Actor	Notes	Interpretation	Performance
Anne-Claudine Pierre-Louis-Los Angeles, Union.mp3	Overall good vibe on this, however pull back off gas just a bit. The 2nd take is closer to the mark. You don't want to overplay and hit heavy on this copy. Look to fill in some of the space inbetween the lines with improv/ vocal efforts so the performance isn't so "line to line". As well utilize pre-life to help build a connect to the role.	Needs Improvement	Good
Anne-WhitneyRhea-Seattle-NU.mp3	In pitching your voice print up the performance becomes really pitchy and a bit shrill. Although it's a youthful role you'll still need to ground the performance. Take the youthfulness in the acting not in the voiceprint. To create a more competitive performance. Ask the actors questions: Who am I talking to? Where am I? What is the moment before? Etc Always rememeber "Acting is reacting" You are verberally or physically responding to what's being said or done... That said I feel with direction you can get in the pocket. Your slate voice would have been a better placement for the read...	Needs Improvement	Needs Improvement
Apple Airpods-Bryan Koh-Singapore-NU.mp3	Both takes are heavy and slighty overplayed (performative) not sure I belive it. Look to for your actors questions to help personalize the performace for relateability and authenticity.	Needs Improvement	Needs Improvement
Apple- Jodi Adler-LA-union.mp3	Both takes are heavy and slighty overplayed (performative) not sure I belive it. Look to for your actors questions to help personalize the performace for relateability and authenticity.	Needs Improvement	Needs Improvement
Apple- Shelby di Lorenzo-Reno-NU.mp3	Reads are overplayed and pushed. Look to find authenticity and relateability. Be sure you are finding the personalizations to connect to the material in an truthful way.	Needs Improvement	Needs Improvement
Apple-Michelle Falanga-Boston-NU.mp3	Voice print is locked and solid on this read. Good pivot on the 2nd take. Nice range overall,	Good	Good
AppleAirPods-LloydWaller-LasVegas-NU.mp3	Voice print is locked and solid on this read. Good pivot on the 2nd take. Nice range overall, although second take is slighty pushed.	Good	Good
AppleAirPods-WhitneyRhea-Seattle-NU.mp3	Rhythm is off and chopy on the performance, Look to connect to the material and not "read". Be sure you are asking your actors questions to help create performances that are competive and connected	Needs Improvement	Needs Improvement

File	Notes	Rating 1	Rating 2
Bethenny-Genevieve Baer-Boulder, ficore.mp3	In pitching your voice print up the performance becomes really pitchy and a bit shrill. Although it's a youthful role you'll still need to ground the performance. Take the youthfulness in the acting not in the voiceprint. To create a more competitive performance. Ask the actors questions: Who am I talking to? Where am I? What is the moment before? Etc Always rememeber "Acting is reacting" You are verberally or physically responding to what's being said or done... That said I feel with direction you can get in the pocket. Your slate voice would have been a better placement for the read...	Needs Improvement	Needs Improvement
Bubbs- Da'Jonte Phillips-Athens-NU.mp3	Pacing and energy on this read is slow and a little heavy. It's delicate balance in creating a grounded performance on a big character. For a competitive performance. Ask the actors questions: Who am I talking to? Where am I? What is the moment before? Etc Always rememeber "Acting is reacting" You are verberally or physically responding to what's being said or done...Good job on some of the improv work.	Needs Improvement	Needs Improvement
California Walnuts-Claudine Pierre-Louis-Los Angeles, Union.mp	Nice vocal texture and the voice in the slate was more authentic than the read. Look to find your authentic print and stand solid.	Needs Improvement	Needs Improvement
Charlotte-Raj Hamilton- St. Louis- NU.mp3	Good job on connecting to the vibe of the character, however the read is way to fast. Look find nuances, improv and vocal efforts to help the performance find the range and levity	Good	Needs Improvement
Coca Cola Zero- D Casellian-Detroit-NU.mp3	The voice print is good, but both takes sound forced and pushed. Look to lean in on your point of view to help creat authenticity and range in the performance.	Needs Improvement	Needs Improvement
Coca-Cola- Jordan Drayer-LA-NU.mp3	Voice print is locked and solid on this read. Good pivot on the 2nd take. Nice range overall on both reads!	Good	Good
CocaCola Zero - Claire Gresham - NYC - NU.mp3	The first take is performative and voiceovery, missing a since of persoanl style and authenticity. Second take is stronger as you hit a specific point of view and are more connected.	Needs Improvement	Needs Improvement
Danny-Gina Ferraro-NY-NU.mp3	In covering a male character make sure you can nail the masculine tone. Look to keep the performance grounded and authentic.	Needs Improvement	Needs Improvement
Danny-Jeremy Adams-LA-nonunion.mp3	In pitching your voice print up the performance becomes really pitchy and a bit shrill. Although it's a youthful role you'll still need to ground the performance. Take the youthfulness in the acting not in the voiceprint. To create a more competitive performance. Ask the actors questions: Who am I talking to? Where am I? What is the moment before? Etc Always rememeber "Acting is reacting" You are verberally or physically responding to what's being said or done... That said I feel with direction you can get in the pocket. Your slate voice would have been a better placement for the read...	Needs Improvement	Needs Improvement

DQ - Candice Roosjen - LA - NU.mp3	Voice print sounds rough and frogy, look to find more warmth and relatability. Both takes are in the same pocket. Look for more range to create a solid performance	Needs Improvement	Needs Improvement
DQ - Will Crawford - LA - NU.mp3	The both read are way to fast and broad. Look to work more specifically and authentically. Connect to the material and unfold the story without over performing the material.	Needs Improvement	Needs Improvement
DQ Snack Deal- Samantha Styduhar-Greensboro-NU.mp3	The read is to big and performative. Look to ground the perforamce and unforld the story.	Needs Improvement	Needs Improvement
DQ- Alister Cado-NY-NU.mp3	Good overall energy, but both spots sound rushed and slightly performative. I'd do a redirect to see if more range and authenticity could be discoved.	Good	Needs Improvement
DQ- Daryl Ellis-Seattle-NU.mp3	Good overall energy, but both spots sound rushed and slightly performative. I'd do a redirect to see if more range and authenticity could be discoved.	Good	Needs Improvement
DQ- David Goldstein-LA-FiCore.mp3	Nice voice print and good job on both takes, nice pivot on the second take.	Good	Good
DQ- Gina Ferraro-NY-NU.mp3	Good voice print and nice job connecting to material and of your point of view. Solid 2 take to showcase your range. One note the first take was rushed.Second take solid.	Good	Good
DQ- JD Kaye-LA-union.mp3	The voice print sounds to mature for the copy thus it's hard to believe. Choose copy that fits your demograph to creat authenticity.	Needs Improvement	Needs Improvement
DQ-Andi Hanako Rooney-SF-NU.mp3	Great voice texture on the slate, but the read gets pitchy and performative. Look to find range in the performance and showcase your authenticity.	Needs Improvement	Needs Improvement
DQ-Daniel Merrriman-LA-NU.mp3.mp3	Look to find more range and connect to material. Both takes are performative and missing authenticity and depth.	Needs Improvement	Needs Improvement
DQ-Jeremy Adams-LA-nonunion.mp3	Bright and fun energy on both takes. Look to find more range on your second take to showcase your range.	Good	Good
DQ-Rhiannon Moushall-UK-NU.mp3	Rhythm is off on the performance, not sure the voice print matches the copy. Look to connect to the material and not "read". Be sure you are asking your actors questions to help create performances that are competive and connected	Needs Improvement	Needs Improvement
DQ-Victoria Newhuis-Boston-NU.mp3	Rhythm is off on the performance, not sure the voice print matches the copy. Look to connect to the material and not "read". Be sure you are asking your actors questions to help create performances that are competive and connected	Needs Improvement	Needs Improvement
Fidelity- Paul Rogus-Burbank-NU.mp3	Your first take is solid and beliveable, second isn't much of a pivot. Second take you just make pitch adjustment and ot a point of view. Look to make a choice difference when doing an alt take.	Good	Needs Improvement

Fidelity-Evan Widjaja-SacramentoCA-NU.mp3	Look to connect more on your performance, sounds like you are readling a script. Both take were in the same pocket. Make sure you are asking the actors questions to help set up your point of view from an authenitc and relatable place.	Needs Improvement	Needs Improvement
Fidelity-Timothy Callaway-LasVegas-NU.mp3	Nice voice texture in the print. You could have more range between both runs, and more warmth. Kind of cold and boxey sounding. Second take was the stronger of the two.	Good	Needs Improvement
Future-worm-JD KAYE-LA, union.mp3	This performance could have more range and dynamics. You're reading line to line with a level of emoition. You've played each line down center mic as if you're talking to the same person all the way through. Look to find more range and dynamics in the performance. Reading all of the works perfectly with emotion won't be enough to compete in animation. For a competitive performance. Ask the actors questions: Who am I talking to? Where am I? What is the moment before? Etc Always rememeber "Acting is reacting" You are verberally or physically responding to what's being said or done...Proximity on the mic is important.	Needs Improvement	Needs Improvement
Gold Peak Tea - Bill Williams - Dallas - NU.mp3	The pefermance on both takes could be warmer and more connected. Both takes sit in the same place, look to find range when delivering 2 takes to showcase your range and skill set. Make sure you utilize actor tools to showcase range	Needs Improvement	Needs Improvement
Gold Peak Tea - Faux Synder - RaleighNC - NU.mp3	Nice warm vocie print and good job on using your authentic voice. Both takes sound the same, so I'l look to find range when delivering 2 takes. Otherwise, one solid take works. Secord take is the stronger read	Needs Improvement	Good
Gold Peak Tea- Tony Jackson-Phoenix-NU.mp3	The pefermance on both takes could be warmer and more connected. Both takes sit in the same place, look to find range when delivering 2 takes to showcase your range and skill set. Make sure you utilize actor tools to showcase range	Needs Improvement	Needs Improvement
Gold Peak Tea- WilliamCline - Charlotte - NU.mp3	Nice warm vocie print and good job on using your authentic voice. Both takes sound the same, so I'l look to find range when delivering 2 takes. Otherwise, one solid take works.	Good	Good
Gold Peak Tea-Bill Gunnin-Atlanta-NU_.mp3	The pefermance on both takes could be warmer and more connected. Both takes sit in the same place, look to find range when delivering 2 takes to showcase your range and skill set. Make sure you utilize actor tools to showcase range	Needs Improvement	Needs Improvement
Gold Peak Tea-Ishara PinkneyLee-Philadelphia-NU.mp3	Overall nice read on both takes. Look to create more range betoween the takes to showcase you skill and dynamics.	Good	Good
Gold Peak Tea-Sarah Stallman-LA-NU.mp3	The read is missing your authentic voice, sounds as though you're putting on a "voiceover voice", would have been nice to hear you read the copy more like your talking voice. Look to connect and add who you are authentically in your performances.	Needs Improvement	Needs Improvement

Gold Peak- Ashley Lam-LA-NU.mp3	The read is missing your authentic voice, sounds as though you're putting on a "voiceover voice", would have been nice to hear you read the copy more like your talking voice. Look to connect and add who you are authentically in your performances. The second take is closer to your authentic voice.	Needs Improvement	Needs Improvement
Gold Peak- Kara Kovacich Stewart-LA, union.mp3	Overall nice vocal energy, first take is a bit rushed and the second take is more in the pocket. When delivering 2 takes try and build a different point of view to showcase your range.	Good	Good
Gold Peak- Raj Hamilton- St Louis- NU.mp3	Nice warm vocals on the first take, the second take didn't really pivot the performance as it sounds as though you pivoted your placement on the mic an spoke louder. When doing a second take make sure you are altering your point of view. Take one was the stronger read.	Good	Needs Improvement
GoldPeakTea-Brock Jones-LA-SAG.mp3	The read is missing your authentic voice, sounds as though you're putting on a "voiceover voice", would have been nice to hear you read the copy more like your talking voice. Look to connect and add who you are authentically in your performances.	Needs Improvement	Needs Improvement
Grunkle Stan- Paul Rogus-Burbank-NU.mp3	Pacing and energy on this read is slow and a little heavy. It's delicate balance to find the wickedness and levity. For a competitive performance. Ask the actors questions: Who am I talking to? Where am I? What is the moment before? Etc Always rememeber "Acting is reacting" You are verberally or physically responding to what's being said or done...	Needs Improvement	Needs Improvement
Gurdy-Annabel Rosario-Richmond-NU.mp3	This performance could have more range and dynamics. You're reading line to line with a level of emoition. You've played each line down center mic as if you're talking to the same person all the way through. Look to find more range and dynamics in the performance. Reading all of the works perfectly with emotion won't be enough to compete in animation. For a competitive performance. Ask the actors questions: Who am I talking to? Where am I? What is the moment before? Etc Always rememeber "Acting is reacting" You are verberally or physically responding to what's being said or done...Proximity on the mic is important.	Needs Improvement	Needs Improvement
Gurdy-Samantha Styduhar-Greensboro, NU.mp3	In pitching your voice print up the performance becomes really pitchy and a bit shrill. Although it's a youthful role you'll still need to ground the performance. Take the youthfulness in the acting not in the voiceprint. To create a more competitive performance. Ask the actors questions: Who am I talking to? Where am I? What is the moment before? Etc Always rememeber "Acting is reacting" You are verberally or physically responding to what's being said or done...	Needs Improvement	Needs Improvement

Hoops Larry - Bill Williams - Dallas - NU.mp3	This performance could have more range and dynamics. You're reading line to line with a level of emoition. You've played each line down center mic as if you're talking to the same person all the way through. Look to find more range and dynamics in the performance. Reading all of the works perfectly with emotion won't be enough to compete in animation. For a competitive performance. Ask the actors questions: Who am I talking to? Where am I? What is the moment before? Etc Always rememeber "Acting is reacting" You are verberally or physically responding to what's being said or done...Proximity on the mic is important.	Needs Improvement	Needs Improvement
Infinity QX80- Steve Gouws-Slovakia-NU.mp3	Both takes sound cold and removed. Look to unfold the story you are tell and engage your listener. Be sure you asking your actor questions to help personalize the performance. ie actors questions Who am I? Who am I talking to? Where am I? What my objective/motivation?	Needs Improvement	Needs Improvement
Inspector Hound-David Goldstein-LA-FiCore.mp3	This performance could have more range and dynamics. You're reading line to line with a level of emoition. You've played each line down center mic as if you're talking to the same person all the way through. Look to find more range and dynamics in the performance. Reading all of the works perfectly with emotion won't be enough to compete in animation. For a competitive performance. Ask the actors questions: Who am I talking to? Where am I? What is the moment before? Etc Always rememeber "Acting is reacting" You are verberally or physically responding to what's being said or done...Proximity on the mic is important.	Needs Improvement	Needs Improvement
Janelle-Sarah Stallman-LA-NU.mp3	This performance could have more range and dynamics. You're reading line to line with a level of emoition. You've played each line down center mic as if you're talking to the same person all the way through. Look to find more range and dynamics in the performance. Reading all of the works perfectly with emotion won't be enough to compete in animation. For a competitive performance. Ask the actors questions: Who am I talking to? Where am I? What is the moment before? Etc Always rememeber "Acting is reacting" You are verberally or physically responding to what's being said or done...Proximity on the mic is important.	Needs Improvement	Needs Improvement
John-Andrew Heyl-LA Union (1).mp3	When delivering 2 takes, look to make sure we hear a pivot in the performance. Both takes need to find range and dynamics. Look to discover more prelife so the range in performance can reveil more than what's on the page. A competitive read delivers more than what the writers have written	Needs Improvement	Needs Improvement

John-Andrew Heyl-LA Union.mp3	When delivering 2 takes, look to make sure we hear a pivot in the performance. Both takes need to find range and dynamics. Look to discover more prelife so the range in performance can reveil more than what's on the page. A competitive read delivers more than what the writers have written	Needs Improvement	Needs Improvement
Ludo - Will Crawford - LA - NU.mp3	Look to find more range and dynamics in the performance. Reading all of the works perfectly with emotion won't be enough to compete in animation. For a competitive performance. Ask the actors questions: Who am I talking to? Where am I? What is the moment before? Etc Always rememeber "Acting is reacting" You are verberally or physically responding to what's being said or done...	Needs Improvement	Needs Improvement
Ludo-Alister Cado-NY, NU.mp3	Look to find more range and dynamics in the performance. Reading all of the works perfectly with emotion won't be enough to compete in animation. For a competitive performance. Ask the actors questions: Who am I talking to? Where am I? What is the moment before? Etc Always rememeber "Acting is reacting" You are verberally or physically responding to what's being said or done...Your 2nd take was closer in the pocket.	Good	Needs Improvement
Mable Pines-Michelle Falanga-Boston-NU.mp3	The overall read sounds flat look to find range, levity and dynamics. To create a more competitive performance. Ask the actors questions: Who am I talking to? Where am I? What is the moment before? Etc Always rememeber "Acting is reacting" You are verberally or physically responding to what's being said or done...	Needs Improvement	Needs Improvement
Maddie Flour-Andi Hanako Rooney-SF-NU.mp3	In pitching your voice print up the performance becomes really pitchy and a bit shrill. Although it's a youthful role you'll still need to ground the performance. Take the youthfulness in the acting not in the voiceprint. To create a more competitive performance. Ask the actors questions: Who am I talking to? Where am I? What is the moment before? Etc Always rememeber "Acting is reacting" You are verberally or physically responding to what's being said or done... That said I feel with direction you can get in the pocket.	Needs Improvement	Needs Improvement
Maddie-Kara Kovacich Stewart-LA, union.mp3	There is so much room to pivot the performance on this role and find the levity. Although she's a dark character, there is also humor. As most animation is desgined for comedy. Look to find improv and vocal efforts to help pivot and discover range for the performance.	Needs Improvement	Needs Improvement
Magica- Carrie Carney-PhoenixAZ, NU.mp3	Pacing and energy on this read is slow and a little heavy. It's delicate balance to find the wickedness and levity. For a competitive performance. Ask the actors questions: Who am I talking to? Where am I? What is the moment before? Etc Always rememeber "Acting is reacting" You are verberally or physically responding to what's being said or done...	Needs Improvement	Needs Improvement

Magica-D Casellian-Detroit, NU.mp3	Overall nice run on the role, if we're were to do a redirect I say for a competitive performance. Ask the actors questions: Who am I talking to? Where am I? What is the moment before? Etc Always rememeber "Acting is reacting" You are verberally or physically responding to what's being said or done...	Needs Improvement	Good
Magica-Jodi Adler-LA, union.mp3	This performance is overplayed and rushed. For a competitive performance. Ask the actors questions: Who am I talking to? Where am I? What is the moment before? Etc Always rememeber "Acting is reacting" You are verberally or physically responding to what's being said or done... Big arch roles like this need to be grounded and authentic. We need to belive she is a dark and wicked character with some levity...	Needs Improvement	Needs Improvement
MAZDA- Carrie Carney-PhoenixAZ-NU.mp3	Great organic voice print, look to connect to the story you telling to creaat more range and dynamics. Be sure you are creating a pre-life to help with storytelling in the performance.	Good	Needs Improvement
Mazda- Da'Jonte Phillips-Athens-NU.mp3	Read on both takes sounded more like you were reading copy. To create a more competive performance unfold the story and have a personal connection to emotion of the story you are telling, this will help create range and pivot your takes with dynamics that present differently.	Needs Improvement	Needs Improvement
Medusa-Daryl Ellis-Seattle, NU.mp3	Overall good energy and dynamics. To create a more competitive performance. Ask the actors questions: Who am I talking to? Where am I? What is the moment before? Etc Always rememeber "Acting is reacting" You are verberally or physically responding to what's being said or done...Good job on the vocal efforts and improv (just make sure they're specfic and connected to the dialogue)	Good	Good
Medusa-Jordan Drayer-LA, NU.mp3	Look to find more range and dynamics in the performance. Reading all of the works perfectly with emotion won't be enough to compete in animation. For a competitive performance. Ask the actors questions: Who am I talking to? Where am I? What is the moment before? Etc Always rememeber "Acting is reacting" You are verberally or physically responding to what's being said or done...	Needs Improvement	Needs Improvement
Mr Baldwin- WilliamCline- Charlotte-NU.mp3	The read on this begins and ends in the same place. To create a competitive performance. Ask the actors questions: Who am I talking to? Where am I? What is the moment before? Etc Always rememeber "Acting is reacting" You are verberally or physically responding to what's being said or done...	Needs Improvement	Needs Improvement
Mrs. Beakley - Claire Gresham - NYC, NU.mp3	This role is big and bold character, in animation for these type of characters need to be grounded. To create a competitive performance. Ask the actors questions: Who am I talking to? Where am I? What is the moment before? Etc Always rememeber "Acting is reacting" You are verberally or physically responding to what's being said or done...	Needs Improvement	Needs Improvement

File	Notes		
NY LIFE - Andrew Heyl - LA - Union.mp3	The overall performance sounds rushed and sounds like you are reading copy. Look to connect and unfold the story. And make sure you are asking the actors questions to help you build a back story in order to connect	Needs Improvement	Needs Improvement
Olay- Genevieve Baer-Boulder-Ficore.mp3	Overall good vibe on this, however pull back off gas just a bit. The 2nd take is closer to the mark. You don't want to overplay and hit heavy on this copy.	Good	Good
Olay-Annabel Rosario-Richmond-NU.mp3	The read is heavy and overplayed. Simply tell us the story and let us hear the why it's important you. Adding a personalization can help aide in creating the story. Be sure you asking your actors questions; Who am I? Who am I talking to? What has happened? etc	Needs Improvement	Needs Improvement
Phoebe- Faux Synder - RaleighNC, NU.mp3	In pitching your voice print up the performance becomes really pitchy and a bit shrill. Although it's a youthful role you'll still need to ground the performance. Take the youthfulness in the acting not in the voiceprint.	Needs Improvement	Needs Improvement
Phoebe-Rhiannon Moushall-UK, NU.mp3	Although this is youth role, malnipulating the voice print isn't a strong choice, in animation today ground performances are more on track. The youthful element should be executed in the acting and not in the voice print. Overall vocal energy on this is low. Ideally you want to engage the listener. Would have been interesting to hear you read this in your authentic accent...	Needs Improvement	Needs Improvement
Prince Bubbs Dumplin- Tony Jackson-Phoenix-NU.mp3	Fun read! Good run on this, to create more range and depth on this, look to add more improv and vocal efforts.	Good	Good
Randy-Bryan Koh-Singapore-NU.mp3	Great vocal energy on this role. Look to add more improv and vocal efforts to help creat a read that is more dynamic and competitive.	Good	Good
Rippen Reap-Daniel Merriman-LA, NU.mp3.mp3	The performance missed the mark on range and dynamics overall it's a little flat. For a competitive performance. Ask the actors questions: Who am I talking to? Where am I? What is the moment before? Etc Always rememeber "Acting is reacting" You are verbally or physically responding to what's being said or done for a performance with dynamics and range.	Needs Improvement	Needs Improvement
Rippen Reap-Steve Gouws-Slovakia, NU.mp3	Would have been nice to hear your neutral American accent on this read. Your voice print is good for this role. Look to create a competitive performance. Ask the actors questions: Who am I talking to? Where am I? What is the moment before? Etc Always rememeber "Acting is reacting" You are verbally or physically responding to what's being said or done...	Good	Needs Improvement
Ron - Brock Jones - LA - SAG.mp3	This read often sounds like you are reading the copy. For a competitive performance. Ask the actors questions: Who am I talking to? Where am I? What is the moment before? Etc Always rememeber "Acting is reacting" You are verbally or physically responding to what's being said or done...	Needs Improvement	Needs Improvement

File	Feedback	Rating 1	Rating 2
Ron-LloydWaller-LasVegas-NU.mp3	Overall good pacing on this read. To expand and create a more competitive performance, look to discover your prelife and ask the actors questions to help pivot the read.	Good	Needs Improvement
Scamper-Evan Widjaja-SacramentoCA, NU.mp3	Overall this read sits in the same place start to finish. Look to find range and dymanics in order to deliver a competitive performance. Ask the actors questions: Who am I talking to? Where am I? What is the moment before? Etc Always rememeber "Acting is reacting" You are verberally or physically responding to what's being said or done...	Needs Improvement	Needs Improvement
Scamper-Timothy Callaway-LasVegas, NU.mp3	Nice vocal gravitis. Look to find range and dynamics in the performance. Reading all of the words in the script with felling and emotion won't be enough to compete. Improv & Vocal efforts can help pivot the performance. It's not enough to read all of the words on the page.	Good	Needs Improvement
Shellsea - Candice Roosjen - LA, NU.mp3	Great voice print with texture. Pacing and rhythm is a little slow in places. Good job on following the parentheticals. However, the overall perfromance is ready. Look to discover the pre-life and ask the actors questions to help develop an authentic read with range.	Good	Needs Improvement
Sweeney-Ishara PinkneyLee-Philadelphia-NU.mp3	Although this is youth role, malnipulating the voice print isn't a strong choice, in animation today ground performances are more on track. The youthful element should be executed in the acting and not in the voice print. Overall vocal energy on this is low. Ideally you want to engage the listener	Needs Improvement	Needs Improvement
Tomiko-AshleyLam-LosAngeles, NU.mp3	Look to have vocal conisistency in the voice print, your print starts in one place but changes by the end of the read. good energy overall/ need improvment		Needs Improvement
Tomiko-Victoria Newhuis-Boston, NU.mp3	Bright and fun read, look to have more range and dynamics on the mic. Pivot your placement on the mic so it doesn't sound like you are taking to one person at the same range all the way through the read.		
Webby- Shelby di Lorenzo-Reno-NU.mp3	Good vocal energy! Take more risks and add vocal efforts and improv, and keep pivot/proximity on the mic, to help full focus to who you are talking too.	Good	Good