utilizing that as a character trait and apply it throughout. And look to drive up the stakes of the last portion--Immortal Brain! Odin! Bwah ha ha! It's mad scientist coded, so feel free to own it a bit more.

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CourtneySteele_VillainFemale.mp3	The almost flirtation right off the bat is nice; nice giggles throughout. And I loved the intimacy on "...marvelous display. Myyy king..." There are some lovely operative word choices, too--"worried", "begged", "break"--And I dug the efforts you applied in the last portion. Solid work on this one. Careful to mind your breath control; give yourself the full power of your big laugh. Your intent and storytelling is good enough to consider flying off the handle a bit more to allow for the more intimate portions to contrast further.
CourtneySteele_ZanyFemale.mp3	Breathy entry point is nice; contrasts well with the abrasive delivery against your crew. Good steady drive to the "ruining [his] business" bit. Big fan of the giggles at the end and the big breath setup for the finish. Fun pass overall! Feel free to explore the mania and obsession she has for Kyoya even further; it makes for a great change in rhythm whenever you pull back to admire.
ElijahChandler_VillainMale.MP3	Appreciated your energy throughout the read; and there are some nice, gritty elements at play. Take care to enunciate and be careful on your pronunciation of words you can reference; a lot of the read loses its power when you're not clear. It felt like you may have shook/hit the mic/stand at some point, too. We don't want controllable aspects to distract from your read either. With villains, there's a tendency at times to 'put on' a voice and I'm getting a sense of that here. Be confident in your natural register and play the comedic and darker elements from there. Your vocal print is what will stand out and feel unique.
ElijahChandler_ZanyMale.MP3	This read felt like you were sitting in a more comfortable space vocally. I could feel the manical drive and comfort with the words. There are a couple of moments to review where some words were muddled or swallowed. And I'm not sure if you're comfortable editing your takes, but each read could benefit with just some basic audio splicing for passes. There were some breath control spots where getting that nice breath and removing the prep in editing could be beneficial. Don't feel limited to getting the read in one go.
FauxSynder_SullenFemale.mp3	I like the choice to be in control and stoic throughout (feels maybe Daria-like). That being said, there are dynamic choices and care with timing that could boost the pass. A lot of the beats or moments between dialogue have the same rhythm; break these up, consider some moments a bit more, drive through others quicker. Don't be afraid non-verbally process i.e. 'hmmms', 'mms', exasperated breaths, etc. And there's an opportunity at the end to be either supportive or reluctantly optimistic about the help you're about to provide. It depends on the type of relationship you'd like to establish with your subject.
FauxSynder_ZanyFemale.mp3	The bright tone and bounce is nice; I like the awkward giggle you had to end the pass, too. Outside of a couple of spots, your energy felt pretty consistent throughout. For this character type, play the higher peaks and lower valleys with some extra exaggeration. Really attack the transitions from beat to beat and idea shifts; keep us as the audience guessing the entire time and a bit off balance. The moments where you've got a bit of whininess are fun, too; find some extra application of that trait.
GinaFerraro_SullenMale.mp3	Nice surprise to hear the lighter, gritty tone here; having it be a youthful sullen kid works well. The non-verbal play between the lines are good additions and emphasizing operative choices were lovely, too. Way to start first bit high and bring it low to the realization. Consider some extra exasperation on the last bit; really brush off the notion of friends. Good work!
GinaFerraro_ZanyFemale.mp3	Strong setup to the storytelling and great series of CUTs to counter. The light yet aggressive tone is effective, as well. I'd eliminate the break in the first bit to keep the story driving forward; separating the last Odin bit works, though. Watch your clarity in some of the really intense moments; we get the feel but don't want to lose any of the ideas.
GinaScarpa_SullenFemale.mp3	Good prelife leading into first bit. Timbre is in the right place but we could afford to show the cracks occasionally. Part of the character trope is finding ways to reveal contrary goals to the presented feelings i.e. letting the person you're talking get just the slightest of peeks that you care about their wellbeing. And don't be afraid to take a little more time setting up your annoyance through the second bit--It'll allow you to use the punch bit as a nice zinger.
GinaScarpa_ToughFemale.mp3	Alto tone is lovely and the laugh on the delivery is nice at the end. Try to really enjoy your intro in the beginning, I think. "...name's Desire...", "...the pleasure's all yours..."--These are fun bits to show off a bit more swagger. Don't know if the effort reactions read that well in the second bit; either really clarify the moment or maybe switch to something that's more after-the-fact or intimate.

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HannahHellwig_TeenLeadFemale.mp3	Front and back bits are nice and cheeky with good two-part storytelling. Loved your energy and drive in the second bit. The one thing to consider, though--What does the bullet point list mean to you? How did you have the wrong impression of Miyamura? The last line of being totally off the mark should inform all the previous section. Good laugh into the last section, keeping it bright and gliding down told a nice moment.
HannahHellwig_VillainFemale.mp3	Ooo...nice drop in your tone here. Very fun entry point; contrasts the awful treatment following. Feel free to hone in on the mania--Let her relish the end (just a different point of the spectrum from the beginning). Lovely, dark chuckle. In general, just feel empowered to slow your engagement, circle your prey, keep us in anticipation of the evil.
HeatherGonzalez_QuietMale1.mp3	This feels like a nice teen voice and I enjoyed the character's delivery. Mopey, angst-ridden, trying to get the confession out. Maybe engage it from a place of positivity? This confession feels like the light at the end of tunnel, like he's already been through it and come out better; that may inform your read a bit differently. Also, I honestly wouldn't mind just hearing your normal tone for this character without worrying about putting on the voice. Nice work, though; just stuff to consider playing around with.
HeatherGonzalez_YoungTeenFemale2.mp3	Very lovely and heartfelt. For a short piece of copy, I appreciate you taking your time with the beats and owning the moments. It creates since that the story's connected and you're taking us to the finish. Tone was sweet, too. Good choice to evoke an emotionally-driven, physical reaction with the sniffles and tears (feeling your smile through this was good, too). Overall great work here.
HeidiTabing_VillainFemale.mp3	Darkly flirtatious, deliberate, fun throughout first bit. Second bit was great, too, but had a similar tinge; lean more towards the very closeup intimacy, maybe even whisper in his ear. That'll contrast great with the bigger laugh, then you'd be given license to attack 3rd bit with even *more* fervor! Not that 3rd bit was subtle. Ha! I truly enjoyed the activity and kineticism of it. Just pondering levels and extra places to explore. Great job!
HeidiTabing_YoungTeenFemale.mp3	Pitch and tonality here was great for the character type. Breathly is good, but be sure to find moments for some strength to shine through. The sense that you were affected by the event the whole time was nice, but there's an opportunity to reflect, gather, and give that smiling confidence for a period. Side note, just a recording thing to watch--I noticed some mic/nasal knocks and pops that could be a combination of vocal stuff and/or mic placement. Not enough to take away from the performance, but it felt more present here than in your Villain take for some reason.
IngridNelson_SullenFemale.mp3	Placement in the nose is good. Gives a nice, wry delivery point. You two-part storytelling per bit was solid, as well. Don't feel like you have to draw out the setup and punchline for the punching bit; you're character's attitude gives it weight already. Good non-verbal texture and the final job search moment was very sweet (for her). Fun work!
IngridNelson_TeenLeadFemale.mp3	Very nice tone here--Good setup, recognition, and follow through on first bit. Really appreciated your positivity through the second bit and recognizing everything about Miyamura as essentially a good [attractive] thing. Your care to slow down the third portion was very very sweet and made for good three-part storytelling in the end. The final check-in was a nice flourish. Really enjoyed this pass.
JacobCarlson_GruffMale.mp3	Great great texture; strong entry point. The slow downs and deliberate check-ins are good but find a way play up and down his register a bit more. Being big is great; there's just a nice opportunity to put a bit of sinisterism, playfulness in his approach. Maybe even some smiles? Kind of like, whether they produce what your asking for or not really doesn't matter--You're still gonna burn it all down. Strong yell at end.
JacobCarlson_TeenLeadMale.mp3	Nice little bounce to your boy here. The melodrama on bit 2 is fun. Love the non-verbal work in bit 3 and playing with the pace; both these bits have let me know you can yell. Noice. Watch your clarity when you pick up speed or make a quick delivery. Great work here.
JakeHall_TeenLeadMale.mp3	Cheeky entry point; love being non-chalant. Tonal shift on the second bit was good; maybe bring it to a bigger place at the end, be either more impressed or more distraught at how good our spoiled king has it. Being a bit lighter on the third bit was a surprse, there's definitely room to explore; however, it felt like there weren't any real stakes to the moment. Consider that a bit and maybe play with what that could mean.

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JakeHall_ZanyMale.mp3	Tonal shift here is nice; a nice bit of grit with the high tone. Second bit was strong; didn't linger and just crushed--This was nice. 3rd bit--In order to land the last moments for him, put more value into the things he's referring to (immortal brain, mysteries of the world, Odin). Great opportunity to be more presentational to end. Fun archetype for you!
JamilBurger_SullenMale.mp3	Tone and feel in the right place. Careful about eliding phrasing; emotion is nice but being understood is important. Like the prelife and non-verbal efforts you're applying, but don't allow them to overtake the storytelling. Ccompartmentalize your action to help drive the moment and don't indulge to where the pass gets dragged out or overwhelms the clarity of your message.
JamilBurger_ZanyMale.mp3	Great energy throughout, could feel your mania and excitement. Previous to your SullenMale take, I love the prelife and non-verbal engagement, but don't get too lost in doing them; make sure the story takes priority. A few muddled parts as your speed & energy jump up, too. Just be careful for clarity's sake. This was a good type for you, though. Love your attack and ideas here.
JessicaOsborne_DistinguishedFemale.mp3	Like your vocal quality here; good energy and drive. I'd play with rounding your delivery, heightening her station a bit. Not only is she distinguished, it feels to me that she loves the sound of her own voice--Could explore this in your name introduction. Elizabeth.. Ashley. Almost like Bond.. James Bond. It's important, she wants her audience to know that, and wants to be very clear about it. Ask yourself about how she feels about the Institute--Impressed? Disgusted? Perturbed? Are they smarter than you? Elizabeth probably doesn't think so.
JessicaOsborne_SullenFemale.mp3	Mid-tone her is perfect. Your non-plussed delivery is a lot of fun. Nice, strong finish on offering your help. Took time with the beats and your attitude really plays. This was a great pass.
JonathanDavidBullock_QuietMale.mp3	Breathy quality and tonality is in a nice spot. The emotional delivery was nice, but consider where the character is coming from and what the words are illustrating--He's triumphed, gotten past his trauma, and is telling his audience about they appreciate them. Watch your mic proximity and presence--bunch of pops, wind, and knocks.
JonathanDavidBullock_TeenLeadMale.mp3	Mid baritone is nice and you're clearer on this pass. Consider playing with your rhythm a bit, the beats and pauses are pretty similar throughout; don't be afraid to slow down, recognize, and attack. There's a melodrama to his feelings about the council--Don't hold back on your anguish. All the stakes in high school are so large in their context. Nice, strong finish and yell. Indulging a bit more here is okay.
JonathanGarcia_TeenLeadMale.mp3	Fun, light tone and vocal quality. Great melodrama on second bit. Careful about leaning into operative pronouns--"You", "I", "Me" are all understood in the storytelling. Find the more poetic/colorful words and your engagement with the material will shift. Great intensity at the end; good yell. And the prelife chuckle on the first bit was a nice touch.
JonathanGarcia_VillainMale.mp3	Strong energy coming into the first bit; love the R trills (Highend Villainy!). Second bit's tonal shift was a nice, noticeable change. Careful about your breath control. You don't want to lose your power in a phrase. Also, watch your enunciation in bits; this character type, especially, will have great clarity in their delivery.
KeithHouston_RobotMale.mp3	Cheeky robotitude here. Lovely. Stutter on countdown was a nice touch. Clear delivery, nice drive through storytelling. Since the type remains essentially the same the whole way, play with the idea of colder logic playing into last bit. Perhaps slowing down a bit more? A blip, stutter, or something to register a glitch into the very dark elements may play here. Otherwise, great job!
KeithHouston_ZanyMale.mp3	Nice drag on "Why" for entry point; some musical elements in delivery which is fun. The additional raspberry sound and pre/post life were excellent touches. Drama of the third bit was quite good. High marks for fantastical, elevated, and speedy energy combined with excellent clarity in delivery. Huzzahs all around!
KennyArmstrong_SullenMale.mp3	I can feel the slumped shoulders here; nice tone. Watch some eliding in the speech; you can take your time, so watch your rhythm and engagement with the slower bits. Recognize what your saying about your father and his love for your older brother; realize you may never have acknowledged before. Nice ending; surprised with the aggression.
KennyArmstrong_TeenLead.mp3	Golden Retriever energy in first bit was fun, melodrama and eruption in the second bit sold well (this was set up nicely). Love that you took your time with the third portion. Watch some of your understandability in the heightened moments but, otherwise, a good run here. Nice yell at the end; consider connecting it to the thought or last word of the lead in phrase--Keeps that energy engaged.

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KyleBonn_VillainMale.mp3	Luscious "Good morning..."--Nice touch. Feel free to pop up the corporate energy here--It is morning and you are amped (but not your crew, likely). Feel free to slow down the second portion--Really own the moment and manipulation of the boy. Watch stressing "Your" on the listings--The words after are so much more colorful. And analyze the two-part storytelling here. Where's the turn? What's the ultimate goal?
KyleBonn_ZanyMale.mp3	Good pace and energy throughout. Feel free to lean into reeeeeaaaalllllyyy liking your work and the joy of having an immortal brain. You've got room with your clarity and rhythm to be a little more indulgent. Live deliciously! Texturing this type and adding that extra uncomfortable energy will serve this pass a lot.
LailaBerzins_ToughFemale.mp3	Yes! Nice swagger on the starting portion. Tone's lovely throughout and you hit the beats with panache. Doesn't feel rushed and yet there's a good pace driving forward. You've got a nice mid-low tone with just a touch of texture that's really serving here. Fantastic pass!
LailaBerzins_YoungTeenMale.mp3	Storytelling is good here and the earnestness is nice. Oddly enough, you could probably age into the older teen trope. Feel free to lean into the notion of "those type of women" being a lot more salacious/scandalous (maybe bringing to a whisper; God forbid anyone hear ya, right?). Play with the idea that your boy may be a bit more cunning or manipulative. May help raise the stakes. Nice clarity of delivery.
LauraWelsh_ToughFemale.mp3	Some edgy energy and schmarm happening here; works really well. Great setup and delivery on the beats. Maybe come in with a bigger start for the intro; otherwise this was a solid take. Loved the big shift into "Bill's gonna kill..." Good smack down. Nice pass overall.
LauraWelsh_ZanyFemale.mp3	Great contrast with your ToughFemale take; love the vocal flexibility. The mania and intensity of your high timbre is really really fun. The shivers and giggles on the lines are great contrasts to your fanatical dark tones. Nice prelife on last part; the levels explored engaged my listening throughout. Fantastic pass here. Especially loved the stacatto "Precious.. Kyoya's. BIZNESSS?!"
LeonardMoore_GruffMale.mp3	Got a fun dumb goon feel here; energy is nice and drives through. Don't lose clarity on delivery (especially towards ends of phrases and dropping ends of words) and watch a bit of the breath control. I like connecting yells to end of phrases, but you can afford to take a quick breath beat to get a fuller delivery.
LeonardMoore_TeenLeadMale.mp3	Listening to what feels like your natural tone here, readdress your GruffMale take--You've got tough energy in there but it feels put on vs what's here. Back to TeenMale--Energy's nice and you feel naturally chummy with your bud here. You dropped the last bit, though--There's a part that's super intense about having power and saving people. Did you inadvertently edit it out or miss it? In any event, what you did complete is in a good space; what a bit of your enunciation but the stakes and delivery were appropriate.
MattSilver_SullenMale.mp3	Great start and the shift at the end of the first bit was good. Explore the jump up in energy for the second bit. Are you working on anything while talking i.e. mechanic stuff or kicking tires or checking readings. May inform it a little more. The "Nooo..." leading into the last part was nice on the annoyance. The little bit of breathiness you put on the whole take was texturally nice. Feel free to take even more time in the first part of the storytelling. Nice pass.
MattSilver_TeenLeadMale.mp3	Nice prelife leading into first bit; good energy. Feel free to engage the two-part storytelling of the second part a tad more; find a way to allow the melodrama of the unfairness play with more gusto. The effort reacts coating the last bit worked well; take more time with it, I think. It chugged along and it's a place where's there's opportunity to slow down and let the moment build.
MichaelMishkin_QuietMale.mp3	Gentle. This a great level and tone for this character type. Emotional drive is nice; maybe consider the postivity of the situation. It'll allow to smile on the line and contrast with some brightness. Liked that you took your time. Lovely pass overall.
MichaelMishkin_TeenLeadMale.mp3	Good effort prelife on the first bit; nice finish. Loved the build on the council room stuff; very observant and the loss of emotional volume played. Great yell at the end and you earned it by taking your time through the third bit. Couple of moments got muddled/swallowed, so just watch out. In general, great storytelling--If you're comfortable, though, it feels like your register could click up 1 or 2 notches. It could brighten the good boiee energy, but only do it if it doesn't feel put on. Good pass.

Actor	Notes
MikeBodie_DistinguishedMale.mp3	Great great presence for this type; mid-low is nice and tonal shifts carry the story well. Entire pass is sharp, clean, and full of pomp (room's a tad reflective but didn't really take away from submission; just a note). Only things I'd consider if you're looking through it again--1. The formal attire bit--You may have it set he doesn't care, but consider if the event/gala itself affects how vocal or on edge he'd be, 2. With that in mind, the darkness of the 2nd bit is wonderful--Has anything happened physically (or at least embarrassing/ruffling) that may coat your response?, and 3. Intro is lovely--Merely consider the location; intimate, to a crowd, etc. These may have been considered in your response but I just thought I'd toss it out there. Great work here!
MikeBodie_GruffMale.mp3	Good texture in delivery; nice and big presence throughout. And fantastic battle yell. There's a driving force the whole way; however, feel free to slow it down for portions, play a touch of the quiet menace. There's a potential to have some unnerving cleverness underneath the bluster. The 2nd bit offers this opportunity, I feel.
MylesDabbs_DistinguishedMale.mp3	Lovely posh delivery and I enjoyed the breathy prelife to start. Very deliberate across the board. Watch that your prelife doesn't take away from your line's power (could sense a little loss of breath). Consider the environment for each your moments--1. Is the event crowded? Would you be worried about making a scene in front of important figures?, 2. There's an evil tinge to your line, but has anything happened to you to trigger your response? Physically? Were you embarrassed? Did you fall? Just some thoughts to shade it., and 3. Don't feel like you have to crush operative words; just a touch is nice. Especially, since you emphasized your name so intently.
MylesDabbs_TeenLeadMale.mp3	Your tone is nice here and it feels warm which is not usually on this type; nice surprise. Yawning prelife is nice; gave me a sense that maybe it was a test he help you with. Nice. The drive up on your incredulous-jealous reaction in the 2nd bit is nice. 3rd bit could use some extra time in the moment, be deliberate, play with the rhythm of your pauses, and watch out for striking pronoun operatives--"I" or "me" is not the subject, nor the point. Your friend is the focus so use the words with more poetry and meaning to illustrate your emotion--"powerful" "forgive" "hurt" "monster"--these are more provocative. Magical attack could be better served with an actual callout--"Fireball!", "Heavenly Flame!", "Piercing Rain", etc. if a full yell doesn't feel right. Food for thought, plus it would separate your take from almost all others.
NathalieFerare_YoungTeenFemale.mp3	Lovely, youthful tone here; clear, earnest. Clarity is great, but don't feel like your have to aspirate your Ts--It takes away from the youthful heart. Generally, teens aren't the absolute clearest, so when you tap the ends it feels like your being proper in a moment where you can let it go a bit. Crying, quavering bit was really sweet. Don't be afraid to tap dance around your feelings and taking your time with the moments. Good work overall.
NathalieFerare_ZanyFemale.mp3	Gremliny, gritty sound and energy is wonderful here. Love how you hit "dark side" and play back in forth in your amorous vs angry feelings. Strong operative finish "Wizzz-dom", "Ohhh-diiinnn"--Caught me by surprise which is nice. Reactions within the moments where super fun, as well. Excellent storytelling and flourishes. Great pass here.
RebeccaHodges_DistinguishedFemale1.mp3	Mid-low tone is nice here. Good care and consideration throughout and on the beats. Feel free to slow down that Elizabeth Ashley intro--Don't sweat relishing it a bit. I'm not usually a fan of double operative hits but the last bit could be served with it--In addition to "Thhhat's..", you could touch "...difficult..." as well. "That's" on it's own doesn't quite punch as hard as it needs to. Experiment with peaking more on "Father did what?" It's ok to show a crack in the facade; like she's holding on to being distinguished.
RebeccaHodges_VillainFemale2.mp3	Matter-of-fact entry point was a nice surprise; a bit of bounce and musicality to it. Taking time to pop phrasing was good, too. Allow the first beat to act as a bigger contrast to the following bits--Be more intimate on the second bit then pop even harder into the last bit. Maybe some physicality? Is she physically hurting him as she screams at him? Allow that relish and mania to really shine.
Ro Dempsey_Quiet Female.mp3	A nice story was told throughout and the breathy, held in energy is a good addition. Your voice naturally serves the fantasy elements of the copy. Consider applying a nervous, almost not wanting to speak attitude to the interactions; be more guarded--It'll serve the trope a bit more. Emotional stakes were great at the end. Enjoyed the pass.

Actor	Notes
Ro Dempsey_Villian Female.mp3	Laughing prelife was nice and so was the chuckle at the end of the first phrase. Your mid-low tone is excellent here. Wonderful play up and down in the moments; great audio acrobatics. Operative hits are quite lovely, too. Efforts as you scream at your prey communicated your mania clearly. "Marrrrvelouss" "Myyy. King."--Bravo on these hits. I'd love to hear an alternate take on the 2nd bit that's exaggeratedly more intimate; could be a nice contrast to wild energy. Super fun take.
seanthomassimmons-Distinguished male.mp3	Clear, crisp delivery and intention; plus, several nice operative word choices. Clean pass overall. What we'll want from this point is to play with the dynamics of your story. Mostly these are about considering the environment and any action that may have triggered your response. 1. Gala bit--Are there nobles, people of importance? Is the appropriately dress madam with them or separate? 2. What has occurred to make you lash out so intensely in the second bit? Are we just being a jerk or has something occurred to you or your matters? 3. Loved the care with stating your name. Quite nice. Now, where are you saying this? Boardroom/office? Outside at the race/event? This could just influence how intimate or called out your intro could be.
seanthomassimmons-Zany male.mp3	Wonderful rollercoaster take here--The ups and downs were fun to follow. Loved the whisper and big entry points on the first to takes and the matter-of-fact ending on the third bit. Nice high timbre plays well too. Play around with the notion of pumping the brakes abruptly to change the rhythm; you're driving through with force but you can really throw your audience off balance and tease them more. And consider adding some extra drama to the start of the last bit. Someone's checked in on you because you likely look upset (which they confused with your overwhelming glee--Maybe near tears so they're rightfully confused, right?). Fun fun take
ShelbydiLorenzo_SullenFemale.mp3	Your put out tone and attitude plays really well here. The breath leading into your end bit was fun. The incredulousness of the first bit is good, but glide up the ends just a touch to clarify the questions a little more. It'll help the annoyance. Play with your rhythm in the 2nd and 3rd bits just a hair; don't let us anticipate your goal before you get there. Nothing needs to change about the tonal quality of the very end, but maybe try smirking on the line. You're gonna help and giving them a glimmer (the slightest of glimmers) could be a nice button. Nice job
ShelbydiLorenzo_YoungTeenMale.mp3	This is a nice range for you; goodest boiee voice. Liked the bit of bratty energy at the end. Feel free to pop your energy more eager on the front end, recognizing the scandalousness of "...those kinds of women.." a bit more intently (maybe it's embarrassing to even mention or below you), and consider darkening your delivery and intentions for the last bit. You explored it a touch with that last bit of phrasing--Play it from the start maybe.
SuLingChan_QuietFemale.mp3	Whispery, soft tone is lovely here; youthful, innocent, sweet. I like the slow intro of your character as you describe your background and newness. Feel free to let the second portion's energy to pick up pace in the confusion; rhythmically it'll jar us out of the previous part. That'll help drive your desires in the last bit and earn you some emotional exposure. Watch out for dropping ends of words in some of your enunciation. Other than that, nice job.
SuLingChan_SullenFemale.mp3	Ha! Love the tonal shift into this from your QuietFemale take. Tone through the mask is nice and your attitude works throughout. Feel free to slow it down and really examine the person in front of you; play with the beats and give yourself some extra spice on those punchlines. Maybe put a smirk/smile on the last last bit to contrast the exhaustion you've had; just a touch. Good work
SullenFemale_JulieCleburn.mp3	Tone's in the right place and it's nice to feel your incredulous elements. Definitely feel free to slow down and live in the moments for the character. Observe and create reactionary elements based on your relationship to your audience. We don't need to drive through...we can stop, give extra non-verbal life, and really process the level of care you have for your partner in the scene. It'll help earn you some of the punchlines throughout.
SultryFemale_MeganRowe.mp3	Great mid-low tone here; love the care on the first bit. The drop off in the second bit was a good touch. Consider what your feelings are to the disciple of the Great Wise Man or who you're meeting at the end. There should be an element of danger mixed with the pleasure i.e. it doesn't matter how sexy, fun, desirable you are...your target is likely about to die. La petite mort--Sex is often described this way and the risks that go with it. It can help keep it even more intimate if you treat your partner as prey.

Actor	Notes
SusanHohman_TeenLeadFemale.mp3	Good entry into bit; love the drive up and feeling the smile on the lines--Take more time to recognize the blushing and what it means to you. Nice handling of your Miyamura listing; it's good to good a sense you're into most of his qualities. "I've" is not a strong operative to strike in the 2nd bit; just be careful about pronoun emphasizing. To help the storytelling levels, maybe be a bit more nervous or embarrassed as you get through the last part; you feel in control and it may be a big, uncontrollable moment for you. Fun pass!
SusanHohman_ZanyFemale.mp3	Kooky (zany) pass here--Enjoyed the bounce throughout. Good musicality. Don't be afraid to get more aggressive with you crew; slow down to drive those points home. Let your character's fanaticism of Kiyoya's shine a hair brighter. And really lean into the epicness of having a never-aging brain and the power of Odin; a mad scientist opportunity here. Your tone and timbre are so unique; I had a good time.
TeenLeadFemale_JulieCleburn.mp3	Energy pops nicely here. Fan of the mid-low youthful tone; like the upperclassmen we look up to. Great recognition on the blushing, lovely zest in the listicle you give about Miyamura (slow down at "off the mark" was nice). Love the laugh into the last bit, great drive up into the drop down at the very very end. Nice pass on this take.
TeenLeadFemale_MeganRowe.mp3	Fun timing and energy throughout; good reactionary bits and recognition. Consider what your listing about Miyamura actually means to you. Why is your impression "off the mark"? Everything before that moment can inform the beat. Good giggle into the last portion and it's nice you took your time for the finish. Don't be afraid to slow down to emphasize your more important moments. Watch a couple of muddy moments as far as clarity. Otherwise, a really fun pass.
TomAglio_TeenLeadMale.mp3	Great yell, quiet aside, and call out on the first bit. Setup for 2nd bit was excellent--Don't back off on the melodrama; let your jealousy fly. The stakes of the last bit relied too heavily on your finish (which was nice; great attack yell)--Play with the introspection, rhythm, and stakes. There's no harm in slowing down, absorbing your friend's situation, and powering through. Consider the environment--Inside/Outside? How far away are you from your partner? Is everything on fire?! Are they hurt? Are they flying? Are *you* flying? Is there debris? The stakes can really be heightened and informed by creating the scenario.
TomAglio_ZanyMale.mp3	Nice vocal acrobatics; the up and downs are wonderfully rollercoaster-esque. Operative hits are great and the mania reads really well. Laughs on the line and yells are super fun. Took your time and felt like you relished this one--And this came through in the bounce of your read. Excellent job here.
TroyAllan_DistinguishedMale.mp3	Great oozy quality here; drags on word choices are fantastic. The stacatto nature of some of your delivery was surprising (in a nice way); caught me off guard. Introduction bit was luscious. Not sure what the situation was in the 2nd bit regarding all the efforts; however, that doesn't make it wrong per se. I enjoyed the jump in energy and contrast to the front and back ends. Consider the environment of the bookends, though. 1st--At the event, who's there and what would it mean to cause a scene in front of important clientele. Last--Formal introduction is nice but where exactly is it happening? If it's an office and intimate, then bravo. If that wasn't part of the consideration, then address it. Was it for the race itself; outside? Your choice was great, but just looking to see if options were explored. Nice run.
TroyAllan_TeenLeadMale.mp3	Love the called out elements of the first bit and your check in on the second bit was fun. Feel free to drive the jealousy home a little harder in the 2nd bit; whether that's an awful feeling or one of admiration, push it a bit more. 3rd bit's rhythm was lovely; change ups, keeping me on my toes, driving the attack at the absolute end. Good job! Only thing to check in with is maybe regarding the environmental situation of the moment. Are things on fire? Is there a cacophony of debris and energy? It could inform the call outs or how intimate you can be. In any event, fun fun pass.