

Actor	Notes	Interpretation	Performance
ANN_Chelsey Maus_Self (LA)	Well-trained actor who understands dramatic beats and rhythm. She needs a little work on microphone technique, specifically allowing the microphone to function like a camera lens in the performance. The last scene could have had more of a hushed tone, especially since it is more vulnerable. If I redirected her, I would tell Chelsey to treat the final scene like a close-up.	Good	Good
ANN_Danielle Ferguson(NYC)	Great voice match for this character! Really good versatility in imagining the space / world. If I could be picky, I would ask her to slow down the last scene a little bit. I would love to hear how the character breathes in these kind of moments. Would immediately call back or book.	Great	Great
ANN_Daryl Ellis_Not Represented (Seattle)	The last scene gave me chills. It took me by surprise as a listener. I love that she took her time to actually feel the emotions and ride the journey of the character. Her breathing was so captivating to listen to. I felt like Daryl really understood the character and what Lily meant to Ann. It cost her something. Would call back. Also, you SHOULD 100% be represented. You would work a TON.	Great	Great
ANN_Hollis Beck_Unrepresented (DFW)	Wonderful voice with great texture and clarity. Although Ann is the voice of reason, she has more quirk and is a bit more hesitant about her own strength. Hollis has a very strong presence as an actor and would suit leads who are headstrong. The tricky thing about this character is that although she appears forthright in the sides, Ann chooses to be strong. It is a choice forced upon her, but she chooses it every time. I would have pulled back a little in the first scene so we could see more colors of her fear and frustration in the second scene. Again, I believe Hollis is a good actor, so most of my feedback pertains to the interpretation of the character.	Needs Improvement	Good
ANN_Nassim Arastoopour_Atlas (LA)	Stunning voice. Very relaxed and grounded. With that being said, she needs to raise the stakes. The performance needs to cost her more, especially in the third scene.	Good	Good
Ann_RebeccaHodges_Claraty	Great voice with a lot of clarity in her tone. The voice needs to sound more active. For example, in the second scene, they are on the run, so the character is likely packing up whatever she can while talking. The world and setting need to come alive more in the performance. Slow down the final scene and imagine it as a close-up. Trust that the emotions will carry you. Allow yourself to experience the betrayal and grief	Good	Good

ANN_Teresa Kramer_BAC Talent (Seattle)	Great voice match right off the bat. She immediately understands the quirks and "isms" of the character. This actor trusts her voice and instincts and gives a confident read. My one note is to take your time experiencing the betrayal in the final scene. Do not be afraid to play with being breathless, vulnerable, and weak in the voice. Would call back for this role.	Great	Great
BELIZE_David Goldstein_Eris Talent (LA)	YES! He understands that this role is not a lead, but still plays it in a grounded and active way. I appreciated that David gave a performance that felt lived-in. It sounds like he is typing at a computer and searching for answers, so the voice feels like it is living within an environment. Would book him for this part immediately.	Great	Great
BELIZE_Eddie Cho	Good voice with a nice, warm lower tone. My biggest note is to trust the circumstances and not add too much to the performance. This is a hacker who does his job well and probably does not have a huge personality. The scene needs to sound like he is actively searching across several different screens. When he is communicating with the team, it should feel like a more indirect conversation. Pull back and ground yourself without losing the circumstances.	Good	Good
BELIZE_Jacob Tarconish_ATA (LA)	Great read! Strong opening. I liked that he took his time and made it feel like he was scanning computers and searching for answers. There was a good build throughout the scene, and he felt very present. This character does not have a lot to work with, but Jacob gave the scene a very clear dramatic arc.	Great	Great
BELIZE_Leonard Moore_CTC (LA)	AMAZING voice. So rich. What a gift. Leonard, my biggest note is to look up the genre of the film and mold your performance to fit it. This film is part of a trilogy and is fairly easy to find online. Your current read feels more like a family comedy, but it needs to lean toward a dramatic heist film. Regardless, I would keep your sample on file because your personality comes through very easily. You are incredibly memorable in a good way.	Needs Improvement	Good
Fernando_Alejo_Torres_No Rep(Paramount)	On a technical note, the volume is pretty low. I ended up downloading the sample and turning up the volume. First scene: You naturally have weight and texture in your voice. Trust that. There is no need to put on a "bad guy" voice. Keep it honest. Second scene: Good job! There was a nice contrast from the first scene, but allow yourself to let loose even more.	Needs Improvement	Good

Fernando_Brock Jones_ASPVO (LA)	Overall note: Keep it simple, grounded, and conversational. First scene: I felt like he found the energy of the character on the line, "Yes, I'll be throwing a party in one of my towers." The character needs to carry that same effortless cockiness throughout the scene. Second scene: He needs to lose more control vocally without changing or adding to the line. I think pre-life and post-life are great tools for a voice actor's performance, but I encourage actors to stick to the script as much as possible. If you want to send a second take with more improvisation, I absolutely welcome that. I only mention this because I will sometimes edit the voice sample against the video to see whether the voice matches the face. Since the script has already been adapted to sync the words to the actor's lips, adding words can make that process a little more difficult.	Good	Good
Fernando_Bruce_Gale (LA)	Grounded and natural. PERFECT for this genre. First scene: I loved the pacing and intimacy of the sound. I would have loved to hear more of the character's cockiness. Second scene: Let loose! This is a great opportunity to show another color of the character. This is the first time he has lost control in front of a crowd. It is also a great practice to ask yourself: How is the character different in each scene? How can I show a different side of the character in my audition?	Good	Good
FERNANDO_Henry Schrader_Crown North (Dallas)	Right off the bat, I can tell that this actor knows the character and understands the genre of the film. His voice sounds confident and present. First scene: I believed that he was wealthy and powerful. Great work! Second scene: YES! You showed a completely different side of Fernando, where he has no control. No notes or adjustments. I would book Henry or call him back.	Great	Great
Fernando_Hopper Stone_Innovative Artists (LA)	THIS is a smart actor! I can hear the bleed of the OV in the recording, which tells me he was watching the film while recording his audition. A lot of the time, actors forget that the original project already exists and may already be available on a platform. I have also noticed a trend with Netflix recording dubs for older shows from its catalog that performed well. Great performance in both scenes. No notes.	Great	Great
FERNANDO_Paul Rogus_none (Burbank)	Overall note: Keep it grounded without losing the circumstances. Scene 1: You can still threaten the other character, but trust that your voice already has the natural ability to do this. There is no need to add extra texture to make him sound spooky. What makes Fernando a good villain is that he is charming and manipulative without appearing to try. Scene 2: You started very strong, but I would push you to go even further and surprise yourself. Let the line, "Look! Look what they did to me!" really rip. It is the climax of the audition.	Good	Good

Salazar_DillonPeterson_AgencyProBigfish(WA)_	I do not believe I included Salazar in the breakdown, so I was confused about where these sides came from. With that being said, here are my two cents on the audition. The performance needs a stronger point of view, and it needs to return to the basics: Who? What? When? Where? The audition needed to feel more lived-in, and the actor needed to investigate the circumstances more deeply. I do not mind when actors take risks in class, even if that means choosing a character who was not included in the breakdown. However, making this kind of choice comes with the responsibility to	Needs Improvement	Needs Improvement
SANDRA_Amber Connor_Vox (LA)	GREAT voice match! First scene: It was a little too hushed for me. Think about the room. You are about to jump out of a building with these people, so the performance needs more volume and urgency. With that being said, I fully believe that you understand this character. Second scene: GOOD! This vocal intimacy is perfect because the monologue is shot in a close-up. This actor has a great sense of how to trust herself and remain honest. Would call back.	Great	Great
SANDRA_Amelia Diaz_Self (Orlando) (1)	First scene: Good! My only note is that I felt like she did not fully lock into the scene during the first few lines. She grew into the scene as it continued. If I were her, I would use this take as a warm-up and then immediately record the scene again while she is presently "in it." Second scene: Amelia, I say this with so much care. Trust the journey of the character's inner world. There is no need to act the emotions. Simply allow yourself to feel them. Keep it simple, grounded, and present.	Good	Good
SANDRA_Amelia Diaz_Self (Orlando)	I believe these are the same takes that was accidentally twice.	Good	Good
SANDRA_Amy O'Grady_Ambition (TOR)	Great voice match! This is a confident read that feels lived-in and present. I felt like Amy physicalized the action, and you can hear that in her voice. Second scene: WOW! She really trusts herself and rides the journey of the monologue. I love that she does not try to play the victim or impose a "mood" on the performance. I felt a lot while listening to this audition because Amy allowed herself to feel it. One of the best auditions I have heard. Would book.	Great	Great
SANDRA_Elizabeth Ryan_Crown North Talent	Elizabeth, keep it natural and grounded without losing the circumstances. Lose the affectations and musicality in the voice. Dubbing tends to favor voices that sound conversational and matter-of-fact. We have to remember that this is a film shot on camera, so a lot of the time, the eyes will do the work. An exercise I like to use when I find myself "acting" the character instead of being the character is to talk naturally about my day, what I did that morning, or pretty much anything that brings me back to what I call "ground zero," which is the most honest place in the voice. From there, I build the performance back up and layer in the circumstances.	Good	Good

SANDRA_HannahHellwig_AB2 (Birmingham)	Very present actor with the voice of a leading lady. She understands the circumstances, the world, and the genre of the film, and she connects believably. She would be reliable to present to the clients and director. No notes. Would call back.	Great	Great
SANDRA_Julie Meghan Brown_Direct (LA)	This is a tough one. Julie is a good actress who is clearly connected to her craft. However, I think she should have submitted for Ann. Julie's natural vocal qualities have a lightness and quirkiness that would have been more suited to that character. Based on this performance, I would immediately know that Julie is talented and ready to work, but she is not the right vocal match for Sandra. I would call her back for Ann or reach out and ask her to read for that role.	Great	Great
SANDRA_Kara Kovacich Stewart_DDO (San Diego)	Good actress! I felt like she warmed up as the scene continued and became fully locked in on the line, "We have less than five minutes to escape from the tower." Make sure you are fully in the scene from the very beginning. What is interesting is that I know this actress understands the stakes of the first scene, but there was a hesitation at the top of the performance that did not feel character-driven. Second scene: Kara, think of this scene as a close-up. The camera and the eyes will do all the work. With these monologues, you need to trust the words and ride the wave.	Good	Good
SANDRA_Laura K Welsh_Osbrink (LA)	Stunning lower voice. The first scene felt a little too intimate for the space. It sounded like she was speaking directly to the people in the room without much movement. Imagine that you are about to jump out of a building. You may be asking yourself, "How am I supposed to know that I am jumping out of a building?" Look at the line, "Like this?" That is a clue that she is putting something on, most likely a parachute. Knowing the location and physical action would completely transform the read. I challenge you to think about the environment and use your imagination when approaching these auditions blindly. Lastly, the second scene had the perfect vocal intimacy, but I really need you to go there. Let it rip! You are so close. Good work.	Good	Good

SANDRA_VerinaKranak_PaReWay (NYC)	SUCH a cool voice! Verina, my biggest note is to know your instrument and know your lane. Position yourself strategically when submitting. Vocally, you are a stronger match for Ann. First scene: No notes. I believed that you understood the environment and circumstances. Second scene: Think of it as a close-up. We are dubbing a live-action film, so the size of the performance needs to depend on the camera lens. The camera and the eyes will do the work. All you have to do is trust the words and avoid pushing. Stand and deliver. Keep it simple, but not boring. In other words, let it be honest. I can tell that you are a great actress. I would call you back for Ann or at least ask you to read for the role.	Great	Good
ANN_Whitney Rhea (Seattle)	I enjoy Whitney's natural quirks, which could actually work for this character, but the biggest thing that's missing is the research. The current read is sounding very family comedy, instead of drama. We have to remember that these live action dubs are existing work that may very well be available on the internet or even on streaming. You'll likely find hints of the genre or tone if you copy and paste perhaps a character name or synopsis. Additionally, in Whitney's practice, she needs to physicalize the world. For example, the second scene: they likely were on the run from getting caught, so perhaps she physicalizes quickly packing up her belongings as she has this argument with Sayen. This is activity will affect the voice and the breath. An exercise I like to give out to students is to do 20 pushes up or 20 squats and then start the second scene immediately. See how the pacing and the breath and the stakes change. Third scene: Think about the camera lens. How was this scene likely shot? My general rule for highly emotional dialogue is that the scene was likely shot in a close up, which means there can be more of a hushed tone. The camera is doing all the work here. Whitney can trust the words more in this instance and allow herself to be affected by the circumstances. Lastly, when you get three separate scenes, it's a great opportunity to show different sides of the character's journey. I like to ask myself where do I imagine this is in the film? (beginning, middle, end) Scene 1: likely in the beginning since she's sussing out Sayen. Scene 2: somewhere in the middle because they were almost caught. Scene 3: probably towards the end of Act 3 of the film. Whitney has an amazing voice that will get her a TON of work in comedy, but this is a good exercise to find her voice in drama.	Needs Improvement	Needs Improvement