

Actor	Notes	Interpretation	Performance
	General Note For Everyone: OK, seriously, you all did REALLY strong work. Everybody made choices and brought themselves to it. In most cases, the reads were already pretty strong - just need some tweaks here and there. I'm really looking forward to Monday night's live feedback to work with you and bring these even more to life!		
Abigail_Turner_Jean Abigail Turner.mp3	Love the Central PA dialect (not a common one). Very organic, grounded reads -- excellent! Want to hear more need to get the player to help you - raise the stakes a bit.	Great	Great
Aleczonder_MacEwan_Sam Aleczonder MacEwan.mp3	Great job not just doing a 'nerd' voice -- sounded like a real person! I like the energy and pace of the first two, but feel the third section sounded the same -- change up the given circumstances so it sounds like a very different moment in a very different place.	Great	Good
Alister_Cado_Sam Alister Cado.mp3	Started too slow, but I do like that you're going moment to moment -- putting it together as you go. Second read was better and I loved the choice on the last section (not sure what's going on, but that doesn't matter!). The main missing ingredient is WHY is Sam saying this to the player? What does he want from him? Make that clearer, and you're golden.	Good	Great
Amy_O'Grady_Ava Amy O'Grady.mp3	Really nice intentions with each section -- very clear and different. Especially loved the last one. The second section is very good, but would love to hear more pleading for help along with emotions - try and keep those emotions in check so person you are communicating with clearly hears that you need help!	Great	Great
Ben_Chang_GalleryManager Ben Chang.mp3	Loved the pacing in the beginning - I get the well put-together manager very clearly. He's a little too put-together, though - almost robotic. I want to hear him start to lose control in the second piece, and then REALLY be out of control pleading for his life in the last piece. Bring more Ben to it, and he'll have more humanity.	Good	Good
Brandi_Hollsten_Ava Brandi Hollsten.mp3	Loved the first piece. Second and third had nice strong choices -- but there was a little bit of performative 'I'm crazy' that we don't need - you don't need to play crazy or unstable, we'll figure that out. I think it'd be a homerun if you trust yourself more and push just a bit less (keep with the big choices though!).	Good	Great
Candice_Roosjen_Ava Candice Roosjen.mp3	Nice grounded reads on the first two sections - but I'm missing any stakes - feels a little flat. The third piece has a good choice going on - but it seems performed and not really connected to what you want in the scene. We got to bump up your 'wattage' and you'll kill it!	Good	Needs Improvement
Captain Gabby Walker Ro Dempsey.mp3	Love the time you take to work through it. It also feels very connected. I'd like to hear you push through the emotion a bit more to get your point across to Kwan. Why are you saying these things -- what's the moment before? That'll keep the piece driving forward. Ignore those dumb 'direction' notes on the right side -- they're bad attempts at describing the scene with emotions - actor's can't play emotions - we play doings and objectives.	Good	Good
Chris_Lam_Leliana Chris Lam.mp3	Started a little too sassy and kind of 'on the page' - I didn't get a sense of who you were or that you were leading the player toward saying 'I'm coming with you'. After you stated that, though, it got more grounded, and I got a much better sense of you as you try and convince him to take you with him (awesome!). Work on making the first half more disarming - more "I'm not crazy" -- you know he's going to back up once you tell him you had a vision.	Needs Improvement	Good
Dan_Foster_Doyle Dan Foster.mp3	Love the voice print on the first take. Doesn't feel too 'put on' -- and I get a sense of you underneath it. I'd love to hear you really working the sale in each different line, though -- they're unique (science, then tragedy, then insulted). REALLY lean into the science, then REALLY work the tragedy, then (and this I didn't hear at all): BE INSULTED. The second take was good, but I felt the extra foreign accent pulled too much away from the action of the scene. Stick with the first and work those sale angles!	Good	Great
Faux_Synder_AvaThrone Meredith Bradshaw.mp3	Great voice for the character - good pacing. Doesn't feel super connected though - kinda leans performative. The big question to answer is WHY is she saying these things and to make these 'journals' more active - really try to affect the other person in the scene (cast that person, even if it's a journal - which I know is tough). Once you are DOING something to the other person in the scene, it'll come alive more and yet be more grounded at the same time.	Good	Needs Improvement
Gina_Ferraro_Gizmo Gina Ferraro.mp3	Great pace, good dialect - definitely nailed the 'constant stream of talk' idea. I miss the 'why' Gizmo is saying this, though (it's the big trap of the copy) -- it's fine that he jumps all over the soldier, but what does he want from him? Why is he even saying any of this? Answer that and you'll take it to the next level.	Good	Good

Actor	Notes	Interpretation	Performance
Jake_Hall_Ka Jake Hall.mp3	Hi Jake! You nailed the different given circumstances and had great strong choices. I'd say just work on simplifying and trusting YOU more (especially in that last piece -- just really dig into what the given circumstances mean to you, then look your scene partner in the eye, and nail him/her with it from your gut - let the emotion be what it is, don't force it).	Great	Good
Jason_Masula_Gizmo Jason Masula.mp3	Really liked the way you went from thought to thought - not rushing, but not dragging either. Felt very organic and not just a big script in front of you. I do feel like the big question of WHY Gizmo is saying all of this isn't quite clear - but maybe you've got something going and I can't quite tell. That's the next step with it, really having a strategy and plan for why he's saying this to the soldier.	Good	Great
Jay_Preston_Vindoo Jay Preston.mp3	Really nice take on all three sections -- clear intentions and 'doings'. This Vindoo is believable and real, and also still fun. Nice!	Great	Great
Jenn_Petti_Bryce3000 Jenn Petti.mp3	Love the voice print - very Cali surfer, and you're doing something with the line, not just doing a voice. My one note would be to really change up the given circumstances between the first and second line. I want to hear Bryce in very different situations (especially since the copy is so short). Really specify what's going on in that second scene - who's he talking to? What does he want from that person? What's the action of that line (I'm guessing he might be more aggressive there - but it depends on your given circumstances).	Great	Good
Kara_KovacichStewart_CaptGabbyWalker karakterVO.mp3	Love the time you took with it -- and the introspective quality of the last few lines. I do think it's harder for her to confess this stuff to Kwan, though -- maybe putting it more in a very specific space will help - what's happened right before? Where are you two to each other? are you looking at him? How is he responding to the huge line you start out with? It's very good - but get more specific and it'll drive it more and make you work harder.	Great	Good
Laura_Welsh_Seventh Sanctum Laura Welsh VO.mp3	Lovely voice for Sanctum - it has an AI quality, but is not a robot. I always push for more humanity for AI voice auditions - we can always pull it back in a callback. When she's in the trees, really be there -- let the incredible amount of trees really affect you. When you are pleading with Orin to let you guide him -- lean into the pleading a bit more. Great stuff, though.	Great	Good
Leonard_Moore_Bokor Leonard Moore.mp3	OK, I like the dialect and the island rhythms of this - don't lose that. It's a big swing - which is fine - but overall it sounds like you're performing a voice, not inhabiting a character. The last section was the best -- I could sense you doing something to the other person in the scene and taking in the fact that he's the chosen one. I need more of that in the first piece -- think about what you're action is to the other person in the scene (perhaps "let him down easy") - and really DO that to him. Let the dialect and rhythm go where it goes, but don't concentrate on it. Once your action leads the charge, it'll sound more like a living being and less like a character voice alone.	Good	Needs Improvement
Livia_Zita_CptGabbyWalker Livia Zita.mp3	This side is so tough, and I think you fell into the trap of following the "directions" section (I hate that section - ignore it completely - a writer can't tell you how you are going to feel when performing the piece). You as an actor can't play emotions - only objectives and actions. The lines after the opening monologue were much better - I could feel the fire and frustration and get a sense of who you were and what you felt about being a 'hero'. The first line just let the emotions lead the charge (easy to do as it's such a loaded first line). Key into WHY you are telling Kwan this at this moment - and what was the moment before that led to this outpouring of such a dark secret. The emotion can be there if it wants - but WHY you have to tell Kwan this should lead the charge.	Needs Improvement	Good
Lucia_Ordaz_KaPX Lucia Ordaz.mp3	Good clear choices - I can tell easily what's going on. I do feel you would have been killed/captured in that first piece -- took a bit too long and cavalier to call out your men -- up the pace there, keep it real - how far away is the pursuer? Second piece was fun. Third piece was the weakest - I want to hear Lucia really confronting this person who killed Kaula (who is she to you?). Make it mean something - make it from YOU -- how would you confront someone who did a horrible thing to a loved one? Don't perform it - LIVE it (whatever that means to you).	Good	Good
Mike_Ciporkin_Macros Mike Ciporkin.mp3	You have a great voice for this character. For you, it's a matter of making sure you don't get 'mustache twirly' (playing the villain) and keeping the intention on what you are doing to Orin. I loved the frustration I heard when he didn't do what you wanted - keep that up. The more you lean on the intention of trying to be the 'good' brother -- that what you want isn't evil ('cause who thinks they're evil?) - the better. You've got the great voice for it, just a few tweaks and it'll be golden.	Good	Great
Nassim_Arastoopour_Margaret Nassim Arastoopour.mp3	Thank you so much for not playing Margaret as just a shy nerd. You sounded very grounded, believable and real - yay!! I also totally got your affection for Pupu. What I'd like to hear more of is your panic and trying to find him, and RELIEF when Sam brings him back. Raise the stakes of the disappearance. Once that's there more - it'll be golden.	Good	Great

Actor	Notes	Interpretation	Performance
Paul_Rogus_Doyle Paul Rogus.mp3	Such a great voice for this character. Fun reads -- struck me as kind of a burnt out shop owner - which is a nice choice! Just to show some different 'colors of your rainbow', I'd love to hear you get a bit insulted on that last piece -- what if he's kind of had enough of the low ball offers and let's that frustration out on that one?	Good	Great
Rich_Orlow_Gallery Manager Rich Orlow.mp3	Both takes had good voice prints for the character - I think I might prefer the first as it's got a bit more energy - but my main note is that it's on the verge of being a bit one note/animation style. I'd love to have you dial in a bit more Rich in there -- and really key in (especially on the second and third sections) on him losing control. Let the nightmare of the phone call start to be realized earlier - show some vulnerability. And on the last piece -- REALLY beg for your life. They put that bit in there to hear the character OUT of control.	Good	Good
Robbie_Lite_Orin Robbie Lite.mp3	GREAT to hear Orin without the trap of "big deep hero voice" - I love that you kept it real and from yourself! Dig even deeper into what you want from the other characters in the scenes. Let Sanctum know in NO uncertain terms that she is going with you in that first piece. Fight harder to get your point across to Macros on the last. Dial up the stakes of the scene and you'll crush it.	Good	Good
Sarah_Stallman_Leliana Sarah Stallman.mp3	The French accent is done well - and I know it's mentioned in the breakdown as 'a plus' - but they want it slight. I feel it leads you astray - the reads become too much 'listen to my accent' and I don't get a good sense of this person or why she's saying this stuff to the player. I'd drop it in this case and concentrate more on "how am I going to approach this guy and tell him that God told me to go with him". She starts by being a little cheeky, then opens up a bit, then opens him up a bit asking about the Blue Warden, then has to confess. The 'doing' of the piece should always be "I'm not crazy, I'm really not crazy, but this is what happened and it's important". Focus on that and REALLY changing his mind, and less on a character voice and it'll come more alive.	Needs Improvement	Good
Shelby_diLorenzo_Ava Throne Shelby Lee di Lorenzo.mp3	Nice voice for the character -- good pacing. I think you need to really specify WHERE you are and WHAT you want from the other person in the scene in each section (which I know is super tough with this copy as it's supposed to be a journal). Make it as active as you can and set each section in a very different place. The first one could be a big lecture hall. The second could be a little room you've run into to hide, etc. Your reads sound slightly performative and general - and I think once you specify the given circumstances, and then really work to affect the other person in the scene (what does she want from this other person?) - it'll get much more grounded and 'real'.	Good	Needs Improvement
Tasmin_Singh_AvaThorne Tasmin Singh.mp3	Fun "darker and tougher" take on the character. Nice big choices!! I think they're all great - but I think the breakdown specs of "brassy attitude" and "crazy" let you a bit astray (which is easy to do as that's what the breakdown says). Focus less on those states of being and perceived results (which actors can't really 'play'), and replace it with 'what do I want from the other character in the scene'. The first scene is fun - but if I was the professor, I'd kick you out of class for being so sarcastic :). Is that what you want? Don't let 'crazy' play into any of the second or third pieces -- it's not needed - let the audience decide if she's crazy or not. Small tweaks and it'll be a really great interpretation!	Great	Good
Teagan_Gardner_Gallery Manager Teagan Gardner.mp3	Love that you didn't rush anything and that the Gallery Manager sounded confident and in control (in the beginning at least), without sounding like a cartoon. I think it does need to move along a bit faster, though -- I lose the 'drive' of the scenes if it's too slow. Put things together quicker in the phone call, let the panic push you a bit. REALLY lose control when begging for your life -- they want to hear the Manager in total control in the first piece, then totally OUT of control in the last (on purpose).	Good	Good
Tomas_Villamizar_Sam Tomas Villamizar.mp3	Nice use of your voice -- not trying to sound like a 'nerd' or whatever. Loved the last piece - nice energy and good choices! The first two sections need something to drive them a bit more. The answer lies in What do you want from the player in those sections. Specify that, then use those words to get what you need! Make it life or death!	Good	Good
Vince_Melamed_Gizmo vincent melamed.mp3	Love your voice print for this guy. It's got a menace to it that's interesting. What's missing is the big issue everybody runs into with Gizmo - WHY is he saying this? It can't just be 'cause he likes to talk, or 'to hear his own voice'. We don't have to know, but you do - what's his plan? What's his secret? Is he a mastermind, or is he terrified of being alone? Answer that, and let that inform why you don't leave the soldier alone. That'll take it and make it sing.	Good	Good