

Actor	Notes	Interpretation	Performance
Abigail_Turner_Wrenn_NoRep	Hi Abigail - thank you for submitting! What a lovely audition. You have a very rich vocal tone that is well suited to characters such as this. Your first read is my preferred of the two - though there is some lovely intensity in the second read I prefer the first more lightly-accented read, it feels a bit more natural. Your reads are grounded in a clear consideration of the material that allows them to read very true. Well done! Fantastic display of emotional range, from reverant to seething - sorrowful to warm.	Great	Great
Alex_Ryan_Elizabeth_Atlas	Hi Alex, thank you for submitting! This is a solid audition for a tricky format (monologue audio log)! You've done an excellent job of making the technobabble present in this script feel natural and familiar to talk about, which is great. There is a real groundedness to your read that I quite like. One growth area perhaps is examining the tone and bearing of this character. The read presently feels a bit casual and contemporary for the spec - The voice I expect to hear from a scientist working on cutting edge technology in 2037 is a bit more sholarly - enunciated, clear, precise. I also think a long audio log like this is all about a character essentially thinking out loud - organizing their thoughts and coming to conclusions live. I'd love to hear more of that emotional journey through this audition - from worry about Alex's actions, to disbelief and amazement at the results, etc. I believe your red of "But, it is <i>working</i> " carries this emotional journey the most strongly, and I'd love to see that same energy in the rest of the piece.	Good	Good
Ali_Cheff_Captain Gabby_BAC Talent	Hi Ali, thank you for submitting! Of your two takes I feel your second take is stronger, and would recommend swapping their order were this an audition to put your best foot forward first. The second take feels grounded and truthful, and the places where you've played with the internal pacing of the lines feels natural. The second read feels as though Captain Gabby is trying her best <i>not</i> to cry or get too upset, and I find that often lends a lovely nuance to a script/character like this.	Good	Good

Allizon_Clark_Kai_RedRaven	Hi Allizon, thank you for submitting! Common feedback I give is to not be afraid to give 100% to an audition and "leave it all on the dance floor" so to speak - but I'm happy to say that is something you clearly have in spades! Your confidence and willingness to project are both great. I love the action/efforts that you've put within the lines to add some life to them and ground them in a specific moment. I think you could push further by adding some specificity to the lines in terms of who these named characters are and who they are in relation to Red Raven. Even if the script doesn't give that context, creating your own specificity will lead to a read that feels a bit more intentioned. I'd also be sure that when performing efforts and more textured/gravelly reads (like your second) that you're pulling strength from your diaphragm and keeping things healthy and sustainable. I can hear a bit of tension and a pinched quality to your second read that makes me a bit concerned that voiceprint could be sustained for a full recording session or multiple - We want to be sure you're taking care of your instrument above all else!	Needs Improvement	Good
Amy _ O'Grady _ Jefferson _ DDONY	Hi Amy, thank you for submitting! What a fun and delightfully unhinged read. The way you've played with the internal pacing of the lines to create a manic and unnatural flow/cadence lends itself well to this character and script and is a strong choice. Layering in the chuckles as well and smiling through some of the more sinister lines gives this a great alluringly creepy quality. Well done! The only note I would give that could improve this read is making that relationship between this character and her father a bit more specific in your mind - if she truly hated him I'd like to hear a bit more venom and anger - if she thought he was sloppy and made a mockery of the art that is killing I'd like to hear a bit more disdain. Whatever you decide that connection to the father is, the more specific her thoughts on him are the more specificity will come out in the read.	Great	Great
Brian_Netty_Ram	Hi Brian, thank you for submitting! You've shown great range in these two reads, and two very distinct and strong directions for this character. I think your instinct in putting the erudite slightly-british-accented "artificial assistant" read first is a good one, as it feels natural for this script. Attention to proper pronunciation and diction is a great way to sell this kind of character vocally, and I think you've done a strong job there. For improvement, I would consider playing with the pacing/speed of lines. A character like this often speaks quite quickly and fires through techno-babble as quickly and easily as though they're commenting on the weather. I also think the final joke of this script, where Ram is essentially asked to shut up mid rant is more effective if he is truly bombarding us with a rapid and overwhelming cascade of details and parameters.	Great	Good

Charlotte_Ann_Lia_AB2	Hi Charlotte, thank you for submitting! And what a strong and delightful submission it is! Your energy and enthusiasm in the first read is absolutely electric. Rattling through techno-babble with speed, fluidity, and the ease of describing the weather is absolutely key to nailing it - and you've done just that. I think of your two reads the first read is my favorite, so kudos as well on choosing to put the bigger bolder read first of the two - always a good call. To my ear the second read is much like the first just a bit more pulled back and grounded - If I were to give any critique it would be to even further widen the delta between two takes if two takes are given, rather than having them feel much like the same take on the character but with different energy levels or for different genres. Would love to see what you could do with something totally different for a second read. Well done!	Great	Great
Chloe_Elmore_Sarah_Atlas	Why hello there Chloe! Great to hear from you again and thank you for submitting. Two fantastic reads - these were a treat to listen to. Your accent work remains fantastic, especially the generalized american accent in your first take. I agree with your ordering that take 1 is the stronger of the two. I will applaud you once again for absolutely going there and leaving it all on the dance floor so-to-speak. The submission is raw and visceral and arresting. I don't have your script in front of me but hearing the submission I'm fairly certain I heard some immolation screams and there, and they along with the rest of the efforts sound well supported, and vocally safe performance wise. Bravo, and well done! If I were to give any actionable feedback, it would be in regards to the second take, where I would encourage you to focus on maintaining the shape of that southern accent through your efforts and non-verbals, no easy task, but I know you are up to it.	Great	Great
Chloe_Elmore_Wrenn_Atlas	And hello again! Great to hear more work from you as always. The first take here has such a velvety tone, protective and warm, but powerful and commanding as well. You've nailed the intention of the lines here, and these reads feel grounded in specificity and clear choices. Fantastic work. My feedback for this one will be a bit technical as well, there are some places in the second read where the accent seems to slip a bit. Unless it's a specific regional dialect of which I'm not familiar, it sounds as though the last 3 to 4 lines start to slip into a bit of an Irish shape, though the first half seems to be a generalized American accent. You have real talent and are quite the vocal chameleon - always great to hear from you!	Great	Great

Dan_Foster_Libertus_RSA	Hi Dan, thank you for submitting! Fantastic work on these two reads. You brought real raw vulnerability in that first read - the constant sting of that wound throughout the piece is gripping. You accent work is fantastic in the first read as well! This performance is grounded in emotional truth and intention. Well done! If I were to give any feedback of areas to tighten up, the second read has an accent that seems to meander a bit - slipping in and out. "...All covered in dirt. Not a friend in the world" carries a slight Irish accent to my ear that creeps back in towards the end of the read as well. Unsure if that was your intention, but consistency in accented reads is always a strong foot to put forward, and you nailed that in your first read!	Great	Great
Daniel_Merriman_Jefferson_NoRep	Hi Daniel, thank you for submitting! You've done well at submitting two very distinct interpretations of this character - the somewhat sniveling unhinged psychopath, and the more sophisticated always-in-control gentleman. I think adding some specificity to your reads could help to ground them in truth. For a submission like this, I'd encourage you to create very specific relationships between your character and the others in the scene or referenced. A specific dynamic between your character and the reporter and your character and their father will help inform the intention of these reads and improve their emotional resonance.	Needs Improvement	Needs Improvement
David_Cui_Cui_Trickster_DPT	Hi David, thank you for submitting! What a fun read. You got a chuckle out of me with the flat delivery of "I should call him back." in the first take. The first read felt a bit bigger and bolder with your choices, and is my preference of the two - well done slotting it first. I was particularly impressed by your in-game barks that start around 1:31. Great projection, pace, and front-footed active reads. If I were to offer one piece of feedback to improve this audition, it would be to really hone the consistency of the accent/voiceprint in the first read. There are some areas where the read begins to feel very contemporary and strays from the voice previously established - Locking that in will show consistency. Great work!	Great	Great
Dina_Sherman_Petra_Eris	Hi Dina, thank you for submitting! You've commanded some real power and gravitas, particularly in your first read. You've characterized Petra as a character who speaks slowly and deliberately, chooses their words carefully, and commands respect. One piece of feedback I would share is to be careful that in taking that slow deliberate pace your reads still maintain a natural flow to each thought. For example, in your first line there are some pauses (which I'll mark by "-" to show what I mean) that feel a bit unnatural to my ear "Hey, I don't know if anyone's told you, but we - don't take kindly - to insubordination - around here." By smoothing out some of these pauses or finding other spots to place them I think you can maintain the kind of gravitas you're establishing without sacrificing natural flow. A very strong read and I was again impressed by the intensity and power - great work.	Great	Good

Elizabeth_Ryan_Jefferson_CrownNorthTalent	<p>Why hello there Elizabeth, thank you for submitting! You have a very naturalistic flow to your reads here that is very grounded. It's very clear to me that you've interpreted the material carefully and there's a real sense that you've done the work to chart out the emotional journey of this piece and ground each line in intention (particularly with this script.) I'm particularly impressed as well by the two distinct takes on the character you've submitted! The first was more surprising to me - something so unsettling about this script delivered as though speaking about completely pedestrian matters - Makes it feel positively sociopathic, which works brilliantly here. Well done!</p>	Great	Great
Georgia_WarleyCummings_Khajiit	<p>Hi Georgia, thank you for submitting! What a fun submission - Khajiit has wares if you have coin :) You've done a fantastic job here with that classic Khajiit Eastern-European accent. One piece of feedback I would share would be to offer more variance between your two takes if you are going to submit two. To my ear the second take is much like the first, but with perhaps a slightly thicker accent. Otherwise the characterization, choices, voiceprint, and personality of the two reads feels the same. For a second read I'd love to hear a completely different direction to take the character - perhaps what they're looking to cast lies somewhere in between those two differing options, or to one end. I'd encourage you to cast a wider net when offered the option of multiple takes!</p>	Good	Good
Hannah_Hellwig_Wrenn_AB2	<p>Hi Hannah, thank you for submitting! These reads carry a gravitas that fits well for this character. That first read in particular is dropped into your chest and a lovely deeply resonant tone. When it comes to accent work, I would caution that if it feels the accent is a barrier between you and a more intentioned performance. The consistency of the accent in the second read may not hold up to the higher scrutiny that studios are placing on auditions in regards to authenticity. There is a real warmth and power to your voice that I'm sure will continue to serve you well.</p>	Good	Good
Jazzy_Frizzle_Sarah_CESD	<p>Hi Jazzy, thank you for submitting! I'm very impressed by the naturalistic tone you struck right off the bat - your reads are perfect for a grounded and story focused game. I must say as well that your efforts were fantastic! I don't have the script available to me, but I was able to pick out very specific and grisly sorts of efforts there - a difficult listen in a good way! I do hope you're being careful with that final scream (which to me reads as immolation?) protecting your instrument is always the most important thing. Great work!</p>	Great	Great

Jefferson_WhitneyRhea	Hi Jefferson, thank you for submitting! You have a lovely rich tone to your voice that is well suited to this script. I always recommend that when submitting multiple takes actors place what they believe to be their stronger of the two first - there are plenty of casting directors who will only listen to the first read of your two (or even just a small portion of the first read) before making their decision. To that end - I believe your second read here is the stronger of the two. I think the tension of this script lands when delivered somewhere on a scale from cheery to matter-of-fact to casually. Saying the sinister thing in a sinister voice often doesn't hit as hard as saying it as though one is describing the weather, particularly for a character as unhinged and sociopathic as this! Good work!	Good	Good
Jessica_Straus_Mary	Hi Jessica, thank you for submitting! I'm very impressed by the two completely different directions you took this script in each of your reads. Advice I often give is to provide more of a difference in choices between two reads but that is not necessary here, you've done great work interpreting this character two completely different ways. You displayed such great range as well within each take. Your reads are grounded in intention and emotion - very gripping. Great work!	Great	Great
Jonathan_Bullock_Wrenn_CESD	Hi Jonathan, thank you for submitting! You have such a rich tone to your voice - really fantastic stuff. You've clearly done the work here to interpret the lines and ground them in specific intention and emotion. Your final read in particular took this character in a direction I had not previously heard - very unhinged, creative, and fun. You clearly have a phenomenal ear for good VO yourself, and applying that to one's own reads is a rare skill. My only point of feedback here is to be sure to follow the instructions on each submission - I did request a slate at the top of these submissions. There are many studios who cannot or will not listen to submissions that do not follow their specific instructions as it comes to slating or file naming often due to file organization programs or internal review processes, and I would hate for your submissions in the future to not be considered. You've done great work here!	Great	Great
Jordan_Drayer_Lia_ShortlistTalent	Hi Jordan, thank you for submitting! Some very fun reads here. Your first read is brimming with energy, enthusiasm, and passion - and the second strikes a totally different chord with a sort of haughty snobby take on the character. I applaud you for submitting two totally different directions! My feedback for both is going to be to consider the listener on each of these lines. Even if the script doesn't tell you whom it is you're speaking to when explaining the alien biology, making that listener specific in your mind, especially Lia's relationship to/opinion of that character will help to ground your reads emotionally and help the intention of each line to feel more informed. These reads have loads of character presented but I feel there is a slight disconnect between that characterization and the intention of each line.	Good	Needs Improvement

Julia_Hunter_CaptainGabby	<p>Hi Julia, thank you for submitting! Advice that I often give to actors when a submission provides them the opportunity to provide multiple takes is to always put what they feel is the stronger of the two first - some casting directors only listen to the first read as-is, and it helps you to put your best foot forward. I often feel that the better of two reads is the one that takes bigger risks, is more emotionally vulnerable, and fully commits to choices. Of your two reads, I believe your second achieves this best - and is a solid read grounded in the emotion and gravity of the situation for the first half. However, on the "I'm not going to do anything about it" it feels as though all of that pain you've just presented - the grieving of a dead husband and son, admitting to suicidal thoughts, the horrors of war is casually tossed away for a happy-go-lucky delivery of the remainder of the take. The second half of your second take feels emotionally similar to the entirety of your first take, which to my ear is disconnected emotionally from the content of the lines. I'd encourage you to lean into the strong start and emotional truth you found in the beginning of your second take, and allow that to inform how you approach material going forward. Do not shy away from finding emotional vulnerability, no matter how tragic, when the script calls for it.</p>	Needs Improvement	Needs Improvement
Laila_Berzins_Captain Gabby_Atlas	<p>Hi Laila, thank you for submitting! This was a delightful listen. You've clearly done the work here to find a really emotional vulnerability in delivering what is an extremely raw and heavy script. You've presented a very grounded and true picture of Captain Gabby Walker here - but if I were to give any notes to work on it was that this submission left me wanting just a bit more! I would love to challenge you to submit 2 takes for a similar script as this and really swing for the fences in terms of raw emotion and just how "pulled together" Cpt Walker is (or more likely is not). You've delivered a take here that is nuanced and powerful but feels just the smallest bit restrained. I'd really love to see what you could do with a script like this if you pushed what may feel too far on a second take and who knows, you may end up liking it even more than your first and swapping the order! Very strong stuff, good work!</p>	Great	Good

Larissa_Loeffler_Captain Gabby Walker_NA	Hi Larissa, thank you for submitting! Oh my word - allow me a moment to pick my heart up off the floor because I believe you've just torn it out. What a raw, magnetic, and vulnerable performance that was. You've done such tremendous work here to really find the truth and intention of each heart-wrenching line of this piece. The subtle nuances of this performance show such a clear emotional through-line - Grief, anger, loss, there is really so much here. Your second take is equally heart-wrenching - there's a desperation and frantic nature to it that is gripping. One note if I must give you something to work on is that the few attack efforts I heard at the beginning of take two sound like they could be a bit better supported by some diaphragm work and efforts coaching/focus, though your instincts are very solid. My only further notes here are to hold on to that vulnerability and truth, and please submit work like this to Voice Over agencies and seek representation. I don't think it's too much to say (but I must): I've heard countless actors read this script and this is the strongest I have heard it performed - full stop. You have a real talent, foster it and start recording VO for games!	Great	Great
Leonard_Moore_Dave_CTC	Hi Leonard, thank you for submitting! You've done well here and delivered a performance that is powerful - you've done a great job of crafting this into a clear emotional journey that reaches a crescendo at the perfect moment. I think introducing some physicality into your VO performances would help to ground your reads and give them that extra bit of authenticity. Imagine yourself moving through the physical space of these scene - give yourself an action to be carrying out as you perform the lines. I think this technique will help you to ground your performance and bring it to the next level.	Good	Good
Nassim_Arastoopour_Female Khajit Atlas	Hi Nassim, thank you for submitting! What a fun submission - Khajit has wares if you have coin! :) you have a very velvety tone and shape to your voice that is well suited to a script like this. Your accent work here is very strong as well, a powerful tool in your utility belt. I appreciate as well that you've submitted to clearly different takes on the character (with different vocal prints and all) in your submission. I think you've put your strongest foot forward with the first read - I would put it first as well. Continue to make bold choices and find the fun with scripts like these as you have here - great work!	Great	Great

Ro_Dempsey_Sarah_ThePaReway	Hi Ro, than you for submitting! You've put a strong foot forward here with a challenging script that dives into some pretty specific and horrific effort sounds for the latter half! Your reads up top are very grounded and naturalistic - The reads feel grounded in intention and true. You've tackled the efforts in the latter half very well and they feel well supported and healthy - Always want to be sure you're taking care of your instrument above all else! My main note here is less about your performance (which I think is stellar) but your recording setup. During the more projected portions of your audition your mic is peaking causing some distortion that unfortunately gets in the way of hearing your submission crystal clear. I bring it up only because I know that for some casting directors this is an important aspect especially if a remote recording session is on the table for them! I'd look into adjusting your gain or upgrading your setup (if possible) so that we can hear you crystal clear!	Great	Great
Shelby_diLorenzo_Captain Gabby_ No Agency	Hi Shelby, thank you for submitting! In your reads I can hear you tapping into the gravity and weight of what this scene commands. The grieving of a dead husband and son, admitting to suicidal thoughts, the horrors of war. These are extremely heavy topics, and we are essentially watching this character have a mental breakdown. To my ear your read is disconnected emotionally from the content of the lines. I'd encourage you to lean into the emotional truth of this scene, and do not be afraid to really push, showcase some vulnerability, and allow that to inform how you approach material like this going forward. I'd encourage you not shy away from finding emotional vulnerability, no matter how tragic, when the script calls for it. The next time you read for a piece like this, record a second take that feels like it is WAY too much - too far, too emtional, too big. Really leave it all on the dancefloor! Then take some time and listen back, and I think you'll find that what feels like too much may end up being just right for a script like this. You've got this!	Needs Improvement	Needs Improvement
Steve_Gouws_Ram_Celia_Siegel_Foxie_Tongue_Voices	Hi Steve, thank you for submitting! Wow, what a treat. Your voice has such a lovely round velvety tone - it's a joy to listen to! You've absolutely nailed two distinctly different takes on Ram here - it's a real skill to present a performance that is just narrow enough vocally to read as that artificial flatness without feeling, well, flat. There's a consistency musically in how you end each sentence in these reads that is a neat technique to sell this non-humanoid quality. Well done! Of your two takes it's difficult to pick a favorite - though the second is absolutely sugar for the ears. Sharp diction as well - crisp and clear as a character like this should be. Bravo!	Great	Great

Su Ling_Chan_Kai_Osbrink	Hi Su, thank you for submitting! You've shown very impressive range with these two reads. Your second read makes some bolder choices emotionally and vocally, and to my ear feels to be the stronger of the two. I encourage you in the future to put your boldest takes first to put your best foot forward! It's always easier to pull an actor back, than to ask them push push further than you're sure they can go, and I find this is often reflected in the kinds of auditions that are well recieved! To that end, I would also love to hear you push further emotionally and leave it all on the dance floor so-to-speak. Good work!	Great	Good
Teresa_Kramer_CaptainGabby_BAC	Hi Teresa, thank you for submitting! I can hear that you're recognizing the weight of the scene and approaching it with seriousness, which I appreciate! This is very intense material - a character speaking from profound grief, trauma, and emotional collapse. For me, your read feels a bit emotionally held at arm's length from what's actually being said. I'd encourage you to let yourself drop more fully into the lived pain of the moment and not be afraid of real vulnerability when a script is asking for it. In scenes like this, it's often worth pushing past what feels "safe" or "reasonable" in the booth and exploring a version that feels almost too exposed or too far. Then listen back - sometimes that fuller emotional commitment is exactly what the scene needs. Thanks again for the submission.	Good	Needs Improvement
Tom_Gilvear_Dwarf	Hi Tom, thank you for submitting! Oh how fun, love a good Dwarf. This is a very playful script, and you've done a good job of capturing the fun within it. From a technical performance perspective, where this Dwarf voice is sitting in your register feels slightly lower and more pinched than is comfortable/natural, and the leads to the lines losing some air occasionally or feeling a bit pushed. I'd encourage you to pull the accent back just a bit, to allow your voice to come through a bit more fully, and ensure it doesn't get in the way of your performance. Without as much of a focus on accent, you'll also be able to ensure that you're putting full attention towards grounding each line in intention and ground the performance a bit, even for a role a boisterous as this one!	Good	Good
Vince_Melamed_Dwarf Player_AB2	Hi Vince, thank you for submitting! What a charming read. I think you've done a great job of portraying a very boisterous and characterful role while still maintaining a strong sense of intention behind each line. Your performance feels very true despite the highly elevated and wacky material, which is no small feat. Great work!	Great	Great

Will_Crawford_Lia_NoAgent	Hi Will, thank you for submitting! You've brought a real awe and wholesome nature to Lia here. And your work at the end with the efforts is strong - way to leave it all on the dance floor so-to-speak! One thing I would focus on in your read is playing with the internal pacing of the lines, and injecting a bit of urgency into the read. The character here is amazed by what he is witnessing and is going full-on nerding-out mode, which often is expressed best vocally by a cascade of rapid information and an outpouring of energy. I'd encourage you on similar scripts to inject a bit of pace and energy into your reads to help ground that excitement in some truth.	Good	Needs Improvement
Jay_Preston_Trickster_Gersh	Hi Jay, thank you for submitting! You have a lovely warm tone that feels inviting and well suited to a character like this. Your projected more "in-combat" sounding lines here really shine (in particular the set starting at 1:35) . Your punchiness and projection on these lines is excellent and well suited for a game with a high sound-floor. They feel active and very "front-footed" in a way that would surely cut through the noise of battle. I would encourage you to work on bringing some of that active energy, even if not fully mid combat, mid effort, or mid action, to the rest of these reads. Some of them feel a bit seated to me, and I would love to hear some of that energy carry over to those moments. I think this energy could be informed by a playfulness, smugness, or teasing nature, and can be achieved mechanically by placing the perceived listener about 15 feet away in terms of projection. Together I think this will help achieve an active punchiness across the entire take that I know is the norm for this genre. Thanks again for submitting!	Great	Good
Megan_Hensley_Trickster_Vox	Hi Megan, thank you for submitting! What a fun read! You did such a wonderful job here of finding the fun in this script. Your energy and bold choices are so well suited for this character, and I applaud you for leaving it all on the dance floor so-to-speak. Very clear intentions between your reads, and some surprising moments of vulnerability snuck in there for this otherwise very jokey character - well done not shying away from those moments. The result is a character that feels fully realized and well rounded. Bravo!	Great	Great