WE ALL HAVE A VOICE.
CELEBRATE IT.

2nd Annual
Voice Arts AWARDS GALA

PACIFIC DESIGN CENTER
HOLLYWOOD CA | NOVEMBER 15TH AT 6PM

© 2015 Society of Voice Arts And Sciences™
To the Voice Arts Community:

By community, I refer to all the people who collaborate in one form or another to bring about the work that sustains our livelihoods and sense of accomplishment. The voice arts community is the hub around which we all come together. Anything can happen at this intersection and all of us can help determine the outcome.

We are not simply spectators of the industry, watching it take shape around us. We are the shapers, actively breathing new life into its ever-changing form. We do this by bringing our best selves to the process with the intention of attending to the work with professionalism, respect, creativity and the spirit of collaboration, so that we may all enjoy gainful employment.

I am thrilled to be a part of the magic that is the Voice Arts® Awards. It is an enchanted world of acknowledgment and encouragement and it honors the best in all of us. It is not about being better than someone else. It is about being your best. Tonight we celebrate our esteemed jurors. We celebrate the entrants, nominees and the soon to be named recipients of the top honor. This is our night.

Sincerely,

Rudy Gaskins
Chairman & CEO
Society of Voice Arts and Sciences™
6:00 pm
Arrivals

6:15 pm
Red Carpet Reception
Hors’ d’oeuvres & Open Bar

7:15 pm
Theater Open for Seating

7:30 pm
Voice Arts® Awards
Welcome
Award Recipients Announced
Tribute to William Shatner
Voice Arts® Icon Award
William Shatner

Ed Loh, Editor In Chief, Motor Trend Magazine
Announces 2016 Automotive Category
Award Recipients Announced

10:00 pm
Closing Reception

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DAVE WALSH & WALSH VOICEOVER COACHING

CONGRATULATE
WILLIAM SHATNER
on receiving
The VoiceArts® Icon Awards
For Lifetime Achievement

And our clients and alumni on their VoiceArts® Awards nominations

ELLEN DUBIN
Outstanding Narration
Demo Reel, Best Voiceover
(Director: Tony Daniels)

PAT DUKE
Outstanding Narration
Demo Reel, Best Voiceover
(Producer: Tim Keenan)

SATAUNA HOWERY
Outstanding Promo
Demo Reel, Best Voiceover
(Producer: J. Michael Collins)

ALICYN PACKARD
Outstanding National TV
Promo Campaign
Ovation Network

JAY PRESTON
Outstanding Local
TV Commercial
McDonald’s Fresh Ingredients

(Producer: Chuck Duran)

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Author, On-Air
JOE CIPRIANO

Vo Actor
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VO Actor
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MARC GRAUE

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Chairman & CEO
SOVAS™
RUDY GASKINS

Director/Actor
Editor
KC AMOS

VO Actor/ MasterTeacher
Voice Arts® Winner
PAT FRALEY

Actress/Director
Awards Chaperone
SKYE LAFONTAINE

Actress/Singer
Awards Chaperone
LIISI LAFONTAINE

VO Actor
Entertainer
EG DAILY

Actor/Director
Musician
MALCOLM-JAMAL WARNER

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Voiceover Teacher
SCOTT BRICK

VO Actor / Teacher
Voice Arts® Winner
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Writer/Director/Producer: John Fornof

The Cast: A Full Cast, Skandar Keynes, Brian Blessed, Billy Boyd, James Cosmo, Joanne Froggatt
Writer/Director/Producer: John Fornof

By Marc Morris and read by Ralph Lister
Sound Editing: Joy Despres, Patrick M. Davis, Margaret O’Neill
Tantor Media

Fear and Loathing in America
By Hunter S. Thompson read by Malcolm Hillgartner
Blackstone Audio

Forsaking of Britain
By Michael C. Grumley and read by Julia Whelan
Executive Producer: Bob Evoniuk
Producer: Emily Derr
Podium Publishing

AMERICAN HISTORY, BEST VOICEOVER

By Don Pendleton and read by James Foster
AudioBook Narration - Author Performance, Best Voiceover

By Tim Gunn; read by Tim Gunn
Engineer: Rachel Pick
Sound Editing: Stephanie Kendall, Rachel Pick
Tantor Media

O, What a Luxury: Verses Lyrical, Vulgar, Pathetic & Profound
By Garrison Keillor and read by Garrison Keillor
HighBridge Audio

Easy Street (the Hard Way)
By Ron Perlman read by Ron Perlman
Blackstone Audio

ACADEMY AWARD NOMINEES

For the Love of David
By Michael Robotham and read by Simon Vance
By Simon Vance

AMERICAN未來, BEST VOICEOVER

The Life and Times of The Grateful Dead
By Robert Liparulo
Lansdowne, Kirk Cameron, Chris Anthony, Sean Astin

The Cast: A Full Cast, Brian Blessed, Kelsey Todd Busteed, GAP Digital
Sound Designer/Foley Artist: Beecher Proch

By Susan E. Cory and read by Lisa Flanagan
By Jake Needham and read by George Guidall
By MacLeod Andrews

A Full Cast

British Academy Audio Nominees

By Craig Johnson and read by George Guidall
By Craig Johnson and read by George Guidall

The Ambassador’s Wife
By Jake Needham and read by Steve Marvel
Dry Bones
By Craig Johnson and read by George Guidall

Conundrum
By Susan E. Cory and read by Lisa Flanagan
Editor & Engineer: Iris McElroy, Jayme Mattler

Gun Street Girl
By Adrian McKinty and read by Gerard Doyle
Blackstone Audio

Time to Time:
Ashton Ford, Psychic Detective, Book 6
By Don Pendleton and read by James Foster

AudioBook Narration - author Performance, Best Voiceover

Tim Gunn: The Natty Professor
By Tim Gunn; read by Tim Gunn
Engineer: Rachel Pick
Sound Editing: Stephanie Kendall, Rachel Pick
Tantor Media

O, What a Luxury: Verses Lyrical, Vulgar, Pathetic & Profound
By Garrison Keillor and read by Garrison Keillor
HighBridge Audio

Easy Street (the Hard Way)
By Ron Perlman read by Ron Perlman
Blackstone Audio

AudioBook Narration - Crime & Thriller, Best Voiceover

Amid the Shadows
By Michael C. Grumley and read by Julia Whelan
Executive Producer: Bob Evoniuk
Producer: Emily Derr
Podium Publishing

The Cartel
By Don Winslow and read by Ray Porter
Blackstone Audio

Abide With Me
By Ian Ayris and read by Karl Jenkins

AudioBook Narration - Children’s Pre-School (Infant to 12), Best Voiceover

Under a War-Torn Sky
By L.M. Elliott and read by Elizabeth Wiley
Sound Editing: Jenna Randall, Melanie Bodin
Tantor Media

Big Hero 6 by Disney Press
Read by MacLeod Andrews
Blackstone Audio

Dory Fantasmagory
By Abby Hanlon and read by Suzy Jackson
Recorded Books

Josephine
By Patricia Powell and read by Lizan Mitchell
Recorded Books

Jeff Madison and the Shinners of Drakemere
By Bernice Fischer and read by Matt Wolfe

AudioBook Narration - Teens, Best Voiceover

Prince of Shadows: A Novel of Romeo and Juliet
By Rachel Caine and read by Kyle McCarley
 Casting Director: Justin Scace,
Producer: Tantor Media
Sound Editor: Diane Kozlowski, Sandy Vasmatics

Court of Thorns and Roses
By Sarah Maas and read by Jennifer Ikeda
Recorded Books

Black Hill Farm (Book 1)
By Tim O’Rourke and read by Anna Parker-Naples
Producer: Sandy Holmes
Producer: Anna Parker-Naples

Talon
By Julie Kagawa and read by Caitlin Davies, MacLeod Andrews, and Chris Patton
Blackstone Audio

The Moon Dwellers: Dwellers Saga, Book 1
By David Estes and read by Julia Whelan and Will Damron
Producer: Bob Evoniuk
Producer: Emily Derr
Podium Publishing

AudioBook Narration - Classics, Best Voiceover

Little Big Man
By Thomas Berger and read by Scott Sowers
Director: Rachel Pick
Producer: Claudia Howard
Recorded Books

The Egg and I
By Betty MacDonald and read by Heather Henderson
Post Hypnotic Press
Producer: Carlyn Craig
Editor: Carl Craig

One Hundred Years of Solitude
By Gabriel Garcia Marquez and read by John Lee
Blackstone Audio

AudioBook Narration - History, Best Voiceover

In Freedom’s Cause
By Brian Blessed
Additional Writers: Aaron Fullan, Nick Huizenga, Bill Heid, Nick Heid
Assistant Producer: Aaron Fullan, Nick Heid
Consulting Producer: Nick Huizenga
Executive Producer: Bill Heid
London Casting Director: Philip Glassborow
Music Composer: John Campbell
Package Designer: Steve Tyrrell/Tyrrell Creative
Sound Designer/Foley Artist: Rob Jorgensen
The Cast: A Full Cast, Skandar Keynes, Brian Blessed, Billy Boyd, James Cosmo, Joanne Froggatt
Writer/Director/Producer: John Fornof

AudioBook Narration - Voiceover, Best Voiceover

Fear and Loathing in America
By Hunter S. Thompson read by Malcolm Hillgartner
Blackstone Audio

The Tempest
By William Shakespeare and read by A Full Cast
Blackstone Audio

With Lee in Virginia
Sound Design and Foley by Todd Bysteed
Assistant Producer: Nick Heid, Aaron Fullan
Executive Producer: Bill Heid
London Casting Director: Philip Glassborow
Music Composer: John Campbell
Package Designer: Steve Tyrrell/Tyrrell Creative
Producer/Director: John Fornof
Production and Studio Coordinator : Aaron Fullan, Beecher Proch
Recording Engineer: Rob Jorgensen
Sound Designer/Foley Artist: Todd Bysteed, GAP Digital
The Cast: A Full Cast, Brian Blessed, Kelsey Lansdowne, Kirk Cameron, Chris Anthony, Sean Astin
Writer: Robert Liparulo

AudioBook Narration - Biography, Best Voiceover

So Many Roads:
The Life and Times of The Grateful Dead
By David Dawne and read by Sean Runnette
HighBridge Audio
A Great and Terrible King: Edward I and the
Fracture: Life and Culture in the West, 1918-1938
By Philip Shlain and read by Ralph Lister
Audible Production Manager: Chris Rubano
 Casting Director: Daniel Hypes
Director of Production: Hilary Eurich
Production Assistant: Brandy Lawrence
The Renaissance
By Will Durant read by Grover Gardner
Blackstone Audio
The Zhivago Affair
By Peter Finn and Petra Couvee and read by Simon Vance
Producer: Mike Whitney
HighBridge Audio
With Lee in Virginia
By Brian Blessed
Assistant Producer: Nick Heid, Aaron Fullan
Executive Producer: Bill Heid
London Casting Director: Philip Glassborow
Music Composer: John Campbell
Package Designer: Steve Tyrrell/Tyrrell Creative
Producer/ Director: John FORNOF
Production and Studio Coordinator : Aaron Fullan,
Beecher Proch
Recording Engineer: Rob Jorgensen
Sound Designer/Foley Artist: Todd Busteed, GAP Digital
The Cast: A Full Cast, Brian Blessed, Kelsey Lansdowne, Kirk Cameron, Chris Anthony, Sean Astin
Writer: Robert Liparulo
Pursuit of Tamsen Littlejohn
By Lori Benton and read by Kate Forbes
Recorded Books
AUDIObOOK NARRATION - NONFICTION, BEST VOICEOVER
Working Still – 2 Years, 262 Bodies And The Making Of A Medical Examiner
Read by Tanya Eby
Authors: Judy Melinek MD and T.J. Mitchell
Director Of Production: Hilary Eurich
The Gift of Cancer: A Miraculous Journey to Healing UNABRIDGED
By Brenda Michaels, Marsha Mercant and read by Carol Monda
How to Bake Pi: An Edible Exploration of the Mathematics of Mathematics
By Eugenia Cheng and read by Tavia Gilbert
HighBridge Audio
On Immunity
By Eula Biss and read by Tamara Marston
HighBridge Audio
Saving Baby
By Jo Anne Normile and Lawrence Lindner
Read by Gabra Zackman
Produced by Audible Studios
Engineer/Editor: Pete Rohan
Producer: Mike Charzuk
AUDIObOOK NARRATION - METAPHYSICAL, BEST VOICEOVER
The Hospital: The First Mountain Man Story
By Keith C. Blackmore and read by R.C. Bray
Editor: Greg Lawrence
Executive Producer: Greg Lawrence and James Tonn
Producer: Greg Lawrence
Proofer: Travis Chaney
Podium Publishing
Human Plus: Post-Human Series, Book 4
By David Simpson and read by Ray Chase
Executive Producer: James Tonn and Greg Lawrence
Producer and Editor: Greg Lawrence
Proofer: Travis Chaney
Podium Publishing
Your Word Is Your Wand
By Florence Scovel Shinn and read by Hillary Hawkins
Peace is Every Step
By Thich Nhat Hanh and read by Edoardo Ballerini
Blackstone Audio
Lycan Fallout 2: Fall of Man
By Mark Tufo and read by Sean Runnette
Editor: John Dennison
Executive Producer: James Tonn and Greg Lawrence
Producer: Greg Lawrence
Proofer: Emily Derr
Podium Publishing
The Lord Collector: A Raven’s Shadow Novella
By Anthony Ryan and read by Steven Brand
Executive Producer: James Tonn and Greg Lawrence
Producer and Editor: Greg Lawrence, Proofer: Travis Chaney
Podium Publishing
Poison: The Fate’s Forsaken Prequel Novella
By Shae Ford and read by Derek Perkins
Executive Producer: James Tonn and Greg Lawrence
Producer and Editor: Greg Lawrence, Producer: Travis Chaney
Podium Publishing
A Load of Hooey
By Bob Odenkirk
Read by Bob Odenkirk, David Cross, Jay Johnson, Jerry Minor, Megan Amram, and Paul F. Tompkins
Blackstone Audio
Leaving the Sea
By Ben Marcus and read by Andrew Garman,
Andy Paris, Brian Hutchinson and George Guidall
Recorded Books
AUDIObOOK NARRATION - FICTION, BEST VOICEOVER
Black Sam: Prince of Pirates
By Punch Audio
Alex Hyde-White as Sam Bellamy
Dave Fennoy as Quint
George DelHoyo as Edward “Blackbeard” Teach
Jim, Taylor, Tamara Meskiman as the Phineas Family
Scott Brick as Gov. Shute
Producer: Alex Hyde-White
Written in My Own Heart’s Blood
By Diana Gabaldon and read by Davina Porter
Recorded Books
The Storied Life of A.J. Filkry
By Gabrielle Zevin and read by Scott Brick
The Wife
By Meg Wolitzer and read by Dawn Harvey
Producer: Bryan Barney
Blackstone Audio
The Cake Therapist
By Judith Fertig and read by Tanya Eby
Studio Director: Bryan Barney
Blackstone AudioBooks
AUDIObOOK NARRATION - FANTASY, BEST VOICEOVER
Wraith: Adrian’s Undead Diary, Book 5
By Chris Philbrook and read by James Foster
The Cycle of Arawn
By Edward W. Robertson and read by Tim Gerard Reynolds
Executive Producer: James Tonn, Greg Lawrence
Producer: Greg Lawrence
Editor: Bob Evoniuk
Proofer: Travis Chaney
Podium Publishing
Harbinger: Fate’s Forsaken, Book 1
By Shae Ford and read by Derek Perkins
Executive Producer: James Tonn and Greg Lawrence
Producer and Editor: Greg Lawrence, Producer: Travis Chaney
Podium Publishing
Euphoria by Lily King
Read by Simon Vance and Xe Sands
Blackstone Audio
OUTSTANDING LOCAL TV COMMERCIAL, BEST VOICEOVER

McDonald's Fresh Ingredients "Muffins"
Jay Preston, Voice Actor
Account Supervisor: Ashley Goodson
Creative Director: Joe Mullen
Executive Creative Director: Chuck Rachford, Ryan Honey
Executive Producer: Cary Potterfield
Managing Director: Alyssa Huggins
Producer: Billy Mack

Pizza My Heart Save Our Shores :30
J. Michael Collins, Voice Actor
Producer: Don Reddin

CHUMASH CASINO RESORT
Debbe Hirata, Voice Actor
Agent: Nate Tico
Animation Supervisor: Szymon Weglarski, Jonathan Dorfman
Art Director: Karl Wolf
Client: Jason Lavan
Composer: Erik Applewick for Egg Music
Copywriter: Eric Luoma
Creative Director: Music: John Hermanson
Creative Director/Strategist: Bruce Tait
Director: Liz Vogel, Zoe Wishart
Executive Producer: Judy Brink, Andrew Linsk
Executive Producer - Music: Eric Fawcett
Producer: Alexander Linsk
Project Manager: Heidi Anderson
Voice Over Actor: Debbie Hirata
Voice Over Casting/Coaching: Nancy Wolfson
Voice Over Recording Engineer: Dave Howe

OUTSTANDING LOCAL TV PROMO, BEST VOICEOVER

KARE 11 Minneapolis
Director of Marketing and Creative Services: Erik Candiani
Local News Promo, WAV 3 News
Natalie Roers, Voice Actor
Producer/editor: Kris Baete
Writer: Rob Thomas

KOVV Sacramento Sad Weather Lab #1
Beau Weaver, Voice Actor
Ready Detroit: Your Guide to Being Prepared
Beau Weaver, Voice Actor
KOVR Sacramento Sad Weather Lab #1
Writer: Rob Thomas

OUTSTANDING RADIO COMMERCIAL, BEST VOICEOVER

AquaVenture - on the rides
Guy Harris
Producer: Guy Harris and Chris Atkins

(Cont.)
OUTSTANDING BODY OF WORK, VOICEOVER

John Amos
Kansas City Symphony Memorial Day 2015, NFL Kansas City Chief's Kingdom commercial spots, Ad spot-George Lucas, Empire S
Producer/Engineer: Frank G

Beau Weaver

OUTSTANDING VOICEOVER

Creative Director: Andrew Heckel
Creative Director Discover US Hispanic: Luis Duarte International
Creative Director: Danilo Alvarez
Manager U.S. Hispanic Integration: Rekha Patricio

OUTSTANDING VIDEO GAME CHARACTER, BEST VOICEOVER

Tahm Kench - The River King-League of Legends
“James Gordon”-Batman: Arkham Origins
Michael Gough

SKYFORGE
Ellen Dubin
Director: Sam Riegel
“Shagflak”-Middle Earth: Shadow of Mordor
Michael Gough

Sunset the Game
Tina Marie Murray
Animator: Laura Raines Smith
Composer/Soundtrack: Austin Wintory
Game Developers: Michael Samyn and Auriea Harvey
Sound Designer-Voice Director: Kris Force

OUTSTANDING NARRATION - TV OR FILM, BEST VOICEOVER

Little Boy
Narrated by Barry Ford

The Greatest Steaks of America
Narrated by Chris Fries
Kiss the Sky (Swedish Match)
Narraed by: Alex Hyde-White

Jane the Virgin
Narrated by Anthony Mendez
Director: Brad Silberling
Executive Producer/Writer: Jennie Snyder Urman
Producer: Gina Lamar
Writer: Paul Scarrootta

The Briefcase
Narrated by Chris Fries
“Alteration” a Short Film by Jean Sebastien Groult
Jenn Henry, Voice Actor
Creator: Jean Sebastien Groult

OUTSTANDING TV ANIMATION, BEST VOICEOVER

Chumash Casino Resort Animation
Debbie Hirata, Voice Actor
Agent: Nate Tico
Animation Supervisor: Szymon Weglaslaki and Jonathan Dorfman
Art Director: Karl Wolf
Composer: Erik Appelwick for Egg Music
Copywriter: Eric Luoma
Creative Director - Music: John Hermanson
Creative Director/Strategist: Bruce Tait
Director: Zoe Wishart and Lutz Vogel
Executive Producer: Andrew Linsk and Judy Brink
Executive Producer - Music: Eric Fawcett
Producer: Alexander Unick
Project Manager: Heidi Anderson
Senior Brand Manager - Chumash Casino Resort: Jason Lavan

Voice Over Actor: Debbie Hirata
Voice Over Casting/Coaching: Nancy Wolfson
Voice Over Recording Engineer: Dave Howe

Julius Jr.
Steph Lynn Robinson, Voice Actor

Total Drama Island - Cartoon Network
Sunday Muse, Voice Actor
Creators: Tom McGillis and Jennifer Pertsch
Producer: Tom McGillis

The Amazing World Of Gumball (Cartoon Network)
Jessica McDonald, Voice Actor

PRODUCTION, CASTING AND WRITING

And After: Until the End of the World, Book 2
By Sarah Lyons Fleming
Executive Producer: Greg Lawrence, James Tonn
Read by: Julia Whelan
Producer and Editor: Greg Lawrence
Proofreader: Amy Patton
Pondium Publishing

In Freedom’s Cause
Philip Glassborow

Additional Writers: Aaron Fullan, Nick Huizenga, Bill Heid and Nick Heid
Executive Producer: Aaron Fullan and Nick Heid
Consulting Producer: Nick Huizenga
Executive Producer: Bill Heid
London Casting Director: Philip Glassborow
Music Composer: John Campbell
Package Designer: Steve Tyrell/Tyrell Creative
Project Manager: Mark Drury
Recording Engineer and Voice Track Editor: Mark Drury
Sound Designer/Foley Artist: Rob Jorgensen
The Cast: A Full Cast, Skandar Keynes, Brian Blessed, Billy Boyd, James Cosmo and Joanne Froggatt
Writer/Director/Producer: John Fornor
The Unfinished Life of Addison Stone by Adele Griffin
Read by A Full Cast
Blackstone Audio

Arisen Omnibus Edition: Books 1-3
By Glynn James and Michael Stephen Fuchs
Read by R.C. Bray
Editor: John Dennison
Executive Producer: Greg Lawrence and James Tonn
Producer and Editor: Greg Lawrence
Producer: Travis Chaney
Podium Publishing

OUTSTANDING COPYWRITING

Hawaiian Humane Society
Element B
Creative Director: Wade Nishimoto
Sound Engineering: Shawn Takabayashi
Voiceover: Cindy Ramirez
Hot Tub Time Machine 2
Rob Myers and Zach Bourque
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William Shatner
Steve Ulrich
Judi Durand
Stephen Colbert
Cathy Sirvatka
Sennheiser
Christopher Currier
Backstage
Scot Chastain
Coco Cocoves
Merrill Lynch
Hannah Wall
Kasey Howe
Rebecca Strassberg
Pat Fraley
John Florian
Voice Over Herald
Vanessa Gilbert
Jeff Howell
Gemma Agovino
Arthur Cohen Photography
Donovan Robinson
Nina Shoes
Joanna Joy Seetoo
Theia Collections
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Kathleen Hays
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David Grossman
Connie Grossman
Liren Wei
Natalie Bjelajac
Seth Berkowitz
Carl Scarpetti
Roger Paul
Will Haerer
Susan Harmon
Anthony Hopkins
Larry Hudson
Phil Hynes
Ariel Jackson
Paul Jerome
Martha Kahn
Casey Knight
Lizzie Rose Kramer
Joanne Lichtenstein
Zachary Love
Laura Meisel
Brian Monk
Connie Mustang
Michael Nixon
Elisa Oliva
Kimberly Osborne
Charlotte Pope
Elmira Rahim
Charles Reese
Secunda Rogers
Sharel-an Royal
Jay Scott
Clint Settles
Shelia Smith
Paul Tolmas
Desirea Valeau
Lady Walquer
Jason Linere White
C J Wood
Kimberly Woods

VOLUNTEERS
Khyle Armour Waters
Roger Barr
Diana Birdsall
Michelle Blenker
Marlon Braccia
Gorgetta Brown
Shannon Butynski
Justin Chu Cary
Rhonda Clarke
Rori Coleman
Lisa Marie Constible
Toni Corliss
Kimberly Donyale
Kimberly Donyale
La Rose Forte
Jennifer Gelber
Kathleen Gonzales
Natalie Haerer

- Joan Baker, author of ‘Secrets of Voiceover Success’

We couldn’t agree more, Joan.

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1. ROBERT REDFORD’S “START & RESTART REALISTIC DIALOGUE TRICK.”
There are those times when you will have the power to change words in a voice over project. If you are challenged with making the dialogue more realistic, here’s a trick, which Robert Redford uses in most every movie he’s ever done. A character will start a thought, get a better way of putting it, and go on with the better way of communicating the thought. For example – “Morgan is serving five years for aggravated – he’s in the slammer for busting a guy up bad.”

2. MONTGOMERY CLIFF’S, “READ IT LIKE A FIRST GRADER” TECHNIQUE.
This is a technique that is attributed to the great stage and film actor, Montgomery Cliff. When he would first read a script, he would read it carefully, word by word, making sure he was not performing. Why? He said that since he didn’t know what was on the pages, he couldn’t make any intelligent choices to realize the scene or story with performance. If he did perform it prematurely, it could very well lead him into choices that didn’t realize the story. This is the kind of work I do alone, and prior to a read with other actors or with the director.

3. THE PERFECT WORD TRICK.
If I don’t have control of the text or the ability to change words, I will occasionally take time or a pause prior to saying a word (particularly if it’s a strange or complex word) to give the impression that I just thought of it or chose it carefully. It’s rather like paralleling the author’s journey during his or her first draft.

“About two weeks ago, I was talking to my boss about the…”

4. THE ONE WAY NEVER TO SLATE.
Dead. By that I mean, without personality. It’s a habit performers get into as they do audition after audition. They sound serious, even bored and have it in their mind that it doesn’t count. In an audition, everything counts from your first fricative. Consider the listener. Someone is listening to dozens, if not hundreds of auditions in a row. The first thing they hear is a performer who doesn’t reveal personality, and perhaps sound bored.

5. “KILLER DIALECT CATCH PHRASE” TRICK.
There will come a time when you will be asked if you can do a particular accent or dialect, and a director or producer will want you to give them a “taste.” Don’t trot out an improvised sentence or passage. Have a sentence that you know well, which shows off your abilities in the best light and includes many of the sound adjustments and changes you must make to perform the dialect correctly. I refer to these as “Killer Dialect Catch Phrases.” It is best if you make up your own. Here are a couple that work for me.

British: All that glitters is not gold.
Russian: I have to grab little rodent for to ring his neck.

6. NEVER SWING ON “AND” REMINDER
The habit of connecting two products, services, or general concepts with a conjunctive came from advertising. “It’s delicious, kids love’em AND it’s good for you.” It makes no sense to use valuable emphasis on a conjunctive, AND especially by getting loud for emphasis.

Conjunctive Lines
We can get all the kids, water toys in the car AND the dog.
That’s what she said, SO, I guess we’ll have to submit.
We don’t make rude noises, NOR two we open our mouths while we chew.

7. BATS & RATS TECHNIQUE
Give a long tight “Cartoon Kiss” into your open palm. That should generate a high-pitched sound. Wiggle your palm as you do. The perfect bat or rat. What’s the difference between Bat and Rats and a Cartoon Kiss? One’s more fun.

8. COMMIT TO ONE CHOICE MINDSET
Before you send in two takes for an audition, consider two factors.
1. Which of the performances realizes the story best?
2. When you send in two takes, you are begging for a comparison between the two?

That means someone is in a position to decide one is not as good as the other.

9. QUIET AND CLOSE AGENDA.
Be on the lookout for any scene or line where you can perform it as if you were in a close-up shot. Actors tend to work as if they were on stage, rather than in film. Just because there is an exclamation mark at the end of the sentence doesn’t mean it has to be loud. Sure, if the line is, “May Day! May Day!” you’ll need to get loud, but many don’t need to be performed with volume.

Quiet and Close Lines
“I’ve told you before, I’m not going to wait!”

“Who’s in charge here!”

10. DON’T BE IN THE MOMENT TECHNIQUE
This flies in the face of what is taught in acting school, but sometimes people are distracted, doing something in addition to talking to someone. It creates a different sound. Look for moments in scripts, text and copy, where a character is doing something as well as talking to someone.

11. THE SOUND OF THINKING MIC TECHNIQUE
The convention in voice over for thinking is quiet, as if to oneself. To make it effective, you need to marry your hushed tones (not whispered) with close microphone technique. In text, particularly in books, when a character is thinking, it is in italics. What you do is go from standard mic position, to close mic, which is 2 or three inches from the mic. That way, you will be at the same relative volume as your performance with more volume, farther away, but it will fulfill the convention of thinking.

12. “WHEN THE TEXT GETS HOT, GET COLD TECHNIQUE.”
This is from the audiobook narration world, but I apply it to all mediums. As a performer, you are partners with the text. When a passage in a book, or scene gets provocative or evocative like sensual or grisly passages, back off your expressiveness and attitude toward the material. Why? You want to leave plenty of room for the listener to experience their emotional journey rather than yours.
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