

Actor		Notes	Interpretation	Performance
Alejo_Torres_Grimnir		Refine the musicality a bit for the "Dialogue script" Battle Voice 2: "Grrrrriimmmnir" Got more comfortable as the performance went on.	Good	Good
Amy O'Grady_Meg		Good flow. Even brighter on the "emotional turn" for the 2nd line. Even more determined on the "No" Give a dance rhythm to "one down, two down" but good start; don't adjust too much	Great	Great
Brian Nettey_Walder		Good interpretation, just a bit more reserved than is needed for this character. He's a bit bigger than you think. Even more youthful; high energy	Great	Great
Brock Jones_Belmont		No slate A little too "clean" of a performance / execution. Play more with this highs & lows. Musicality is good, just needs even more of an eccentric push. E	Great	Good
Bryan Koh_Grimnir		Great split in character for the more "comedic bits" Battle Voice 2: "Grrrrriimmmnir" Refine energy/flow on very last battle voice "my sweet x2"	Great	Great
Charlotte Ann_Pholia		Vocally age her into teens, but keep mature interpretation. Vary up the "oh"s in the first line. LOVE second line! Line 2 + 3 are lovely Even more energy on battle voices "Humble brag" on "I am a match for 1000 soldiers" "BOOM!" Found comfort in the battle voices interpretation near the end.	Great	Great
Dan Foster_Belmont		Add some vocal texture on "Look at this mess" Found a comfort zone after "termination" in characterization. Even more intensity on "...BUT ME!" Chew on "Too many emotions..." Just a bit more	Great	Great
Dina Sherman_Pholia		Tie the first line together as one scene instead of 3 separate thoughts. Earn the turn for "liberating". Instead of hitting it so energetically, maybe try to oppose. Throw it away (almost), and then slight smile on the "do not understand why" to give it some sincerity. Make her a bit more playful on "1000 soldiers"	Good	Good

Elizabeth Ryan_Meg	More intimidating on the “Answer me” Push he more innocent on 2nd line More disappointed on 3rd line Good latter half. Vary up musicality in “one down, two down	Good	Great
Genevieve Baer_Anne	Needs a bit more levity to represent her “youth” Soften her up; breathy; airy, but don’t lose her energy. The maturity in some of her reads is negating some of the characters “soft, gentle” traits. Super minor adjustment though.	Great	Great
Haluk Kasarci_Seofon	Needs a bit more levity (smugness?) Big-Brother energy I like the resolve at the very end of the last line (“... never change”) Can hit "SOR-d" instead of “SWOr-d” Even more intimidating on very last Battle voice (Star-Sword Sovereign) It’s a slight break of character for Seofon.	Great	Good
Henry Schrader_Belmont	Not quite as “pretentious” in first line. Found the character as you went on. As a rule of thumb, he has nothing to prove to anyway. He just likes to revel in his power. He’ll never admit defeat. So even if he gets erratic in his speech, knowing where he’s “coming from” will help add dynamics to the scene & your characterization.	Great	Good
Jacob Tarconish_Grimnir	1st line - intentions good; just needs to be a bit more cohesive. 2nd line good 3rd line good - go slightly slower Unique choice to role the “R” I like it Go even more “silly” on “I CALL TIME!” Beat him up a little more on the final “my sweet” He truly can’t believe he flubbed it; go full theatre kid	Great	Great
Jamil Burger_Seofon	Goof him up a bit in his dialogue. Not quite so “heroic” on the front half of his script dialogue. Make his “owie owie” a bit more silly; lighthearted. Good battle voices pass	Good	Good
JasonMasula_Grimnir	A bit more momentum on the first line; slightly faster overall on “serious theatre kid” mode Love how proud he was of himself on the last line. The turn into his “real” voiceprint was super fun. Give him “battle voices” some levity; have fun with it vs being so serious with it, even on the front half	Great	Good
John Nelson_Seofon	No slate Less “hero” more jokester throughout dialogue script. A bit too clean / technical of a performance on the last line resolve. Needs more emotional texture in the voice. Battle voices hit the right balance of Hero & Smugman. Solid pass	Great	Great

Joshua Ross_Belmont	Jamieson Price vibes on the intro A bit too reserved on the front half, particularly in 2nd line. After that, the other lines shine really strong in your character choices. Good “Aha!” Good characterization balance on 3rd line; you lock him in here it seems.	Great	Great
Julia Hartwell_Ilse	Needs to be more abrasive overall. She’s not interested in “being liked” in this scenario. She should be a bit more cheeky; smirking on the last dialogue script line. Ultimate attacks can be bigger. Think of where your biggest callout “Burst Erasure!” will land and work backwards from there to determine the projection lever of the others to lead up to it.	Good	Great
Julia Langholt_Ilse	She should be a bit more abrasive in general. Where you ended on “Burst Erasure” should be Ilse’s character starting point, energetically. Ilse is extremely “no nonsense”; play into that part of her characterization. Also, she’s speaking in a row, presumably with other sounds going on in the background as well. Think what you’re having to speak over. Don’t “shout” but do think about projection levels throughout her dialogue.	Good	Good
Julie Meghan Brown_Anne	A bit too “full-bodied” of a voiceprint; make it slightly more airy. Characterization overall is good. Her admiration of her sisters is right on point. She can have a bit more personality outside of that though; hone in on another key personality trait of hers as well for balance. Lingers a bit too long in certain dialogue choices, but choices are good. Just needs a bit of momentum due to the nature of it being an “audition” and a “vertical slice” of the character vs it being one already established to us (the audience)	Good	Great
Kara Kovacich Stewart_Meg	She can be more intimidating on 1st line, particularly on “Answer me…” we should be a little scared of her here. Even brighter on 2nd line. That’s the punchline to the setup of line 1. And then completely distraught & beating herself up a bit more on line 3. Love her resolve on the last 2 lines. May nix some of the extra efforts just to help with the options / setup for her fight scene & efforts pass. Imply the momentum for the final lines instead of verbalizing it. Vary up battle consonants (mainly hear “ugnh” some “kkch” variations may help)	Great	Great
KasperOrtiz_Fraction	The stutter is coming off more like a machine short circuit rather than a human vocal tic. Think about what would cause the tic - nerves. When he doesn’t have the “upper hand in the situation” maybe that’s when it comes out more? Use your script to determine where these would be best interspersed. More manic manipulation in the 2nd scene. He’s not coming off “clever” here, but he is trying to manipulate his scene partner massively. What is he trying to accomplish in this scene? Use that information to follow his internal conversation with himself before he says what he does; double-speak.	Good	Good

Larissa Loeffler_Meg	Slightly less projection on “was that a scam?”; make it more intimate. A little brighter and faster through 2nd line. The “You’re kidding” on line 3 is directed towards her, not the person who conned her Have a bit more fun with her “one down, two down” fight scene Try to use your “sssss” damage sound sparingly.	Great	Good
Leonard Moore_Seofon	Characterization in Battle voices is stronger than in script dialogue Script dialogue needs to teeter between his “smugness” and more serious moments. The first line can be a bit lighter (big brother territory) and then utilize the 2nd line to ‘earn the emotional turn’ to the front half of line 3; the most serious we see him. Last half of line 3 is the resolve of the scene, and the “emotional arch” we need from Seofon in this side.	Great	Good
Maihan_R2P2	Give him a little bit more “roboticism” in his dialogue’s musicality, but not in emotionality. He’s right where he needs to be emotionally, or possibly even go a bit sweeter/cuter; more childish? Give the “Wa-Wah” a bit more distinction as well, per script notes.	Good	Great
Matthew Kreta_Walder	No slate Walder isn’t quite so smug. Softening him up all around would be great. Internalize some of his heroism and externalize more of his humble good guy nature. Some of the dialogue came off a bit too clean. I’d love to hear a distinct softening of the “heroic” exterior fade around the time of his introduction on line 3 (“It’s Walder...”)	Good	Good
Michael Mishkin_Seofon	Battle voices good. Distinct. Would love to hear more of the “big bro” come out of him around the 2nd callout (“Let’s play nice...”) Show us his character nuances in the script dialogue. I’d love to see more of his playful side at the beginning (watch out for it coming off too “arrogant”) Fade him out more on the “come to hate me...” in line 3, and then immediately back to “jokester mode” when he his “But my job”. His duality carries a lot of wjp he is; maybe he wants people to intentionally underestimate him?	Good	Great
Nassim Arastoopour_Meg	Even more intimidation on the front half, and bigger on the “Phew!” Sigh of relief. This isn’t the first time this has happened to Meg and she’s so over it by this point; this is what she gets for being so trustful. She’s a bit too reserved on her fight scene. Make it like a dance we the audience can follow, if we didn’t have a fully rendered cutscene to support it. A bit reserved on the general efforts; maybe some variations of consonants can help with this? I like how you hit “BITE” on the callouts. Would love slight more musicality on Sharklone Attack, but intensity & delivery was good.	Great	Great
Paul Rogus_R2P2	Less roboticism. He’s technically an “android” so it’s not quite as primitive of technology that would require so much glitching. More innocent / child-like. I think for your incarnation, thinking of him more like a 13-16 year old boy will help vs the indicated “10 year old boy” here, as well as honing in on his “knight” persona.	Good	Good

Rachel Doda_Meg	No slate 1st line - good intro; right amount of intimidating. Even lighter and brighter on 2nd line Exacerbation by 3rd line; she's beating herself up over this a bit Make her a bit more vulnerable and intimate on lines 4 & 5. But her intensity & projection was perfect. For her "fight scene" imagine we as the audience need to follow the "choreography" of the scene with just your voice, so there's a right sense of momentum needed to sell that scene. Half efforts from current take.	Great	Good
Ro Dempsey_Ilsa	The characterization is great; I'd just like to maybe soften her up just a touch in certain moments / give her some slight variation in her intensities, even though she pretty much always lives at an 8 or above. Giving her some slight musicality may help with this as well. Whatever adjustments, just don't lose her intensity. (Not projection levels, but intensity) Need some projection variations on her callouts. Start with your "peak" at Burst Erasure! and work backwards from there.	Great	Great
Shelby di Lorenzo_Joy	Slow down a bit & more disjointed roboticism in vocal delivery. His grammatical structure is a bit wonky; utilize that. Joy unintentionally sets himself up for jokes without even trying. So keep in mind where their punchlines are in your dialogue and play with that, especially on your "What is rust?" line.	Good	Good
Tasmin Singh_Pholia	More wistful (think: Rapunzel) in first line 2nd line - good shift to more intimate moment I like that you have her "take ownership" that she finds her current situation liberating rather than intimidating (like she previously did). Give us a bit of lead-in to earn that emotional turn within the dialogue; utilize the full line for the story you want us to follow along with. Battle voices Wring out waste vocally (think: wringing out a sponge)	Great	Good
TeresaKramer_R2P2	Just make the "wa-Wah" 1/3 to 1/2 the length; it's a small vocal tic that will be repeated in future dialogue, not a short circuit. More sassy on scene 2 vs "sad". He is actually fairly self-assured Overall more innocent. More childlike/innocent.	Good	Great
Tom Gilvear_Walder	Soften him overall up even more than you did at his intro ("It's Walder...") He's not quite so "traditionally heroic" He should have a genuine smile on all his dialogue. Young & hungry with an authentic love, respect, and connection to the Forest Battle Voices Intentions are good; just make the character adjustments specified above as well in your new pass, but don't need to change much else here.	Good	Good

Troy Allan_Grimnir	No slate Elongate the dialogue even more theatrically; Shakespearean. Make the last line a tad slower / more “legible” just for audience retention. Lost the characterization a bit in Battle voices, but choices & intentions are good. Find the established duality from the opening dialogue between the voices, and make sure they’re cohesive here too.	Great	Good
Victoria Newhuis_Meg	Elongate “Answer me... Was that a scam?” The frustration on the latter half of line 1 and onward is great. Even more resolve on the last 2 spoke lines (before fight choreo) She’s thinking about someone in particular. Characterization is great. Watch the ad-libbing. Some of it felt “forced” and it can sometime mess with the momentum of a line. Fight scene choreography was great; easy to follow.	Good	Good
WhitneyRhea_Anne	Needs a bit more breath to support the emotionality of the performance. Be intentional about the dialogue as your saying in. What does this all mean for Anne, especially at the end of her side? She has admiration for her sisters, but has also been through her own journey. She’s developed into her own person. How can we showcase more of who Anne really is to the audience in this side? The dialogue does a lot of the heavy lifting for Anne’s admiration. Now, what else about her characterization can we use to feed the dialogue and give it a bit more nuance?	Good	Good