

Actor	Notes	Interpretation	Performance
	<p>To start, I want to thank everyone for what they brought to these reads. You all deserve to be here, and I appreciate what you gave. Thank you!</p> <p>Whether I'm reviewing auditions or directing a session, the first thing I listen for is if the read is rooted in an identifiable context. Is it dynamic? Does it feel like a character performance or a narrative reading of the scene? Of course, the character pillars (emotional tone, timbre, accent, etc.) are important across the board. However, a perfect characterization can be undermined by a lack of presenting the contextual dynamic. This is true across genres. It doesn't matter if it's a psychological horror or zany comedic setting, a deep RPG or light-hearted adventure puzzle game. A performance that doesn't represent the environmental context of the scene can break the experience.</p> <p>The sample sides demonstrate a wide range of how well the character and context are described. Some of them are quite detailed. Others, have very little to no description. In each case however, it makes all the difference to perform with a clear context. Even if it's "wrong", giving a read that pays attention to context as much as the character and voiceprint reveals good acting ability. It is far easier to correct a contextual choice than to have no choice represented at all. It also shows that you're putting thought and care into the performance. Respecting the material to that level goes a long way with directors, clients, and even the people who play the games.</p>		
Abigail_Turner_Lia.mp3	<p>Really good vocal tone off the bat. As one of the sides with no character info, you did a great job working with what was given. Specifically, the word stumbling note. But, it feels like an audio diary entry being done in a calm room. This could certainly play. But given the action in final two scenes, I would have liked to have heard a more "in the field" performance. The stumbling over words could be applied as active in the moment realizations. That would give a great dynamic to the overall performance.</p> <p>Speaking of the final two scenes, you did a great job with the dynamic there.</p>	Great	Good
Alister_Cado_Trickster.mp3	<p>Fairly quickly, it's obvious you're digging into the big personality descriptors given. That's great! But, something feels missing, or even approaching flat, because there's no discernable contextual representation for the individual lines. For example, the first line is described as flirting. That could be done as a close scene between two characters, while the "joking dryly to defuse tension" line could be with bigger group. For that, it could be projected as more of an announcement to the room. Each one of these should have a complete identity. When hearing them back-to-back with the generally the same tempo, tone, and projection, everything ends up feeling a little flat.</p> <p>You do project a little more in some of the lines that are listed with more action but could have pushed that much further. That's especially true where the Announcements section is concerned, as it says, "talking over combat". The 2nd read did a little more, but none of them felt active. They just felt a little louder.</p>	Good	Needs Improvement
Andi Hanako_Rooney_Measured.mp3	<p>I love that you leaned into the potential humor presented in this less than informative copy. The choice to go clearly robotic and somewhat glitchy plays well with the scene. I don't know if the double/repeat on the second line was on purpose, but it played too! One thing that sticks out to me with this script is the "(sigh)" that opens the fourth line. A sigh feels more human than something a robot or AI concierge might express. Given that you submitted two different reads, I would have liked to have heard you take one of them more human. Without a lot of info to go on, wrest whatever you can from what's on the page. That "sigh" is one example of such an element.</p>	Good	Great
Andrew_Heyl_Zacharia.mp3	<p>There's so much in your characterization that I really dig in both reads. I think it's immediately clear that Dave is personally, and probably deeply, offended by the Technomancers. The main issue I have with both reads is that they stay very much in the same dynamic. You do push a decent bit on the first read through the "...more respect for our damn enemies..." line, but that's about the only discernable dynamic shift. Even though Dave comes across as heated, the singular tone and rhythm work against the overall effect. Given that this is a particularly chunky bit of dialog, the monotonal nature makes this more evident.</p> <p>Were I looking to create a specific context to bounce off of, I'd probably put Dave and Zachariah back at base, having had a bad day out on the battlefield because of the Technomancers. Maybe they're unloading their gear and getting cleaned up at their stations. Dave might not be looking at Zachariah in the eye at the beginning. His anger grows, he gets up and gets nose-to-nose with Zachariah for a line or two. Then, he takes a beat and settles back into the business of cleaning up. The last line could be delivered as a walk-off.</p> <p>Creating a relevant scene like that gives you a lot of opportunity to inform the dynamic of the performance. It grounds it and gives it life. Your characterization is very good. It just could use more of the scene to sell it.</p>	Great	Good

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Anish_Majumdar_Dwarf.mp3	<p>While I can hear a goal for the characterization given in the descriptions, there's an overall 'sameness' to the tone. It had more of a story time reading feel than a character in specific circumstances or environment(s). For example, small stutters or quick pauses in the "confused" line, as if he's reaching around in the dark, would give a lot of situational context. Feel free to find and create that kind of context, even if it's not explicitly given. That really helps give the read dynamic.</p> <p>Note on the file itself: There was a good amount of blank space at the top of this file. You slated at 4 seconds and didn't start the read until 10 seconds in. You should really slate and be into your read within a couple seconds.</p>	Needs Improvement	Needs Improvement
Ben_Chang_RAM.mp3	<p>For the first read, I really like the elements of 'real-time context' you give with some of the light nonverbal efforts and brief pauses. Nothing sounds preplanned or like a reading. That grounds the performance nicely. However, I don't think the characterization matches what is described accurately enough. There's a reference in the description to RAM's voices nearly pass as human. The amount of breathiness throughout and lack of enunciation (like with the word "exploring" which comes off as "exporing") give it too much of a human quality. To my mind, the description is describing a character like Data; clear and enunciated, but not glitched or too uncanny.</p> <p>As for the second read, there really wasn't enough difference to offer a different read. When doing more than one interpretation, the differences should be clear and obvious.</p>	Needs Improvement	Good
Brandi_Hollsten_Lia.mp3	<p>Off the bat, very nice! Your goal of integrating light-heartedness is immediately clear and engaging. Definitely feels like a motivated character. The broken/excited nature of the first chunk of the script plays really well. I think it could use more dynamic, especially where projection and energy are concerned. The amount of all cap words and exclamation points seem to lend to that level of performance. As it is, I don't quite hear that you're speaking to someone in the room with you. It has more of an audio-diary being recorded with someone listening in mind, rather than someone reacting to what you're saying in real-time.</p> <p>The second read definitely leans into the audio-diary thing. That's OK, but also all the more reason to lean more into the first read. What is evident throughout is that you're making informed choices and you have great chops!</p>	Great	Great
Bryan_Koh_Trickster.mp3	<p>Great tone! You honor the personality and vocal quality pillars described in the character sheet very nicely. As I heard the first line, I was ready to be taken on a fun ride. And while you obviously gave reads honoring the parenthetical directions given, they were all in the same 'space'. Putting each line into its own situation (an intimate conversation, a line delivered while rushing down a crowded street, hiding from your enemy trying not to be heard, etc.) would go a long way in fully selling the characterization you've hit.</p>	Good	Needs Improvement
Candice_Roosjen_CaptainGabbyWalker.mp3	<p>Very, very nicely done right from the start with the 'desperate, emotional' tone. There was a very natural rhythm that included emotional fits and starts. Even the texture of your voice supported that tone very well. What I would like to hear more of is a dynamic shift evolving throughout the scene. The second line could have used more of a 'gathering yourself' kind of vibe. Even giving a little pre-life sigh/reset would be very effective. And by the end, especially since it's a positive tone switch from how the scene started, I really wanted to hear more relief and hope. Nice work overall!</p>	Good	Good
Chelsea_Krause_Captain Gabby.mp3	<p>Spot on right out of the gate. Excellent dynamic. Even within that first line, the range of desperation and pain is immediately evident. You also do a good job of 'collecting yourself' in the second line. Given the amount of emotion you express in the performance, I do think you could have gone further with the "I'm punishing anyone I can for what they did to my boy." line. I think leaning into the revenge tone would play nicely. Also, the final line didn't seem to have the emotional switch that's described in the direction. It would have been good to put an ease and an emotional lift into that line. That would really show your ability to navigate a wide dynamic.</p>	Great	Great
Chris_Lam_Kaleena.mp3	<p>The emotional tone comes through nicely, but I'm not hearing enough of the room, space, or context. Given that the first scene is described as holding onto cell bars before being locked up in Azkhaban, I'd like to hear more desperation in getting the message out. Maybe breaking the moment to look back at the guards, all while trying to stay composed for Danny. When you started the line, I thought it began in that direction. It ended up almost sounding like Danny was being scolded, however. And just to represent your ability to affect dynamic effectively, it would have been a good idea to evolve the second line. Maybe that's when Kaleena is dragged away or the like.</p> <p>The last four lines are obviously attack lines. Adding in more physicality into the performance would be a good way to go, especially since this is video game material. Action moments should feel explicitly active.</p>	Good	Needs Improvement

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D_Casellian_Lia.mp3	<p>Very engaging off the top! The giddiness and excitement Lia is experiencing is very evident in your performance. You also did a really nice reset for the listener at the "you don't get it." line. That said, it felt like you held it back a bit. Your giddy energy level stayed the same up until the switch at the end of the second stanza. The motivation for the switch would play better if your giddiness ramped up to almost unintelligibility. That build and then breaking it back down would really give specific context to the scene. Even ramping the giddiness back up at the end of the stanza would be appropriate.</p> <p>I do think the "MEDIC" line could have used a lot more impact and pain. It's described as being knocked into a tree by an explosion. What I'm hearing is more of a painful hit to the shin, or the like.</p> <p>Your screams at the end are very good, but I don't think they quite hit the directed target either. They come off as more or a classic blood-curdling horror movie scream. For being eaten by a bear, I would expect a lot more short sharp yells and physical struggles as you're tossed around by the beast.</p>	Great	Good
DonnaLouise_Bryan_CaptainGabbyWalker.mp3	<p>Fantastic work! The raw emotional anguish comes clearly through. The second read of the first line is especially effective. Your sniffs, breaths, and various non-verbal breaks are spot on. Those elements go a long way in grounding the character/scene. What I would have like to have heard more of would have been a more dynamic emotional development across the lines. For the most part, they stayed in the same projection and rhythm. Taking a beat, maybe even a protracted sigh at the top of the second line would give the sense of 'collecting yourself'. Also, I really would have liked to have heard more of a positive lift directly out of the anguish expressed earlier. In both reads, it felt more mundane and quizzical. Maybe approaching with the idea of gentle/cautious hope or the like.</p>	Great	Great
Hannah_Hellwig_Captain Gabby.mp3	<p>Great job on the emotional tone! Both reads felt genuinely motivated and real. The way you had Gabby 'catch herself' in the second line, taking a moment to pause and reconsider how your tone might have been perceived by Kwan was very effective. Since you obviously can dig into a great emotional range, I would have liked to have heard her settle down from the tears a little more, especially starting at the "I'm not." in the third line. You almost did that in your second read, and I really wanted to hear more. A clear, calm tone would really land the conviction of Gabby's feelings, without being affected by the charged nature of the moment. Also, I do think the last line could have used more of a turn into the "touched" aspect described in the directions.</p>	Great	Great
Heath_Martin_Ayron.mp3	<p>I liked your vocal tone right away. Without any description of Ayron, it worked well and seemed to be the right choice. Throughout the first read, I liked that you had a projection dynamic, but the pacing was a little to similar throughout. On your second read, everything plussed up greatly! That was even a more effective vocal tone, and you broke up the pace throughout the lines. I would have liked to have heard maybe some lines where he was more clipped. Specifically, the "I hate you" line could have stayed very small, seemingly measured, only then to tersely snap out the last "I HATE YOU!!!!". That would almost show a more motivated anger than just Ayron being generally angry.</p> <p>As for the attack and damage effort sections, you did a nice job. I do however think there should be a stronger delineation between the sound of throwing punches and taking punches. The second read's set in particular were very similar. One thing I like to do is to add little soft consonant lead-in to throwing punches. It's a little hard to describe in writing, but basically a "hyuh" instead of a sharp/percussive "uhh". The fifth punch in your first read is a good example of what I'd like to steer towards for that shape. While all the utterances you gave would certainly be appropriate in reality, in the chaos of a battlefield setting in a video game things quickly get muddled. So, I like to make sure we know when a punch is being thrown or taken.</p>	Great	Good
Hollis_Beck_Lia.mp3	<p>Right away, I've got a smile on my face. There is a real sense of genuine geeky excitement and giddiness. That plays perfectly with the dialog. You also do a bang-up job of stop/starting and almost talking over yourself. That grounds the moment nicely. The one issue that stood out to me in that first section, especially on your second read, is the vibrato that carries throughout. That vibrato, or shakiness, works great off the top. But, sustaining it all the way through works against the dynamic. Also, it starts to make Lia feel uncanny, less grounded. As she starts getting into the description of what she and Lazerus witnessed, she would naturally start to settle that excited vibrato. That would give the opportunity to even bring it back as her excitement ramps back up at the end.</p> <p>As for Scene 5, this feels far too subtle given the description of being knocked into a tree by an explosion. That experience would be much more immediately violent and painful. Similarly, being attacked by a bear should have a lot more physicality and struggle. The screams are good screams, but they feel more like fear screams than actually being physically mauled by a bear.</p>	Great	Good

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Jason_Masula_Jefferson.mp3	<p>Very good vibes right away. The initial pacing is nice too. Given that we don't have anything to go on as far as scene descriptions or directions, it's important to specifically place the scene, and work of that when performing. Based on the text, it seems to be a fairly straight forward interview. Jefferson certainly seems like a dangerous, yet self-assured, type of person. Your interpretation of the skin-crawly creepiness is very nice. I would like to hear more development of the scene. Maybe he starts of seated, then he gets up, looks out the window, and then brings back his gaze to the interviewer. On a line like "Out to sea (points off)", you'd have room to push that more with a slight physicality as he motions off to the distance. As it is, the flow feels a little stagnant, lacking a dynamic, and doesn't give quite enough to inform the moment.</p> <p>The neutral accent read feels more motivated. It has more of an underlying anger, in addition to being a bit off his rocker. But, he feels very motivated. With the language of the text, I think I prefer the British accent for this character but would like to hear it with the dynamic and motivation present in the second read.</p>	Great	Good
Jazzy_Frizzle_Dave.mp3	<p>Engaging energy in both reads. There's no question your read of Dave doesn't have a whole lot of good thoughts for Zachariah, or the Technomancers. However, it probably leans more cocky and angry than the specific "proud" note given in the direction. It's a chunk of dialog, which can start to feel a little rote or at least unmotivated by setting or context. You do go up in down a bit in projection/intensity, but it feels more like it's swinging through it a bit randomly. Taking a moment to pop-off, then get really close to Zachariah for emphasis on a point would be a good break. Taking that motivated emotion you're giving Dave and adding movement through a 'physical' space would do a lot for the scene as a whole.</p> <p>I do like the choice of the accent, but unfortunately it slips quite a bit. It has a bit of deep South throughout, but it moves around regionality. At one point, it almost ends up fully out of the South and into the Bronx ("weird ass fucking powers" in the first read).</p> <p>There was a good amount of adlib in this read. That's certainly OK in general, but it can get away from the goal quickly. In this case, it takes a character who isn't afraid of cussing and turns them into an over-cusser. One example of this would be adding "stupid ass" to the "weird ass" line in the second read. It has the effect of a kid who is over-swearing while trying to learn how to swear effectively.</p> <p>Additionally, changing words here and there is generally OK too, but these reads went a bit too far in that regard. Cumulatively, it came of as sounding almost unprepared or hurried through to get on to other business. That certainly might not have been the intention, but the combination of the accent slipping, added over-cussing, and generous liberties with the text can leave an unintended impression.</p>	Good	Needs Improvement
Jenn_Henry_Measured.mp3	<p>I really like your choice to make the initial read a collective of voices. With no specific info given as to the scene or setting, there's certainly a lot of freedom to find ways to ground the material. TBH, I don't think I would have personally thought of doing the collection of voices. But, it's really effective in multiple ways. Firstly, it demonstrates that you're confident enough to create a unique space for the character and the scene. Secondly, it's a real handy way to display multiple voice styles! In that regard, I would have liked a little more specific distinction between the voices. As part of that, I think the voiceprints should have been more narrow, relative to themselves. For example, the last line of the first read started incredibly human, modern, and natural. But then on the last sentence, it went into hard robot rhythm. It's possible that could have been intended as a joke, calling back to some of the other voices in that readthrough. But, without explicit knowledge of that fact, it sounds a little more random.</p> <p>I really like the initial vocal print of the second read. With this read intending to be a single voice of the hivemind, I feel the mark was a bit missed with consistency of the character. It starts very restricted, monotonal, concierge AI style of voice. That totally plays, but it becomes more human throughout the scene. By the end, there's no real connection to the opening line. Give that you called it out as a single character/voice, I would have preferred it stay in a more defined character.</p>	Great	Good
Jennifer_Silverman_CptGabbyWalker.wav	<p>First read had good emotional tone. But as it continued, it kept a similar tone and pacing throughout. That works against the dynamic of the scene. The first line in your second read felt much more grounded. The breakup of the rhythm, the shift in projection, etc. all give the scene a full life. I would have liked to have heard more of that kind of dynamic throughout the remainder or the second read. It doesn't take much more than a nuanced adjustment here and there to have an effect.</p> <p>Certainly, those choices should still be motivated by the scene as it's been presented. In this case, maybe she gets initially defensive and snaps at Kwan in her second line, only to calm down or 'sit back down'. That would lead nicely into even a positive lift/lilt in the last line. Given that the direction note on that line says, "convicted, touched", that would be appropriate. It would also add to the grounding of the character and the scene.</p>	Great	Good

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Jeremy_Adams_Jefferson.mp3	<p>Out of the gates on the first read, I was really curious to see where you were going to take this character. To my eye, the scripts presents jefferson as a cold calculating assassin who seems to have very little regard for humanity. The energy and tone you initially presented was far more energetic and almost enthussiasitic. That is an intriguing choice. I really did like how it started. Throughout the read though, it seemed to go through a few different core personality traits. There were some nerves, some anger, lightness, and more.</p> <p>When working off a script like this that has no specific directions or descriptoins of the character. Making a confident choice on how you're visualizing the character is really important. Even if it's ultimately 'wrong', it still demonstrates your acting chops. With the amount of personalty shifts in the first read, it worked against what started out as a strong choice. Now it's certainly ppossible you wnated to go with a multiple personality style characterization. That could play too, but it's not distinct or clear enough if that was the case.</p> <p>The second read was definitley tighter. The anger Jefferson holds towards his father is really well done here. It shows an emotional shift rather than a personality change. I do feel like it could have come out of that frustration and into a measured/controlled tone starting at "It's a science..."</p>	Good	Good
Jessica_Osborne_Wrenn.mp3	<p>Very nice vocal tone! However, I did feel the character shifting. TBH, having a voice description that includes things like "tinged with mystery", "otherworldly, but not unrelatable" and "soothing like a breeze or booming like a storm" is a bit broad to grab hold of. In such cases, I think it's a good idea to clearly hit one or two of those descriptors. Otherwise, things can sound a little unmotivated and middle-of-the-road. That's what I was hearing on your first read. The first line was in line with a Galadrial style interpretation. That certainly goes well with some of the descriptors. But throughout the reading, the reads shifted through personalities. The line directions are useful, but as emotional tones not character adjustments. Whereas the first line felt like it could be "otherworldly", the subsequent lines moved closer to being of this world. That can cause the character interpretation to feel muted.</p> <p>A good way to combat that is to set a scene for each of the lines. In your mind, give specific motivations and context to the lines. Maybe line 3 is to a gathering of supporters, while line 4 could be a side conversation with one hothead. Being able to bounce off just a couple contextual elements really goes a long way.</p> <p>To that point, the adlibs you led in with on the first two lines in your second read contextualized the performance nicely. I think it even setup a better dynamic for the full run. Pre/post life elements are very effective as well. Even the small sigh/laugh at the end of line 10 provided a good subtext to the scene and humanity to the character. I really like where you started to go overall with that second read. The main issue with it is the accent. It slips regularly between a British sound and a neutral American tone. At one point (the word "Violence" in line 5) it goes almost Georgia-southern. Of course, It's always important to listen critically to reads your submitting for auditions, etc. When accents are involved, even being a little more hyper-critical is a good idea.</p>	Good	Needs Improvement
Kara_KovacichStewart_Jefferson.mp3	<p>Working from a script with no character or scene details is definitely a trick. You have to interpret what you can from the text and then create context from there. Your choice to be a bit curt, and begrudgingly gracious to the interviewer is on point. The content of the script definitely leans that way. You also do a good job of feeling "in the moment". There's a good sense of Jefferson reflecting while speaking. To my ear, it took a turn away from the character you setup. It goes a little mustache-twirly 'evil'. There's a relishing and expression of bloodlust that didn't start the scene. Of course, either of those elements could be a part of Jefferson character. But, there's nothing on the page that motivates that switch IMO. Were, for example, that last stanza delivered with a cold focus, maybe with the idea of getting nose-to-nose with the interviewer, it would have been a good continuation of the character you setup from the start.</p> <p>I really like how the accented read starts as well. There's even a little more sharpness to it. It then goes down into one note a bit. Again, that's where creating a scene with a little dynamic in it could help. I do like the accent as well, though it does slip a bit throughout. Of course, Jefferson could have a blended accent. It's just without any description of an accent to go with, it's best to be specific and clear on the accent choice.</p>	Great	Good

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Leona_Renee_Captain Gabby.mp3	<p>What a fantastic read! Your emotionality is so present and real. One sign for me that an emotional read like this is going well, is my instinctual response to say, "oh, are you ok?" kicks in. It definitely did on this read. You very much honored the directions of "desperate" and "emotional" on that first line. All the breaks, sniffles, etc. sounded earnestly motivated. Your reaction to Kwan's concern that you might hurt yourself was very well done too. It gave a dynamic lift to the scene that was grounding and natural.</p> <p>The one element I would have liked to have heard a little more was more heat on the revenge line about punishing those who hurt your boy. Given the depth of emotion you've given Walker, I think that would have been both appropriate and a nice setup to 'catch yourself' and lift the emotional tone for the final line. With a direction note that includes "touched", I think there was more room to address that element. Maybe even add a sense of relief from the immediate pain. Still, a great read all the way around.</p>	Great	Great
Livia_Zita_Lia.mp3	<p>Absolutely love the enthusiasm present in these reads! There really isn't much provided in the way of character description for Lia, but you gave her a grounding and 'realness' that was engaging and even charming. It was very easy to believe the giddiness you expressed. Since this is a chunky bit of dialog, I would have liked to hear a little more shaping of the scene. A great spot to do that is on the "ok, you don't get it." section. You did a great job with the tone switch there. It's just that it ramped back to the same tone too quickly. I think staying more deliberate with the speech right after that would go a long way to feeling in the moment, and that there is someone else in the room. Then by the last sentence or so, you could bring back the full giddiness.</p> <p>As it is, it's still very effective. Without any visual to work with though, I didn't quite hear this as a scene between two people. It leaned a little more like an audio diary. I always like coming up with scenarios for a physicality that supports the script. Even simply having her move around the room, maybe from a couch to a window, or maybe she's looking at four different computer monitors that are all feeding her the info on the creatures she's reviewing. It doesn't take much to really sell a complete scene.</p> <p>Very nice work on the screams and death yells. The one adjustment I'd recommend is on the "being eaten" section. Generally, a bear attack would have a lot more being crunched, thrown, mauled, etc. So, I'd like to hear less sustained screams, and more elements that represent being tossed about and torn apart. Keeping it to wide open screams doesn't quite hit the violent mauling nature of the attack.</p>	Great	Good
Maihan_Lia.mp3	<p>Great take on Lia! You made her unmistakably giddy and geeky. We aren't given much on the Lia character in this material, but your choices created a character who is both believable and engaging. You gave a naturally broken up rhythm, which supported the almost "realizing all this info in real-time" vibe of the scene. One issue with an overly enthusiastic character read is that it can become one-note pretty quickly. Even worse, it can become off putting. You didn't fall into either of these traps. IMHO, that is because you gave the scene a context. I could almost feel Lia moving around the room while chatting. But, you did so while still projecting that someone else is in the room listening to you.</p> <p>Speaking of that other person in the room, your transition in tone and energy at the "ok, you don't get it." moment was right on point. The way you had her explain the info for a lay-person was great. It wasn't condescending, but it showed that Lia had to work to explain herself clearly. Very well balanced!</p> <p>Your screams were very good as well. The one thing I would address there is to make the bear attack element much more physically violent. It was mostly elongated open-mouthed screams. Were you being mauled by a bear however (hopefully something that can be avoided all together), I would expect a much more choppy and violently broken up vibe.</p>	Great	Great

Actor	Notes	Interpretation	Performance
Matt_Swain_Player.mp3	<p>Really nice energy on this one! Given that the script and directions are very specific and narrow, there's not a ton of meat to work with. That said, you did a really nice job of not only being a battle-shouty voice, but there was some individual character there too. Not the easiest thing to pull off.</p> <p>I do think there are some opportunities though to really make this shine. If you're looking at my notes on the other submitted reads, you'll notice a theme of suggesting to make a specific context/space for each of the lines. With this kind of script, I think that's particularly important. Especially in an audition situation, it's the kind of element that positively pops amidst tons of other submissions of yelling action. For example, you could have the first line be a ranged-shot kill. Maybe you heave a spear from a great distance, let it hit the mark, give a celebratory bark, and then yell the taunt. Then in the second one, it could be a much more up close and personal delivery of the line. The physicality you gave to that line is very effective. But, maybe it's more on the first two words, then a pause, then you get nose-to-nose and deliver the taunt. Maybe then you jump back up, give a big battle cry, and go on about more fighting.</p> <p>Really, the specific circumstances you come up with can be of any variety. As long as they fit within whatever direction has been given, then they'll work great. As someone who has listened to hundreds of reads like this for an audition, I can tell you that adding those extra elements to the performance is as effective as it is refreshing to the ear.</p> <p>Your vocal efforts are very good as well. The main thing I'd recommend there is to focus the impact on different parts of the body. All the direction says is that your being shot, but they don't say where on the body your hit. Your reads tended to have the same shape and vowel sounds. If however, you put in your mind getting shot in the stomach for one, taking one to the leg for another, and maybe one in the shoulder for another, then you have a lot of variety to express.</p>	Great	Good
Michael_Mishkin_Trickster.mp3	<p>I really like your interpretation of Trickster here. There's a good mix of cockiness and an engaging hero (even if that heroism is in his own mind). It also feels like you're having fun performing the character, which goes a long way to sell it. This goes for both reads. TBH though, I would have expected more of difference between the two reads. There are a couple lines that pop a little differently in the second read (like the remorseful one and the annoyed one), but not enough to distinguish between the two characterizations.</p> <p>I would also like to hear more contextual dynamic in addition to the emotional dynamic your expressing based on the parenthetical directions. While you do get a little louder here, and a little quieter here, I never really hear the space or context of where the Trickster is in the scene. Put him in front of a crowd showing off on the second line, or maybe have him in the face with clinched facial muscles while deliver8ing the "furious" line, etc. Without specific contextual notes, you have the freedom to make the world come alive as much as the character.</p> <p>Related to that dynamic, I do think you could have pushed the physicality and projection of the Announcements section. It didn't have the pace or projection of being in combat. Since that distinction is specifically called out in the script, it's important to honor the difference they're asking for. Again, I really liked your characterization. Much like removing the film on a new piece of electronics, I wanted to hear the full breadth of what you were presenting.</p>	Good	Good
NANCI JO SAPER, Character -WREN - 7-31-25, 8.59 PM_1.m4a	<p>One way I like to determine if a character interpretation is on point, is to try to describe the characterization as I hear it and then see if it matches the descriptors in the character sheet. I liked what you presented for Wren right at the start. I liked your vocal tone and approach. But, it started to veer a bit pretty quickly. By the end of it, I felt this was a fun-loving, bit of a dynamo, very modern sounding character. Now admittedly, using words like "otherworldly" and "tinged with mystery" are super specific, but they do have a general sense about them I wasn't really hearing in the read. I do hear the "relatable" note, but maybe too much to the detriment of the other pillars listed.</p> <p>Were I to guess what might have had a hand in the variety of the characterization, I'd say it'd have to do with all the different parenthetical directions given for each line. That is a risk when working off a side written like that. An approach that would help contain the character a little more would be to put her in a specific context to bounce off of. Even adding a little physicality (like pregnant pauses or "standing up" etc.) would ground the character a little more. Maybe she's doing more of a speech or presentation in some of the lines. Whatever you come up with, it would at least give more to work with than just an emotional tone direction at the top of the line.</p>	Needs Improvement	Needs Improvement

Actor	Notes	Interpretation	Performance
Peter_Kieu_Adonis.mp3	<p>There is a lot of really good interpretation here. Several of the lines brought a smile to my face. What I'm missing a bit is a consistency of the character across the lines. It starts to get into a similar, somewhat muted, approach as the lines go on. Something you do very well at points is adding physicality and context to some of the lines. These tend to be the ones associated with action, which makes sense. But, each line deserves its own physicality and context. For example, maybe the flirting line starts intimate, and then the last sentence is whispered in the ear. The "furious" line sounds more like fighting/struggling action rather than being furious. Now certainly being furious in a fighting situation makes sense, but you already have other actual fighting lines to present that element. Maybe for this one it's a quick frustrated burst where you're throwing your hands up in the air.</p> <p>In general, it's easier to develop and maintain a characterization when you operate with more than just the emotional tone directions given in the parentheticals. Adding contextual motivation can really show the depth of the character.</p> <p>On the Announcements section, it started with the perfect level of energy, but they went right back to the basic energy you had throughout. Since the script is explicitly asking for combat action as the context, they all should feel of that setting.</p>	Good	Needs Improvement
Rachel_Rial_Trickster.mp3	<p>I really like the attitude you've given Trickster right at the top. It was instantly recognizable as the personality pillars give in the character sheet. Beyond just hitting that mark, it's engaging. I would have liked to have heard more situational variation between the lines. There can be a tendency to deliver lines at a basic speaking level, free of any specific context, for scripts like this. Only the obvious difference of "fighting" or "in battle" elicit a difference. The fact is, we can be in any number of spaces or circumstances for lines like these. One line could be in a crowded plaza, another an intimate conversation at a cafe, another an announcement to a crowd of followers. Creating contexts like these helps tremendously when trying not to sound too one-note.</p> <p>One thing these sides do provide is a section that is explicitly in battle. I would have liked to have heard the energy and tempo up on all the lines under the Announcements section.</p> <p>One thought on calling out doing the two performances being based on an FPS style and an animated series style: IMHO, games (and animated series) can encompass the broadest range of character styles, regardless of genre or application. Unless there is a specific reference in the sheet to other games/material, I wouldn't limit the characterization by external factors. Not a huge issue, but just a topic I think about a lot.</p>	Great	Needs Improvement
Rich_Orlow_Libertus.mp3	<p>Great stuff right away! I was bought in immediately to the fact that Libertus is pained in this first scene. Both reads hit that note quite well. The mood shift in the second scene is very effective as well. A major focus of mine when reading random sides like this, or submitting auditions, is to fill in the blanks where context of the scene is concerned. Where is it taking place? A room, a field, with a friend, with a bunch of people, etc. Often, this info is not included in sides. In this case, we actually do have a hint to the context of the surroundings and even of Libertus' physical status. We see after the first line that it starts to rain.</p> <p>So, to me, I'd put that either fully outside, or maybe in a doorway just inside from the rain. Either way, adding a little nonverbal reaction between those first two lines to recognize the note of rain would be great. Then when "stands, leans on his crutch", I really want to hear that happen. Same thing with the shove in the second scene. All of this not only fills out the scene, but it also gives deeper support to the character.</p>	Great	Good

Actor	Notes	Interpretation	Performance
Ro_Dempsey_Captian Gabby.mp3	<p>It's always a little odd to praise a read when, for the character, it's such an emotionally tough moment. Giving high-fives over the tears feels awkward, but high-fives all around on this one! The theme of my feedback leans heavy on developing a specific context and environment for the scenes, even when there's very little description to go on. For the Gabby Walker sides, we actually do have a setting to work with. It's up to you take what's there and give it grounding. From the start, it was clear that Gabby is not only deeply distraught, but she's coming to grips with it all in a very intimate conversation with Kwan. Not only did you give Gabby the emotional elements of vocal quiver and tears, you gave it a rhythm that was appropriately broken up by both physical elements (sniffs etc.) and stopping to consider your feelings (the extended pause before the "I want to see my son again." line.</p> <p>The one thing that took me ever so slightly out of the moment in your first read was how cleanly every word was enunciated throughout. Even through the tears and sniffles, the words were enunciated a little too close to perfect. To my ear, that's an element that can feel a little "on the page". Then came your second read. Right away, the natural effect word slurring, chopping, etc. some of the words themselves, rather than just spaces between, came clearly through. That felt like emotions living right on the surface, as this dialog suggests.</p> <p>And through both reads, you gave a very natural dynamic shift between the lines as the emotional tone moved. All these elements combined gave for a great performance.</p>	Great	Great
Shelby_diLorenzo_Kaleena.mp3	<p>Emotionally, I think this hits the mark nicely right away. You do a nice job of combing the sadness and the deep love she has for Danny. What I'm not hearing as clear is the context set by the scene description at the top of the sides. She's in a holding cell at Azkaban (mispelling on the sides notwithstanding), about to be whisked away for good. I'd like to hear more of the immediacy of that fact surrounding her. Maybe there's a hurried note to the delivery, as Dementors swirl around her. Maybe she's even defiant in that setting, pulling Danny closer to her to deliver her heartfelt message, as the Dementors lunge at her to pull her back. In whatever case, I think the setting gives more to work with for the read.</p> <p>You did do a good job of honoring the direction notes on the last four spell lines. One small piece of feedback there is that I think the reads of the first two of those lines could have been swapped. "Aloha Mora" was very casual while "Lumos" had a snap, while not being too loud, that I think is appropriate of a quiet sneak attack.</p>	Good	Good
Tasmin_Singh_Lia.mp3	<p>I really love that you start out right away setting the scene with some pre-life nonverbal utterances. It distinctly clues the listener in to the context of the scene at hand. If you're seeing any of my other feedback, you'll see that this is something I really push. Giving the scene life as well as the character goes such a long way. The slight issue I have here, is the tone you set sounds like she's in the middle of discovering these facts about the creatures. However, based on the text, it's clear that she's explaining her thoughts to someone else in the room with her. That, along with the direction notes calling out a quick pace and stumbling over words, goes more towards a scene where she is champing at the bit to explain everything she just learned. Your second read went further away from this backdrop. To be fair, that's a nuance. But, nuance can pack a big punch. If you approached this scene as Lia being in a state of "I can't wait to tell you everything I just found out", then I think the tone would have matched more closely to the description given.</p> <p>You did a great job with the personality for Lia! Particularly the adlib you did in the first read by spelling out w-i-l-d was a great choice. It felt like a perfect extension of the personality they infused into the way those lines were written.</p> <p>As for the screams, I just would have pushed more violent being thrashed about while being mauled by the bear. It felt just a little muted for that setting.</p>	Good	Good
Teresa_Kramer_Elizabeth.mp3	<p>Had this been one of those sides that didn't include any character or setting descriptions, I would have totally bought into the character you presented. Particularly in your first read, you gave a great giddy, geeky, scientist who can hardly contain getting all the things she's discovering in real-time. The issue, however, is that none of the character background, or the pillars listed, match that tone. With terms like "intense", "headstrong", and "confident", there should be a weighty tone. The character ref is Ripley from Alien. The giddy tone of the read went opposite of that target. The second read was closer but still didn't carry the emotional weight of the character as described.</p> <p>I still really like the character you brought to both reads, I just think they missed the described mark a bit too much. I also like the vibrancy you brought to an audio-journal entry style of dialog. TBH, those can tend to be dull or purely expository. It's nice to hear the character throughout.</p>	Needs Improvement	Good

Actor	Notes	Interpretation	Performance
Tiffany_Seav_Ayron.mp3	<p>Whenever we get sides for auditions, we're at the mercy of whatever info/context is included. That's how I'm approaching these sides. In this case, we're given no context beyond the parenthetical directions. While I like the initial approach, these reads sound very much like reading from the same foundation and just tweaking to the direction. Unfortunately, that can leave a read incomplete. I would really like to hear some movement and motivation for each of the lines; some varying of the spatial context. The text reads of an evil character who relishes tormenting their enemies, but also has a quick temper. I would have liked to have heard Ayron with a varied pace reflecting that as well.</p> <p>Since these particular sides do show the real character and project name, it's possible to know it already or look up on YouTube for ref. Considering that element, I do think you targeted the right style. It just gets a little too drawn out in pacing, and a bit one-note. I would have leaned into the action of the efforts more as well, as the game has a lot of fantastical action.</p>	Needs Improvement	Needs Improvement
Tom_Gilvear_Ayron.mp3	<p>While there isn't any character info or setting description given in these sides, you do a really good job of interpreting Ayron from what's on the page. Given that the actual character and project name are included, you could already have prior knowledge or check ref on YouTube. Whatever the case, I think you did a good job honoring what was given. In particular, you do a nice job of appropriately varying the projection dynamic throughout.</p> <p>One issue with reading from sides like this, is that it can end up feeling rote. It can lack discernable motivation. While your dynamic variation helps work against that, there still is a sense of barreling down a list of lines. Creating a scene for each line, or even a scene that combines lines if appropriate, goes a long way to selling the full story of the character. Offer even the briefest of resets between the lines with little nonverbal pre/post life elements could help. Your characterization of Ayron is strong. It would be set apart with complete context.</p>	Great	Good
Verina_Kranak_Lia.mp3	<p>Fantastic right off the top. There's only so much character description to go with on this side, but you took and committed. That does a lot for grounding the character in a specific moment and space. I fully believed Lia's giddiness here. The enthusiasm shines through, without getting in the way of the scene. One minor adjustment I'd suggest is keeping the more in control tone you establish after the "ok, you don't get it." line. It just hopped back into the full giddiness a little too quickly. And since this is a chunk of dialog, it starts to get tiring to the ear to hear that full on enthusiasm for that long. If you had held it until maybe the "isn't that wild?" line, I think it would have breathed a little better and landed a little more naturally.</p> <p>I do feel like the bear attack portion was a little lacking. In fact, there's just a single scream (assuming the single scream that follows it is for the "death scream" line). For being attacked by a bear, I'd expect a more violent tossing about, with some muscle-strained resistance mixed in with quick scream/shouts. Efforts deserve as much specificity as a standard line of dialog. So when a specific situation is called out, like a bear mauling, it's best to try to communicate that specificity in the performance.</p>	Great	Good
Vince_Melamed_Dwarf.mp3	<p>I absolutely love the character tone you brought to Dwarf! With both reads, I could have listened to him tell endless tales. Very engaging and effective.</p> <p>There is a common risk with sides like these that don't have full scene context. The read can come off as just getting through a list of lines, tweaking here and there based on any parenthetical direction given to individual lines. This is especially true when the read goes immediately from line to line. Now, you might have been taking this as one soliloquy, which could account for the connecting of the lines. Even in that case, providing a little dynamic to the context of the scene really helps a read stand out. Even adding a couple nonverbal pre/post life elements, or transitions that speak to the parenthetical direction would do a lot. Let's hear a nonverbal representation of dismissive part of the "pondering, then dismissive". Maybe he even walks around a bit before delivering the next "confused" line. Dragging out a effect of stumbling around after the "hangover" line would be great too.</p> <p>Again, you did a great job. Adding some more of the contextual dynamic throughout the reads would send them over the top.</p>	Great	Great

Actor	Notes	Interpretation	Performance
Will_Crawford_Gabby.mp3	<p>There is a lot of good within both reads you've given. In the first read, you start with a bit of desperation and then transition into the emotional around the "I just --..." line. Both of those things are certainly appropriate, as those are the directions given. However, I would have liked the line to marry those two tones throughout. The extra deliberate pacing gave it a bit of a reading-the-line feel over an in-the-moment. That pace continued throughout both reads, which took away from the impact of the raw emotion that is throughout the script.</p> <p>The heat on the first line of the second read really popped. That's actually a good foundation to work from. Obviously, you wouldn't want to shout through the entire scene, but establishing that anger, desperation, frustration, and sadness are all right on Walker's sleeve would sell the context nicely. That would also support the emotional transition of the last line nicely as well. In fact, giving a little pre-life that indicates that transition would clear mark the layers of the character. A sigh, a standing up and stretching, walking to a window, etc. All those concepts would be great to represent in the read. They lend grounding and dynamic.</p>	Good	Needs Improvement