

# VoiceActing Academy

## P.erformance I.ntensive E.vent



**Workshop Notes & Scripts**

**10**

# Voice Acting Academy

Performance Intensive Event



**workshop notes & scripts**

## The Art of Voice Acting

training in the craft & business of voiceover

*Excitement and reward exist only outside your comfort zone. You'll experience neither of them until you make yourself do something you really don't want to do.*

*So what is it that scares the hell out of you?*

Roy H. Williams, Wizard of Ads

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# VoiceActing Academy

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# The Art of Voice Acting

## Changing lives one voice at a time!

### Workshop & Seminar Content

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James R. Alburger

#### WELCOME:

During the course of this workshop you will have the opportunity to learn new skills and techniques that will make you a better communicator and more effective in your everyday life. You will learn how to understand your audience and how to achieve the results you want - and you can put these techniques to work immediately.

Our focus during this workshop is on using acting, voiceover and performance techniques to more effectively communicate your message, whatever it may be. The fascinating and fun business of voiceover is the basis of our training, and we will use numerous examples to demonstrate our concepts for connecting with an audience. As you will learn, voiceover involves far more than just reading a script. It's really a performing art that is more accurately referred to as "voice acting".

You are encouraged to participate by asking questions and offering your thoughts and input. Although the fundamentals of voice acting and connecting with an audience are global, each community is unique and you may be able to contribute a valuable insight that I am not aware of.

This workshop is not intended to be the only training in voice acting you will ever need. I promise that by the end of this workshop, you will have a stronger foundation in voice and acting techniques than many professional voice artists. However, voice acting is an evolving art form, with trends that change from year to year. To be the best voice actor you can be, you will want to invest in additional training and keep your skills up to date. I'm proud that this workshop is the one you have chosen to get you started.

James R. Alburger





James R. Alburger  
Penny Abshire

## YOUR INSTRUCTORS:

**James R. Alburger** is the founder of VoiceActing.com, one of the largest voiceover training sites on the web. He has been performing in one way or another since he was 12 years old. Ask anyone who's worked with him, read his book, or taken his workshop and they'll tell you "Jim definitely knows his stuff."

After directing on-camera and voiceover talent for 30 years in Hollywood and with NBC in San Diego, Jim authored the best-selling book, *The Art of Voice Acting* and began teaching workshops on the craft and business of voiceover. He and his partner, Penny Abshire, now co-teach the very popular Art of Voice Acting Workshops in San Diego and Internationally. James has received numerous awards for his work as an audio producer, including 11 Emmys, 3 Omni Intermedia Awards, and 2 Silver Microphone Awards.

**Penny Abshire** (now retired) co-presents the "Art of Voice Acting" webinars that accompany this workshop and is also the author of *Demo and Marketing Magic for Voice Actors* (available through [www.VoiceActing.com](http://www.VoiceActing.com)). Penny began her career in voice acting as a student of James, and was co-instructor of the Art of Voice Acting P.I.E. Workshops for almost 15 years. She also served as Senior Producer and Creative Director of VoiceActing Studios.

**James and Penny** were co-executive creators and producers of the VOICE conventions (VoiceOver International Creative Experience), a bi-annual international conference produced exclusively for those working in the craft of voiceover and related areas. ([www.voiceconvention.com](http://www.voiceconvention.com)). VOICE was the first of what has become a fairly large number of annual voiceover events.

## GUIDE TO ICONS USED IN THIS WORKBOOK:



Exercise



Audio Playback



See Supplemental Section



For your VO Toolbox



Internet & other resource



On-mic coaching



Recommended Reading



Trick of the trade



Words to live by



Product resource

# Workshop Guidelines

We want this workshop to be a productive and valuable experience for you, and in order to do that we've established the following Workshop Guidelines:

1. Please turn off your cell phone or pager when in the workshop area. If your phone must be left on, please make sure it is in vibrate mode.
2. If attending a live event, please do not sit next to someone you know, and sit in a different seat each day of the workshop.
3. We do not have scheduled breaks, except for meals, so if you must leave, please do so as quietly as possible. If attending an on-line event, please mute your microphone when not participating, but leave your video on.
4. We encourage your input during the lecture and discussion portions of the workshop. Please raise your hand when you have a question, comment, or other contribution.
5. Audio recording for personal use is permitted—and encouraged—during any workshop or coaching session. Video recording is strictly prohibited without prior written permission from the workshop event coordinators.
6. Mic-time is your opportunity to receive personalized coaching and to experiment with the techniques we teach during the workshop. Please consider the following:
  - a. You can learn as much by listening to us work with someone else, as when we work with you. Please pay attention to all of our coaching sessions.
  - b. We appreciate your thoughts and input, but when we are coaching or directing, we ask that you respect those on mic by remaining silent. Save your comments or questions until after we've completed the coaching sessions.
  - c. If you hear a tip or idea during a coaching session, please let your instructor know and you'll be given the Time Reference location of that tip in the recording of the person on mic. Make a note of it so you can listen to it when you have downloaded the workshop files.
9. For some of our workshops, we will give you assignments to complete between sessions or classes. Also, you will find chapter references throughout this workbook in the Notes column of sections 1-7. Please take time to review the suggested chapters and work on your assignments. It will make a difference!
10. Please be prepared to take notes and write down any questions you might have. Following each coaching session there will be ample time for Q&A, plus we set aside the last hour or so of the final day as time to answer your questions.
11. Most important: Have fun! We promise you'll have a great time and learn a lot of things about yourself and how to be a better performer.

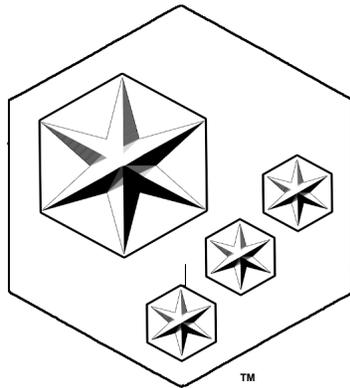
The VoiceOver International Creative Experience



# VOICE

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# An Overview of Voice Acting

## NOTES:

### THE NATURE OF COMMUNICATION:

A UCLA study has revealed that:

55% of communication is non-verbal body language.

38% of communication is intonation (tone of voice) and attitude.

7% of communication is the words.

### THE NATURE OF VOICE ACTING:

We must become effective communicators through only the sound of our voice.

Voice Acting is all about making an emotional connection with your audience through the use of acting, voiceover, and performing techniques.

Your job, as a voice actor, is to create an “illusion of reality” in the mind of the listener through the use of compelling characters in interesting relationships. The key word here is **relationships**.

Basic requirements for success in voiceover are: a decent voice, directable talent, good reading skills, dedication or passion, and a competitive attitude.

Voice Acting	Typical Voiceover
Conversational Connects Emotionally Tells a Story Keeps Audience Attention	Often “Read-y” or “Announcery” Connects Intellectually Forced Delivery—”Selling” Creates Audience “Tune-out”



Exercises:  
“Hello!”

“The power of  
your mind”



Remember  
The Bumble Bee



### WHAT’S HOLDING YOU BACK?:

Your thoughts create your reality and the way you express yourself, and are expressed through interpretation, muscles and physical energy.

Negative self-talk will hold you back and prevent you from achieving the relationships and things you want from life by expressing ideas that are not true or valid.

***You need to learn how to stop thinking without falling asleep.*** (Will Smith from the film “Baggar Vance.”)

### HOW YOUR BRAIN WORKS:

Wernicke’s area filters sensory input and needs to be kept interested. Syntax, verbs and anticipation are processed by Broca’s area.

The left hemisphere of your brain controls the right side of your body and is the center for logical and linear thinking. The right hemisphere of your brain controls the left side of your body and is the center for creative and non-linear thinking. As voice actors, we must learn to use both hemispheres simultaneously in order to put a creative “spin” to the linear words of a script.

NOTES:

You have two ways of thinking:

**Judgmental thinking** is negative and will impede growth.  
 (e.g.: listening to the voices in your head - negative self-talk)  
**Critical thinking** is observing from an objective point of view with an attitude of “what can I do different to improve this next time”.

**THE 7 CORE ELEMENTS FOR EFFECTIVE PERFORMANCE:**

Every script will give you clues about how to use the 7 core elements of a performance: **Audience; Back story; Character; Desires; Energy; Forget Who You Are & Focus; and Gamble.**

All 7 core elements must be part of a performance, or the audience will sense something is missing—often on an unconscious level.

**A = AUDIENCE: who is the communication intended for?**

Your audience is ALWAYS ONE person - figure out WHO that person is—ideally, the one person who most needs to hear the story or message.

Some things to look for in the script to help define your audience:

Age group	Relationship to the product or service
Lifestyle	Familiarity with the product or service
Social attitudes	Attitude toward the product or service
Philosophy	Any regional or ethnic indicators
Belief systems	Does the writing style give any clues?

The way a script is written will give you clues as to the ideal audience.

In a single voice script, the audience is generally the listener. In a dialogue script, the audience may be the listener, but is often another character in the script.

Understand as much as you possibly can about your one-person audience. The more you understand about your audience, the more believable your character will be.

**B = BACK STORY: what is your character responding to?**

***The back story is what you are responding to. It's the reason for the words. It's the specific event that occurs immediately before the first word of the script.*** (James Alburger, “The Art of Voice Acting”)

In theater a back story is often referred to as “The Moment Before!” and sometimes as “motivation.”

The back story is the cause, or reason, for your character speaking the words of the script. It's what your character is responding to.

Every story travels in an Arc from beginning to end. The back story is what takes place just prior to the beginning of the Arc, and sets the tone for everything that follows.



**Exercise:**

Using a monolog, determine the ideal one-person audience.



**Exercise:**

Use the same monolog to determine a viable back story.

**NOTES:**

The back story can change during a script or be different for every line.

Use visualization to create a vivid mental image of the back story to help create a more believable reality for your character. Make your mental picture of the back story and story scene as vivid as possible. The more real you create the image in your imagination, the more real it will be as you perform.

**C = CHARACTER: what is your role in the story?**

Who is the speaker of the words? Hint: It's NOT YOU!

What other characters exist in the story, either known or unknown. These other characters may play an important role in defining your character. How do these other characters interact with your character (or not).

What does your character have in common with the audience or other characters?

What relationships exist between your character and other characters, your character and objects, and your character and events in the story.

How does your character feel about what he/she is saying? What is your character's principal attitude—and does it change as the story evolves?

***Life will give you what you need . . . situations are your tools.*** (Christina Fasano - "Welcome to the Workshop")

What are the dynamics of your character? How does your character speak (pace, volume, attitude, movement, etc.)

What other choices can you make about your character?

The more detail you give to your character in your imagination, the more believable your character will be.

What is the **spine**, or life-purpose of your character?

**D = DESIRES: what does your character want and need?**

How will your character go about getting what he/she wants and needs?

What is your character's ultimate intention behind saying the words?

Are your character's desires, or intentions fulfilled at some point in the story? Why or why not? How or how not?

**E = ENERGY: how will you convey the emotion of the words?**

- 1 - **Psychological Energy:** The thoughts going through your character's mind as your character speaks the words. Psychological energy can be in alignment with the message or in conflict (sarcasm).
- 2 - **Physical Energy:** The physicalization of body and face of your character. (Non-verbal communication)
- 3 - **Emotional Energy:** The feelings and emotions taking place in your character during the course of the story. Emotions can only be expressed through thoughts followed by physicality.

**Exercise:**

On your own time, listen to "Visualization Exercise to Create Real Characters"

**Exercise:**

Using the monolog, describe your character in detail

**Exercise:**

Using the monolog, determine your characters wants & needs

**Exercise:**

Using the monolog, explain and demonstrate the 3 types of energy

## NOTES:



The Lemon Grove  
Marshall Sylver

**Exercise:**

Using the monolog,  
describe personality traits  
you have in common  
with your character,  
and traits the character  
has that are different  
from yours.  
What can you do to as  
an actor to make your  
character more real?

Effective communication is best achieved by giving the audience a reward of emotional compensation.

***Physicalize the moment and your voice will follow.***

(Bob Bergen - official Warner Bros. voice of Porky Pig)

In normal conversation, your physical movement comes from who you are, the thoughts behind your words, and your intentions.

When delivering a scripted presentation, allow yourself to use gestures, facial expressions and body language to “get off the page,” “get out of your box,” and add impact to the words you speak.

***Voice-acting comes from your entire body. If only your mouth is moving, that’s all anyone will hear.***

(Corey Burton—Daws Butler’s “Scenes for Actors & Voices”)

The most effective delivery will take place when your physical movement is coordinated with your words as you speak.

Physical movement includes: face, arms, hands, torso, hips and legs.

In voice-over, your head must remain in a constant position to the mic.

***I want you to understand the words. I want you to taste the words. I want you to love the words. Because the words are important. But they’re only words. You leave them on the paper and you take the thoughts and put them into your mind and then you as an actor recreate them, as if the thoughts had suddenly occurred to you.***

(Daws Butler—from *Scenes for Actors & Voices*)

***F = FORGET WHO YOU ARE & FOCUS: get out of your own way!***

In order to create a believable character who expresses emotions, attitudes, or beliefs that are *different* from your own, it necessary to get out of your box and get into the box of the character.

Use your personal knowledge, experiences, and feelings as a starting point for developing the character you are playing, then **forget who you are**.

Bring your uniquely individual experiences and skills with you as you climb into the “box” of your character, making your knowledge and experience available for your character to tap into.

**Focus** on becoming the character—not just “doing” the voice. Allow the character to become real through you. If you have to think about what you’re doing, the character won’t be real.

The best acting (including voice acting) is not acting! In other words, the best acting appears to the audience to be completely real.

**NOTES:****G = GAMBLE: be willing to take the risk.**

The outcome of a performance is almost always uncertain. It may be a risk of possible failure, a risk of possible mispronunciation, a risk of making poor choices, or a risk of achieving a high level of success.

All acting is based on a willingness of the actor to risk by becoming someone (or something) outside of him or her self. By its very nature all performance, including standing in front of a microphone, is a risk.

Success in any aspect of life involves risk at some level. In voice acting, the level of risk requires a willingness to be vulnerable and possibly reveal some things that the actor might prefer remain hidden.

**“WOOD-SHEDDING” - NO GUESSING - SCRIPT ANALYSIS:**

Two aspects of working from a script are the **black** and the **white**.

The Black = words on the page

The White = that which is not spoken, yet which is still heard

The purpose of “wood shedding” is to get the information you need, so you can understand the big picture and make intelligent and relevant choices.

**Make choices:** To be real and believable, you must express confidence, honesty, and truth in your performance. If you “guess,” make arbitrary choices—or worse, make no choices at all, your interpretation and performance will be missing a critical element of believability. Make certain all of your choices are consistent with your character.

**Look for copy points:** key words and phrases that provide clues to your character, the message, and the “big picture” of the story.

**No Guessing! - Ask lots of questions:** about pronunciation, attitude, meaning or anything unclear. If you’re not sure about something in the copy - ask. The more information you have, the faster you will be able to uncover the true message and the best way to communicate it - without guessing!

**Look for question marks in the copy:** These are short phrases that you can turn into a question and make up answers. Use “question marks in the copy” to reveal details about audience, back story, character, desires, and the 3 types of energy.

**Look for a Unique Selling Position (or proposition):** This USP often appears in the form of a slogan or catchy phrase. A USP is a brief statement of what separates a particular product or service from its competition. It can be as short as a single word or as long as a paragraph. Find a way to deliver the USP in a way that gives it power and impact, yet is consistent with your delivery for the rest of the script.

**Look for relationships in the copy:** Every script includes a variety of relationships. Uncover the relationships to create believability. Relationships can change or shift during a performance.



See “Tricks of the Trade”  
for more wood-shedding  
tips



**Exercise:**  
Script Analysis for USP

**NOTES:**

Determine your character's relationship in regards to:

- The one-person audience
- Personal relationship
- Physical relationship
- The back story
- Other characters in the story
- The product, service, or subject of the script
- The distance and/or physical relationship to objects, places, or actions in the script
- Time, space, and environment

***Look for the 4 Critical Elements of Communication:*** Find the ***Interrupt, Engage, Educate,*** and ***Offer*** elements in the story or script.

***Analyze this script*** for its relationships, and other details:



**Exercise:**  
Analyzing a script

**Some people think they're a mistake! But most people think they're delicious! OK... So, they've got a big seed and they're green... Avocado's are still my favorite fruit. Great in salads... or all by themselves. Get some today.**

1.

**Jack  
in the  
the box**

**Man  
in the  
the moon**

**Cat  
in the  
the hat**

**Paris  
in the  
the spring**

# Techniques & Tools to Orchestrate Your Performance

## NOTES:



***Acting is like trusting you won't die when you jump off the edge of a cliff.*** (Val Kilmer)

Acting is the process of creating a ***suspension of disbelief*** in the mind of the audience to result in a believable illusion of reality.

An aspect of acting is the process of adapting your behavior in a manner appropriate to your audience to result in a desired effect.

***Sense Memory*** is a technique for looking within yourself to find your personal, emotional or intellectual connection to what is taking place in the script.

All emotional experiences have a physical tension attached. Your mind has a record of every experience in your past.

Any of the 5 senses: sight, sound, touch, taste and smell - can be used to trigger a sense memory. Music is a powerful trigger as are certain smells that you associate with people, places or events from your past.

***Let go of your inhibitions.*** Allow yourself to play.

***Make the words your own.*** Search for ways to say the words differently. Look for places where you can change the tempo, rhythm, and phrasing.

***Think musically.*** Imagine a musical staff to achieve vocal variety. Use energy, volume, emphasis, pacing, and movement to create variations.

Add ***drama*** whenever possible. ("What's going to happen next")

Find ***emotional hooks*** in the script. These are often key words or phrases that you can use to make the connection with your audience.

***Stay in the moment*** of the story in the script. Stay focused on what is taking place in the story you are telling.

See the ***big picture*** of the story. Understand your character's role in the story and how your character interacts with other characters.

***Listen and respond.*** This is the key to creating a believable performance.

Discover the ***subtext*** of the story. Subtext is the underlying thought or purpose for whatever is taking place in the story at a given time. It's the story behind the story. The result of subtext is how your character responds to situations, events, and other characters in the story.

**NOTES:**

***Make it the first time EVERY time.*** Strive to maintain the spontaneity and energy you had early on. But be flexible and willing to adapt to direction.

***Stretching lines*** is a technique in which the performer slows or sustains words.

The technique of ***pulling lines*** is one in which the performer injects ... pauses... between ... words ... creating ... a ... choppy ... delivery. We pull lines naturally in everyday speaking, and it makes for a real character, but there is rarely time in commercial copy to use this technique, and if overused, it can result in a very annoying performance.

***Working with lists:*** Deliver each item in a ***list*** in a slightly different manner. It's easy to fall into the trap of delivering each item in a list with the same inflection. Each item should be able to stand on its own, yet flow in a continuity with other items in the list.

Create a ***vivid mental image*** to establish a believable back story.

Verbalize your back story by creating a ***lead-in-line*** that sets up the first word of the script.

***More things you can do to make your performance real:***

- Ad-lib natural responses (human sounds).
- Slow down for emphasis - provided you have the time.
- Change your pacing (tempo and rhythm) to keep Wernicke and Broca stimulated.
- If appropriate for your character, use change-ups and vocal variety.
- Use physical movement to add energy and believability to your words.

***Make the words your own*** by developing a unique style.

Become a true master of the acting techniques and performing skills necessary to take your performance to a level where you don't have to think about what you are doing.

***It's all about listening and forgetting who you are.***

(Shirley MacLaine, from an interview by James Lipton)



**DISCOVER THE ARC OF THE STORY:**

The ***story arc*** is the path along which the plot, or message, develops. As with a roller coaster, a story arc may have its “ups” and “downs,” “twists” and “turns,” changes in speed, and variations in dynamics. It is never explained, but rather is revealed through the evolution of the script—most often through a sequence of conflict and resolution (or non-resolution). It begins before the first word of the script and continues past the last word. Understanding the arc of a story is critical to seeing the “big picture.”

**NOTES:****UNDERSTAND THE ARC OF YOUR CHARACTER:**

Each character in a story traverses through their individual **character arc**.

A **character's arc** is revealed through the evolution of the character's attitude, emotional behavior, desires, and conflicts that take place within the context of the story. It is the visible transformation that takes place within the character as the story progresses. A character's arc cannot exist outside the boundaries of the story's arc. Understanding the arc of your character is critical for developing the dynamics of your performance.

A **character arc** may or may not be in alignment with the **story arc**.

**UNDERSTAND YOUR CHARACTER'S SPINE:**

The **spine** of a character is the underlying "life need," intention, or desire of the character. It is the bottom-line wants and needs of the character. It is the character's sole reason for existence in the story.

A story may have several characters, but each character will have only one spine. The spine will rarely change. The only possible reason's for a character's spine to change would be if the character was to go through a life-changing event, such as war, death of a loved one, or child birth—events that may result in a major shift in the character's "life needs."

When a character wants one thing at the beginning, and later wants something else, that character has gone through a transformation—a progression of his arc—not a change of spine.

Punctuate the following phrase so it makes sense:

that that is is that that is not is not is that it it is

**NOTES:**

The following techniques and “tricks-of-the-trade” are included here to help you jumpstart your performing skills. Some of these are common techniques that will fool your brain, while others are original concepts that you won’t find anywhere else. All of them work!

**Mark Your Emotions**

Marking your script with notes of how you feel about the words or message may help you to find ways of expressing your feelings. The goal is to make the words uniquely yours.

**The “2 - 4 Shortcut”**

Many people are lazy when articulating certain word sounds. Specifically, the “to” in a word like “tomorrow” and the “for” in “forget” can often sound like “tamarrow” and “ferget”. The “2 - 4 Shortcut” fools the brain into saying the correct pronunciation. When you want to say “to” or “for”, simply cross out the letters in the word and write the numeral “2” or “4” instead. Your brain is trained to pronounce the numerals as “two” and “four”. When your eye sees the number in your script, your brain thinks the numeral, and your mouth will automatically say the word correctly.

**“Linking”**

Many people drop the ends of words. Without the articulation of the last letter, a word can often get “lost in the mix” of a radio commercial or song. Singers will often take the last letter of a word and attach it to the beginning of the next word. For example, the phrase “... and everyone was there” might be spoken as “... an everyone was there” (with no “d” on the “and”). Using linking, the phrase would be spoken as “... an d-everyone was there.” The “d” becomes the first letter of “everyone.” When spoken quickly, the phrase sounds natural with the desired articulation.

**Create a “lead-in line”**

A “lead-in line” or “pre-sentence” is a verbalization of that scene. A good “lead-in line” should be very short verbalization of the Back Story, give a natural flow into the first line of the script, and will have your character up to speed by the first word of copy. A good “lead-in line” should provide the opportunity for a believable response from your character.

**Use a Lead-Out Line to Keep Your Character “Alive”**

Use a non-verbalized “lead-out line” or “post-sentence” at the end of a script to sustain your character past the last word of the script.

**Using Visualization**

Use visualization to get an image of the back story in your mind. Make it a

**NOTES:**

specific event. Create a “slide show” or “movie” in your imagination of the story being told. Your interpretation of the script becomes a narration of your “movie”.

**Substitution**

Change the context of the copy when you need to find a mood or attitude. Replace key words in the script with something from your personal experience, then deliver the line from your internalized point of view. When you have a sense of how you would say the words if they were really yours, go back to the script and let your character speak from your emotional center. For example, your favorite color is red, you personally dislike purple, and the script says: “Purple is my favorite color.” Change “purple” to “red” and say the line to experience your personal passion for red. Use that internalized feeling as your character says “purple.”

**How to Recall Your Character Voices**

Some excellent ways to recall your character voices are:

**HOOK LINES (KEY PHRASE):** Specific lines of copy committed to memory that will trigger your character’s attitude and vocal characteristics allowing you to “get into character” quickly.

**NAME YOUR CHARACTERS:** Giving your characters names that are suitable to their personality will often give you the needed trigger to “get into character” quickly.

**PHYSICALITY:** Find a specific posture or physical action that triggers your character voice.

**COLOR:** Visualize a color for the sound or placement of the voice.

In some cases, a character’s voice might contrast the physical appearance of the character.

Commit to the choices you make for your character’s voice, but be ready to modify them as needed.

**Use a Photo to Help Create the Conversation**

Use a photograph as a tool to help you create the illusion of a real conversation. The photo must be of only one person. Best if eyes are clearly visible and the person is of the appropriate gender and age.

**Use Photos and Cartoon Strips for Practice**

Practice your character voice technique using photos from magazines or cartoon strips. Study the image for emotional content or attitude and use that as you explore the vocal possibilities.

**Create a Performance Roadmap**

Marking your script gives you a roadmap, and can help guide you through your performance. Develop your own system of notation to mark your script as you develop your interpretation and receive direction from the producer.

**NOTES:**

Always use a pencil when marking your script. Some ideas:

-  = Important words or phrases
-  = Key elements of conflict
-  = Peak moment
-  = Resolution or non-resolution of conflict
-  = Upward inflection
-  = Downward inflection
-  = Modulate your voice
-  = Pause or take a breath

**Use Your Body**

Use gestures, facial expressions, posture, and other “body language” to help create a believable character, voice, and performance. If your body is not moving, only the words will be heard, and the subtext emotion, attitude, and meaning will be lost.

**Never Argue with the Producer**

The producer (sometimes called the director, and occasionally the engineer) is in charge of the session. It is their job to guide you through your performance so you create the vision of the character they have in their imagination. There will be times when you know without a doubt that the producer’s direction is just wrong. Always do what they ask, and only when they are satisfied you might be able to offer your suggestions or offer to give one more take for you.

**Work with What You’re Given**

You are not the copy writer (in most cases) and your job is not to re-write the script... no matter how bad it might be. If appropriate, you may be able to offer some input, but as a general rule, always start with the script you are given and let the producer/director suggest copy changes. With experience you will learn ways in which you can suggest changes without creating any hurt feelings or causing any problems.

**Never Assume You “Know it All”**

No matter what your level of experience, or how long you’ve been “doing voiceover,” there is always something new to learn. Trends are constantly changing, advances in technology require constant attention, and keeping performing and business skills current is critical.

**Be Part of the Team**

Voiceover work is not about you or your voice. It is about the end results that are to be achieved from the completed project. Your performance may be only a small fraction of the total work involved. There may be many people on the team who each handle an aspect of the production. When you do your job properly, you are part of the team.

**NOTES:****Never Touch or Adjust the Microphone**

Unless the microphone is yours, always let the engineer make adjustments. You do not want to be the person who knocks over or damages the studio's prize \$2,000 microphone.

**Be Prepared**

Whether you are working in your home studio or traveling to another studio, always be prepared with water, pencils, and any other tools you need to do your job.

**Always Slate in Character**

Slating in character gives the producer a "teaser" of what they can expect from your performance. This can be especially valuable when submitting auditions from your home studio.

**Never Slate in Character**

Slating in character does not reveal the "real you" to the producer. When you slate using your natural voice, you are effectively giving the producer two choices.

**Think Musically**

Your instrument is your voice. Your script is your music. Your music is heard through your interpretation and your ability to play your instrument with nuance and subtlety. You can only learn to play your instrument well through study and practice. Learn how to find the music in the copy and how to express that music through your voice.

**Play Comedy Straight**

Never play comedy for the laugh. Play humorous lines straight to be real and believable. Your interpretation, delivery, timing, and use of "beats" will result in "funny" lines being perceived as funny.

**Stop Thinking**

The moment you start to think about what you are doing, you will fall "out of character" and your interpretation will fall short of your intentions. Develop your skills to a level where your interpretation and characters are second nature.

Have you ever been . . .



Aggressive



Agonized



Anxious



Apologetic



Arrogant



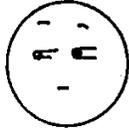
Bashful



Blissful



Bored



Cautious



Cold



Concentrating



Confident



Curious



Demure



Determined



Disappointed



Disapproving



Disbelieving



Disgusted



Distasteful



Eavesdropping



Ecstatic



Enraged



Envious



Exasperated



Exhausted



Frightened



Frustrated



Grieving



Guilty



Happy



Horried



Hot



Hungover



Hurt



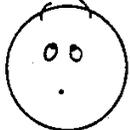
Hysterical



Indifferent



Idiotic



Innocent



Interested



Jealous



Joyful



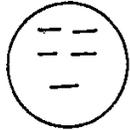
Loaded



Lonely



Lovestruck



Meditative



Mischievous



Miserable



Negative



Obstinate



Optimistic



Pained



Paranoid



Perplexed



Prudish



Puzzled



Regretful



Relieved



Sad



Satisfied



Shocked



Sheepish



Smug



Surlly



Surprised



Suspicious



Sympathetic



Thoughtful



Undecided



Withdrawn

<p>abandoned abused accepted affectionate afraid agitated aggravated alarmed alienated alone amazed amused angry anguish annoyed anxious appreciative apprehensive ashamed at ease awful awkward</p> <p>baffled battered belittled belligerent below par bewildered bitter blue bored bottled up branded broken</p> <p>calm capable cast off cheapened cheerful competent confident conflicted confused constrained contented criticized crushed</p> <p>debased defeated deficient deflated dejected demoralized</p>	<p>depreciated depressed desolate despair desperate despised despondent destroyed discontented discouraged discredited disgraced disinterested disliked dismal disparate displeased dispassionate dissatisfied distressed distrustful disturbed done for doubtful down cast downhearted downtrodden dread dreadful</p> <p>ecstatic elevated embarrassed empty enraged enthusiastic envious euphoric excited excluded exalted exhausted exhilarated exposed</p> <p>fantastic fearful fine fit foolish forlorn forsaken frantic friendly frightened frustrated</p>	<p>furious futile</p> <p>glad glorious good grand grateful gratified great guilty</p> <p>happy hateful hatred helpful helpless hesitant hindered hopeless horny horrible humble humiliated hurt hypocritical</p> <p>ignored ill at ease impaired impatient impotent imprisoned inadequate incapable incompetent ineffective inept inferior inflamed insecure insignificant in the dumps intimidated irritated</p> <p>jazzed jealous jilted jittery joyful jumpy</p> <p>laughed at left out lonely</p>	<p>lonesome longing loved loving lousy low</p> <p>mad maligned miffed miserable mistreated misunderstood</p> <p>needed negative neglected nervous numb</p> <p>obsolete offended oppressed optimistic ostracized outrage overlooked overwhelmed</p> <p>panicky passionate perplexed pleased powerless pressured proud put down puzzled</p> <p>reborn rebuked regretful rejected rejuvenated relaxed relieved resentful restless revengeful ridiculed ridiculous rotten run down</p>	<p>sad satisfied scared selfish sensual serene sexy shaky shocked sickened skeptical slandered spiteful startled surprised suspicious swamped</p> <p>tearful tense terrible terrified threatened thrilled tormented transcendent trusting</p> <p>uncertain uncomfortable uncooperative underrated understood uneasy unhappy unimportant unloved unqualified unsatisfied unsure upset uptight</p> <p>wanted warmhearted washed up whipped worried worthless worthy</p>
--	--	---	--	---

## Creating Characters — Real People & Wacky

### NOTES:



### THE ESSENTIALS OF CHARACTER VOICE WORK:

***A good actor can do a thousand voices because he finds a place in his body for his voice and centers his performance from that place.***

(Charles Nelson Reilly)

Our goal with voice-acting is to create compelling characters in interesting relationships telling stories.

Creating a believable character voice requires thorough knowledge of the character, the story, and the scene taking place (Character and Script Analysis). Character voice work is more than merely making up funny voices.

Funny or unusual voices are only a small part of character voice work. Most character voices are created to represent “real” people in unusual situations.

***I don't do a voice . . . I create a character.***

(Daws Butler from the DVD “Daws Butler—Voice Magician”)

A good character voice will exaggerate a normal characteristic or attitude by either understating or overstating. Many vocal affectations or impediments can be used or combined to create a unique voice quality.

When developing a character voice, allow yourself to explore many different attitudes, personality traits, emotions and vocal textures.

A character voice must be sustainable. You must be able to perform the voice for an extended period of time without drifting “out of voice” or causing injury to your vocal instrument.

A character voice must be duplicatable. You absolutely must be able to return to a specific character voice on a moment's notice - with the proper attitude, emotion and personality.

### TWO KINDS OF VOICE ACTOR:

**Celebrity Voice Actor:** The actor creates characters by applying attitude, emotion, and personality to create variations of their normal voice.

**Character Voice Actor:** The actor creates characters through an applied process of changing vocal characteristics to produce unique voices that are considerably different from the actor's normal voice.

**NOTES:**



**Exercise:**  
 “This is my normal speaking voice!”



**Exercise:**  
 Deliver a monolog demonstrating various pitch characteristics



**Exercise:**  
 Deliver a monolog, changing tempo throughout



**Exercise:**  
 Deliver a monolog using a variety of rhythm changeups

**PAT FRALEY’S 6 ESSENTIAL ELEMENTS:**

All of the following are in relation to first, your normal speaking voice, and second to the character voice you are creating. All six elements apply to both celebrity and character voices.

**1 - PITCH:**

Use the “sweep” exercise to warm-up and find the pitch for your normal voice.

What is the general musical range of your character’s voice?

- Lower than your normal voice
- Higher than your normal voice
- Mid-range, or in the same range as your normal voice

Does your character have a narrow or broad range of pitch?

**2 - PITCH CHARACTERISTICS:**

What is the tonal quality or coloring of your character’s voice?

- |          |            |            |
|----------|------------|------------|
| • Smooth | • Gravelly | • Attitude |
| • Nasal  | • De-nasal | • Edgy     |
| • Husky  | • Raspy    | • Hoarse   |
| • Sexy   | • Scratchy | • Shriill  |

**3 - TEMPO:**

Tempo is the easiest element to work with. At what rate of speed does your character speak?

- |                                 |                                 |
|---------------------------------|---------------------------------|
| • Faster than your normal tempo | • Slower than your normal tempo |
| • Moderate tempo                | • Varying speeds                |
| • Fast & abrupt                 | • Staccato                      |
|                                 | • Smooth & melodic              |

**4 - RHYTHM:**

Describe the relative pattern of emphasis of your character.

- How does your character emphasize certain words?
- Rhythm reflects what is going on in the character’s mind.

**NOTES:****Exercise:**

Deliver a monolog from different placements

**5 - PLACEMENT:**

Where in your body is your character's voice physically centered?

- Vertical placement
- Horizontal placement

Voice placement can affect many aspects of how your character sounds and behaves. Some typical voice placements for unusual voices are:

- Top of head—tiny, small (often soft spoken)
- Behind the eyes—high nasal
- Nasal—open nose (nasal resonance)
- De-nasal—closed nose ("stuffed" nose)
- Cheeks—mushy
- Top of cheeks—bright and cheery (usually accompanied by a smile)
- Back of throat—breathy
- Forward—open and breathy
- Throat—raspy (be careful not to overdo this type of voice)
- Chest—boomy, big, full sounding
- Diaphragm—strong, powerful

Physical tension, visualization, and mental attitude will affect the voice you create when placing your voice in any part of your body.

**6 - MOUTH WORK:**

Anything and everything that affects the sound of the character's voice involving the mouth.

- Accents
- Dialects
- Affected speech
- Lateral lisp
- Variations on pronouncing "s"

**TIPS FOR CHARACTER VOICE WORK:**

Be careful not to injure yourself. Its very easy to come up with a voice that can strain your instrument. Don't push too hard or force a voice. The instant you feel any pain—stop!

Use photos, drawings, models and other tools to help uncover the attributes, details and characteristics of the character. Animation copy will often include a "character sketch" (description) or a drawing of the character.

Use physical movement to help find and sustain the right voice. Movement (or lack of movement), body posture, facial expressions, gestures and muscular tension are all vital to creating a believable character.

Copy for animation and video game character voice work may include only the lines for your character - and nothing else. This can make choosing the best delivery or attitude very challenging because you will usually have no idea what other characters in the story are doing.

**Exercise:**

Deliver a monolog using a variety of mouth work

**Exercise:**

"On the subject of wolves"

**NOTES:**



**Exercise:**  
Playing with Archetypes

**PAT FRALEY'S TOP 20 ARCHETYPES FOR MEN & WOMEN:**

(copyright Pat Fraley, 2001—used by permission)

**WOMEN**

- |   |   |
|---|---|
| 1. Woman in Authority (Mom, Teacher)    | 1. Man in Authority (Dad, Boss, Mayor)  |
| 2. An Exaggerated You                   | 2. An Exaggerated You                   |
| 3. Heroine                              | 3. Hero                                 |
| 4. Kindly Old Lady                      | 4. Kindly Old Man                       |
| 5. Mean Old Lady                        | 5. Mean Old Man                         |
| 6. Snob                                 | 6. Snob                                 |
| 7. Nerd (Wallflower)                    | 7. Nerd (Geek)                          |
| 8. Comic Relief (Side Kick)             | 8. Comic Relief (Side Kick)             |
| 9. Silly-Sounding Character             | 9. Silly-Sounding Character             |
| 10. High Silly-Sounding Character (Elf) | 10. High Silly-Sounding Character (Elf) |
| 11. Sarcastic Woman                     | 11. Smart Alek                          |
| 12. Mean Villainess (Witch, Stepmother) | 12. Maniacal Villain (Mad Scientist)    |
| 13. News person (Reporter, Co-Host)     | 13. Mastermind Villain                  |
| 14. Unfocused Teenager                  | 14. Unfocused Teen (Surfer, Mall Rat)   |
| 15. Tough Teenager                      | 15. Sleazeball (Producer, Agent, Sales) |
| 16. Airhead (Clueless, Bimbo)           | 16. News person (Anchorman, Ann-cr)     |
| 17. Femme Fatale (Vamp, Seductress)     | 17. Large Gruff Man (Blue Collar)       |
| 18. Sweet Little Boy                    | 18. Hick                                |
| 19. Tough Little Boy                    | 19. Everyman (Reluctant Hero)           |
| 20. Cute Little Girl                    | 20. Intelligent Little Man              |

**MEN**

**PAT FRALEY'S DOUBLE WHAMY DESCRIPTIONS EXERCISE:**

(copyright Pat Fraley, 2001—used by permission)

**COLUMN A**

- A jaded
- A hip
- A manipulating
- A silly
- A sweet
- A rich
- A sarcastic
- A nasty
- A joyful
- A confused
- A depressed
- A lackluster
- An uptight
- A gross
- A groovy
- A careful
- An insane
- A rude
- An explosive
- A brilliant

**COLUMN B**

- father/mother
- grandma/grandpa
- snob
- hick
- professor
- squirrel
- clown
- thug/vamp
- weasel of a man
- scientist
- hero/heroine
- newsperson
- brute/villainess
- little girl, little boy
- teenager
- smart alek
- mastermind
- airhead
- nerd/wallflower
- blue collar worker



**Exercise:**  
Double Whamy

Pat Fraley's "20 Character Archetypes," "Double Whammy" exercise, and "6 Essential Elements for Creating Characters" copyright Pat Fraley—used by permission.

# Documenting Your Character Voice

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Sketch or pic of character

Character name: \_\_\_\_\_

Age \_\_\_\_ Height \_\_\_\_\_

Sex \_\_\_\_ Body type \_\_\_\_\_

Character source (where did you get the idea?):  
\_\_\_\_\_

Describe primary energy: \_\_\_\_\_

Key phrase (to quickly return to the voice): \_\_\_\_\_

Appearance (hair, clothing, etc.): \_\_\_\_\_

Placement (location of voice in your body):

Vertical pitch: \_\_\_\_\_

____ Abdomen	____ Chest	____ Throat	____ Eyes
____ Adenoid	____ Nasal	____ Face	____ Top of head

Horizontal: \_\_\_\_\_

\_\_\_\_ Front of face/body    \_\_\_\_ Centered    \_\_\_\_ Back of head/body

Pitch Characteristics: \_\_\_\_\_  
(raspy, gravelly, smooth, clear, smoky, edgy, nasal, de-nasal, nervous, breathy, tight, etc.)

Vocal Dynamics: Phrasing/Pacing (the musicality of your character's voice):

Tempo:    \_\_\_\_ Fast            \_\_\_\_ Slow            \_\_\_\_ Moderate        \_\_\_\_ Varying

Rhythm:    \_\_\_\_ Smooth flow    \_\_\_\_ Staccato        \_\_\_\_ Melodic

Attitude (tone of voice): \_\_\_\_\_

Emotion: \_\_\_\_\_

Volume (loud/soft/varied): \_\_\_\_\_

Physicalization (how does your character move in time and space?):

Stance: \_\_\_\_\_ Walk: \_\_\_\_\_

Quirks: \_\_\_\_\_ Laugh: \_\_\_\_\_

Body: \_\_\_\_\_ Hands/arms: \_\_\_\_\_

Mouth Work: \_\_\_\_\_ Dialect/Accent: \_\_\_\_\_

Associated color, sound, or taste: \_\_\_\_\_

If your character was real, who or what might it be like? \_\_\_\_\_

Other notes:

# Telling the Story in 30 Seconds - Single Voice Commercial

## NOTES:



For your toolbox

## REVIEW - CREATING A BELIEVABLE PERFORMANCE:

Every script tells a story.

Keep your story interesting by using vocal variety to express mood and emotion. This principal applies to most types of scripts. However, there are situations when the director will request a flat, almost monotone, delivery to achieve a certain effect.

Internalize the wants and needs of your character.

**Always speak TO only ONE person  
as though you are having a conversation with them.**

## PERFORMING SINGLE VOICE COPY:

Single voice copy is a solo performance. Your character and script style can be anything in any format. As a voice actor, you are expected to have the ability to bring life to the script with a minimum of coaching.

Your interpretation is critical. Rehearse by working the script in a variety of moods, with different energy, and with different movement.

Timing is everything! Learn how to use your internal body clock to adjust for timing changes. (speaking faster or slower)

Find the rhythm in the script.

There are several different performance rhythms. From slowest to fastest, they are:

**STAGE RHYTHM:** This is the slowest. Stage blocking, props, scenery, lighting, other theatrical elements, and a large proscenium stage allow for a slower, more deliberate rhythm.

**FILM RHYTHM:** Slightly faster than Stage Rhythm. The director's ability to edit and the large screen size allow for a quicker rhythm.

**TELEVISION RHYTHM:** A bit faster than Film Rhythm. The relatively small screen size and tighter framing on the action requires a faster rhythm. In commercials, there is usually less time to make the point and greater competition with visual elements.

**RADIO RHYTHM:** The fastest rhythm. Radio rhythm most accurately depicts real life. In radio commercials, there are fewer competing elements and a limited amount of time, thus a faster rhythm. The entire story must be conveyed through the sound of the voice.

NOTES:

2.

**FEATURE FILMS ARE THE RESULT  
OF YEARS OF SCIENTIFIC  
STUDY COMBINED WITH  
THE EXPERIENCE OF YEARS**

# Dialogue & Multiples

## NOTES:

### THE ESSENTIALS OF DIALOGUE:

A multi-voice (dialogue) script is often the most effective way to tell a complex story.

Dialogue scripts generally fall into two categories:

1. A conversation between two or more people: The audience is in the position of “eavesdropping” on the conversation.
2. Shared information: The characters in this type of script are not talking to each other, but rather, each character is addressing the audience with his/her own part of the message.

Most dialogue copy requires interaction between the characters.

As a performer, you need to understand the whole story and your character’s role in it.

Good dialogue requires excellent listening skills. Listen to your dialog partner, the director, and yourself.

To create a believable dialogue, it is necessary that you respond appropriately - and in character.

As with other areas of voice-over, a dialogue performance ideally connects with the audience by blending the two levels of communication:

1. Emotional
2. Intellectual

Comedy and drama are two common formats for dialogue scripts. Both will lead the audience in one direction and suddenly shift to an unexpected outcome. As a performer, you must not “tip the hand” or give away the ending.

All good dialogue story lines will develop tension and will include conflict, resulting in an emotional connection.

There may or may not be a resolution of the conflict at the end of the conversation.

Timing is everything!

### PERFORMANCE TIPS FOR WORKING DIALOGUE:

***Find the rhythm of the story.*** A well-written script will leave room for comedic or dramatic timing to create emphasis, develop the story and build the tension.

***Be real!*** Make sure the character you create is appropriate for the story and that his/her behavior and attitude is believable.



**Playbacks:**  
Examples of effective  
Dialog commercials

## NOTES:



or your toolbox

**LESS is MORE!** Although going “over the top” can be an effective technique in some cases, generally pulling back on the delivery will create a less forced, more real, and more believable performance. Underplay, rather than overplay.

***Internalize your character’s wants and needs.***  
**D = Desires**

***Always talk TO another person***, real or imagined, and expect a response from the other characters in your story.

***Stay “In The Moment”*** of the story. Stay focused and don’t allow yourself to drift out of character.

***Don’t play comedy for laughs.*** Its not the words on the page that are funny—it’s the intent behind the words. Laughs will only come when the audience is surprised. Be real!

***The moment you start to think about what you are doing, you will fall out of character.***



For your toolbox

3.

**Aoccdrnig to rscheearch at Cmabrigde Uinervtisy, it deosn't mttar in waht oredr the ltteers in a wrod are, the olny iprmoetnt tihng is taht the frist and lsat ltteer be at the rghit pclae.**

**The rset can be a taotl mses and you can sitll raed it wouthit porbelm.**

**Tihs is bcuseae the huamn mnid deos not raed ervey lteter by istlef, but the wrod as a wlohe.**

# Long Form: Industrials, Narration, & Audio Books

## NOTES:



### Playback:

Examples of industrial and long-form voiceover

### Examples:

A professional who teaches flying, yet has never flown a plane in her life.

A narrator who brings life to a novel, by playing all the parts.

A voice actor who presents highly technical information for the purpose of training.

## IT'S ALL GREEK TO ME!:

Long form copy falls into several categories:

- Sales/marketing presentations
- Video/film documentaries
- Training videos or tapes
- Point-of-purchase videos
- Audio books on tape

“Industrials” are generally intended for a specific audience or as an in-house marketing or training tool. Other long form projects are usually intended for outside sales, entertainment or self-improvement. Basically, any voice-over project longer than about two minutes is considered long-form.

Corporate copy is frequently written for the eye and not for the ear.

Corporate scripts are often full of technical words and phrases that only have meaning for the target audience.

Long-form projects can be in any format and will often mix styles, involve several performers and combine voiceover and on-camera work.

Long-form projects are usually recorded in short segments.

## THE MAKING OF AN EXPERT:

An expert adds inspiration and a personal “spin” to make

something their own. The demonstration of their competency takes on a new meaning. (e.g.: artists and musicians are examples of experts who “make it their own”.)

The level of “expert” can also be a perception in the mind of the audience

## TIPS FOR PERFORMING LONG-FORM COPY:

As a performer you must:

- Become an instant expert on the subject, often speaking with a tone of authority.
- Become the consummate story-teller.
- Thoroughly understand your character and his/her objective.
- Be prepared with an arsenal of skills ready to work in any style of delivery that may be appropriate to the project or the audience.

**NOTES:**

Always talk TO your audience, not AT them. In most cases a conversational delivery works best. (NOTE: there are times when a specific attitude or very dry, precise delivery will be appropriate.)

Don't be afraid to ask questions if you don't understand the meaning of a word or phrase, or its pronunciation - or if you are uncertain about the target audience for the script. Remember—No Guessing!

Adjust your pacing to allow for emphasis of important information, words or phrases. Relax your delivery (half-voice) to be more conversational.

When working a dialogue narrative script, be careful NOT to overlap lines unless you are asked to.

**EXERCISE:**

Woodshed a corporate script for the purpose of discovering as much information as possible that will enable you to create an "instant expert" character.

Remember these concepts:

Less is more!  
No guessing!

Do you feel confident that you can perform the script as an expert?

If so, why?  
If not, why not?

What is the one thing you would need to know that would give you the confidence to speak as an expert?



**Exercise:**  
**Long-form Copy**

## The Business of Voiceover

### NOTES:



#### Book Resources: Visit

[www.voiceacting.com](http://www.voiceacting.com)  
For books, CDs, articles,  
and more resources for  
developing your voice,  
acting, performing, and  
communication skills.

### TIPS FROM A PRO: (Deb Lawrence, Senior. Producer, NBC, San Diego)

- Don't have a bad attitude. You need to be part of the team.
- Leave your ego and personal problems outside the studio.
- Don't produce from the booth — no matter how "right" you may be.
- Never argue with the producer or engineer. You do your job, and let them do theirs. OK, so the copy stinks. You're being paid to perform—not to rewrite the copy.
- Use good judgment when raising questions or addressing problems with the copy — you never know who might be in the control room. Most producers are NOT tolerant of talent who argue about copy points or grammar.
- NEVER do drugs or alcohol — they will seriously affect your ability to perform and they are not acceptable in the studio — period.
- Always be directable — stay open to suggestions and changes in the way you are asked to deliver your lines.
- Don't be "announcery" — find your delivery style and become highly skilled at using it to communicate on an emotional level.
- Don't just "voice-over" — become a part of the project. You must be able to figure out what the producer wants.
- See things through the producer's eyes. The script you are doing may have gone through several levels of approval and his or her job may depend on how you deliver.
- Take time to "woodshed" the copy — make sure you understand the copy and your role — ask lots of questions.
- Play with your inflection, delivery, attitude, physical movement, pacing and interpretation. Work the copy in several different ways.
- NEVER blow off an audition.
- NEVER stop learning — take acting classes, improvisation classes, and workshops (you'll need them). Study other voice actors to learn what they are or are not doing to make their performance what it is. You MUST know how to act.

You will only be able to find characters and voices within you by learning to act. To be believable, you must NOT sound like you are "acting." Your performance must be real in the sense the character you are playing has an inner truth and honesty that comes through to the audience.

### RECORDING STUDIO ETTIQUITE:

- Always warm up before arriving at the studio.
- Leave your inhibitions outside — be ready to play.
- Always present yourself as a professional.
- Always have a copy of your demo and business cards with you.
- Always have water with you.
- Always have a pencil with you.
- Don't touch anything in the control room or studio (except the copy stand and certain other items in the booth.)
- Let the engineer adjust your mic.
- Adjust your headphone volume to a comfortable level. (Some studios may have adjustable lighting and some studios with talkback speakers)

**NOTES:**

- may give you the choice of using headphones or not.)
- Stand or sit — you will have better breath support by standing.

**YOUR DEMO:**

- Don't even think about producing your demo until you are ready.
- Don't call talent agents before you have a marketable demo.
- Your demo must be a duplicatable representation of your talent.
- Your demo is your portfolio — its an example of what you can do, not necessarily what you have done.
- You absolutely, positively **MUST** be able to deliver on anything you present in your demo.
- Production value is important (clips must sound like the real thing), however your acting and performing abilities are more important.
- **NEVER** misrepresent yourself.
- Don't think you can produce your demo by yourself — unless you are very experienced. Find a talent coach or recording studio in your area to assist with direction and the production of your demo. Your investment in these professionals will more than pay for itself later on.



**Audio Playback:**  
Demo examples

**DEMO BASICS:**

- Your demo should present what you do best.
- You and you alone will be the best judge as to whether or not you are ready to do your demo. Ask your voice or acting coach for guidance, but don't rely on your friends for advice in this area. Trust your instincts. You'll be ready when you can take any script "off the page" in 2 or 3 takes without thinking about what you are doing. You'll know you're ready when you no longer need to ask the question.
- Try to avoid mixing different categories — commercial, character, narrative and promo should be separate demos, although there may be a limited mix for a first-time demo.
- Include a range of attitude and emotional variety.
- Everything in your demo must be of the highest quality. You'll never know who's demo was played before or after yours.
- Keep your demo to 1:30 to 2 minutes in length. Agents will ask for a 1-minute cut-down version of your full demo.
- A commercial demo will usually contain from 12—20 short "clips" ranging from :02 to :12.
- Put your "money voice" at the beginning and end of your demo.
- Use only material that is appropriate to your ability and style
- Talent buyers will decide on a "voice" within the first few seconds of listening to a demo — you've got to be good enough to keep them listening until they hear something they might like.

**PREPARING FOR YOUR DEMO:**

- For a commercial demo, Find 25 — 40 different pieces of copy that will be narrowed down to the 12-15 you record, and only the best of those will be used in your demo.
- Avoid using copy provided by a studio — be creative with your copy.
- Find scripts by transcribing radio and TV commercials, looking in magazines for print ads with emotionally driven copy, or write your own.
- Make certain every script fits your style and that you can deliver it effectively without having to think about what you are doing.

**NOTES:**

- You have the luxuries of time and rehearsal
- Call studios in your area to find those who do demo production

**YOUR DEMO SESSION:**

- Hire a professional studio familiar with voiceover work. A studio that does mostly music will probably not have an engineer capable of producing a good voiceover demo.
- Hire a qualified producer for your demo.
- Be well prepared before you arrive at the studio. Time is money.
- If you can't get to a good delivery in the first few takes, you may not be ready to do your demo.

**DEMO PRODUCTION AND MARKETING EXPENSES:**

- Studio time — plan on 5 - 8 hours in the studio. It will usually take about 1 to 2 hours to record your voice tracks and the rest of the time for post-production. Actual production time will depend on your performing abilities and the complexity of production. Shop around.
- Producer fee — if hiring a qualified producer.
- Music licensing — many studios will charge a fee to license the music used in your demo. Make sure you get a "blanket" license to cover all music used. Avoid single-use "laserdrop" or "needledrop" licensing.
- Materials — Digital media (DAT, CD, Zip, etc.), Cassettes, backup copy. You should leave the studio with an audio CD of your demo at the very minimum. Discuss the format before your session. Ask if the studio will retain a backup of the full project to make future changes easier. Don't accept DAT (Digital Audio Tape), as it is an obsolete format.
- MP3, CD or Cassette? — Cassettes are rarely requested. CD's are the current standard, but many producers now prefer demos as .MP3 files only. If you need to send out CDs you can "burn" them yourself as needed, or go to a CD duplicator. Most cassette duplicators will also handle small quantities of CD duplication. Compare costs and printing options. Determine how many you will be sending out before ordering.
- Email and Internet — In today's market, email is an absolute necessity as is Internet access. A personal web page is an important tool for marketing your voice-over talent and on-line demo. Shop around before signing up with a web host. All web hosts are not equal.
- Telephone charges — you'll be spending some time on the phone making calls to talent buyers.
- Postage & mailing materials — envelopes, stamps, etc.
- Graphic design — simple to elaborate, depending on your budget. If you aren't a good designer, you will be better off in the long run to hire a graphic artist.
- Printing — for letterhead, business cards, cassette J-card, CD Insert.
- Computer software — you may want to track your contacts on your computer and/or correspond via e-mail. Most "office software" has email and Internet capability.
- Other office expenses.



and marketing are covered in detail in Penny Abshire's book: "Demo & Marketing Magic for Voice Actors" available at [www.voiceacting.com](http://www.voiceacting.com)

**NOTES:****UNION OR FREELANCE:**

- Two unions cover voiceover talent:
  - (AFTRA) American Federation of Radio & Television Artists
    - Open union
    - Radio & TV work only
  - (SAG) Screen Actors Guild
    - Closed union
    - Film work
- Don't join a union until you have to.
- Unions set fees and working conditions for their members
- Freelance VO work: Talent fee will vary widely - no set fees
  - You're on your own in the case of a dispute
- Benefits of union membership:
  - Higher talent fees for session work
  - Residuals for repeated use
  - Assistance in the event of disputes
  - Pension and retirement fund (member must qualify)
- Disadvantages of union membership:
  - Must be a highly competent performer
  - No freelance work

**SETTING YOUR TALENT FEE:**

- Research your local market
- Determine the value of your time and energy
- Factor in the cost of your equipment, training, and marketing
- Don't assume that just because you don't have a lot of experience, your talent fee should be low.
- Have confidence in your abilities as a voice actor
- Be confident in your professionalism when negotiating with clients.
- "Low-balling" your talent fee just to "get a gig" can back-fire by setting a precedent and give you a reputation that can be hard to overcome.
- Accept only those jobs that you know you can do well.

**AGENTS & MANAGERS****TALENT AGENT:**

- A talent agent is not required to get work — but is recommended.
- Not all agents represent voiceover talent
- Finding an agent to represent you can take some time.
- Interview agents to make sure you can work together
- Stay in touch with your agent — ask how often to check in.
- A talent agent works for you to find bookings and negotiate the highest fee for your work, not the other way around.
- A talent agent only gets paid a commission when you get work
- Commission can be from 10% to 25% of the fee (10% is common for union work, 25% is common for non-union).
- Commission can be on top of fee or taken out of fee
- Don't rely on your agent to find you work

**NOTES:****CASTING AGENT:**

- A casting agent works for the client, and may book talent from several talent agencies, or from their own talent pool.
- Casting agents don't represent talent.

**TALENT MANAGERS:**

- Very few voiceover artists have or need a manager.
- A talent manager works for you to guide your growth as a performer and promote you to your agent and potential clients.
- A talent manager can charge a fee and can make a commission from your work of up to 25%.
- A talent manager's fee and commission is in addition to the commission earned by your agent, and is taken out of your fee.

**MARKETING YOUR TALENT:**

- You are in business for yourself as an independent contractor.
- Don't rely on others to get you work. You will need to actively market and promote yourself in order to succeed.
- Learn the business skills necessary to be successful.
- Read books on sales and marketing.
- Be prepared for rejection — don't forget, this is show business.
- If possible, set up an area for your office and dedicate a specific amount of time each day to marketing yourself.
- Have an attitude of continually learning.
- Become a networking expert — let everyone you meet know what you do. You never know where your next booking will come from.
- A few places to contact for voiceover work (you'll think of others).
- Recording studios, Radio & TV stations, Advertising agencies, Companies with in-house production, Video production companies
- Always have business cards and a copy of your demo handy.
- Always thank the producer and engineer (ask if they would like a copy of your demo). Follow up with a thank you note or post card.
- Use post cards, letters and other marketing tools to constantly promote yourself and keep your name in front of your agent, talent buyers and even the studio where you did the session

**AUDITIONS:**

Your demo will occasionally serve as your audition, but more often than not, you'll be asked to audition using a portion of the actual script.

A general "rule-of-thumb" is that you'll do 40-60 auditions for every job you book. As you build a client base you'll be booked for future work based on past experience without having to audition.

Auditions will come through your agent (if you have one), through on-line audition listing websites, and other sources.

When auditioning:

- Unless otherwise requested, always slate with your name, project title, and your phone number
- Always slate in your natural voice
- Do not email auditions larger than 2MB (max email attachment is 8MB)

## NOTES:



**Internet Resource:**  
Get your own  
Merchant Account  
to accept credit cards

[www.voiceacting.com](http://www.voiceacting.com)



**Internet Resource:**  
The VoiceActor's  
Guide to Professional  
Home Recording  
E-Book

[www.voiceacting.com](http://www.voiceacting.com)



**Internet Resource:**  
Web Hosting  
&  
Website Design  
[www.magicinet.com](http://www.magicinet.com)

- Emailed auditions should be in .mp3 format. Never email a raw .wav or .aiff file.
- If you have a website, you can deliver your auditions via the FTP area of your site.

## GETTING PAID FOR YOUR WORK:

Never accept a booking without first having a written agreement and understanding of your compensation.

Many clients will pay 30, 60, or 90 days out.

To guarantee that you will be paid, you can establish a **merchant account** so you can accept credit cards. Take your client's card number at the time of booking as a guarantee of the booking—but DO NOT charge the card. Upon delivery of your tracks and client acceptance, give them the option of using their credit card for payment, or using a Purchase Order number for you to invoice them. Always determine the terms of payment—Net 15 days is standard. If you don't receive payment within the term, simply call your client to remind them that you have not received payment and give them the option to use their credit card. If payment is not received within a reasonable time, you can charge their card. If they contest the charges, you have a written agreement that proves your charges are legitimate.

## BUILDING YOUR HOME STUDIO:

To be competitive in today's voiceover market, you need the ability to record high quality voice tracks on your personal computer—usually at home.

The VoiceActing.com Guide to Your Home Studio E-Book is a comprehensive guide to setting up and recording voiceover in your home studio.

## YOU WILL NEED A WEBSITE:

A website is a vital marketing tool for voiceover work. It is your on-line brochure, a place where potential clients can listen to your demo, contact you (or your agent), upload and download files, and more. There are three basic elements to a website:

- 1) Domain Name - This is your website's title and Internet address (also known as URL). For most voice talent, a domain name should either be their own name or reflect a key aspect of their marketing. A domain name must be registered and only represents the location of a website.
- 2) Hosting - A website must be hosted by a company that provides storage space for a site's data and the ultimate location of a domain's address.
- 3) Design - Your site design should reflect your talent and abilities, and should include your demo(s) and contact information.

Don't consider the "free" websites. They are supported by advertising which will lower the credibility of your services. The costs for domain registration, site hosting, and site design are well worth the investment.

# The Art of Voice Acting

Changing lives one voice at a time!

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## MONOLOGUES

### Finding Emotion in Copy

**BIG DREAMS (M / F):** Copyright Drama Notebook. All rights reserved.

I wanted to be a famous astronomer. My parents laughed and said, “That’s not going to happen. You’ll probably wind up homeless like your older brother Leo.” But I proved them wrong. I wanted to be the most famous astronomer that ever was. I’d discover 500 planets and they’d all be named “Max’s (or Maxine’s) favorite”. Not something like HD 189733-B. What? It’s not egotistical. I just wanted everybody to know who discovered those planets. Stephen Hawking once said, “The galaxy created itself because it wanted to create itself, and it created itself out of nothing.” But I say no! Something that is created is always created with the help of something. Take for example, a water bottle. Let’s say a water bottle wanted to turn into a giraffe. It can’t just turn into a giraffe and not be a water bottle and live and have offspring. It is physically impossible for something to turn into something it is not. It is simple logic. When I found that they didn’t have astronomy classes in grade school, I flipped out, then I started protesting and formed an advocacy group. We were students who want college classes in grade school. CCGS for short. We had a bunch of members, and naturally, I was the president. Wait, I created something out of nothing in a way. Maybe Stephen Hawking has a point. Yeah. Laugh all you want, parents! I’m not homeless. I’m an astronomer and you couldn’t stop me!

**BIPPITY, BOPPTY, BAM (F):** Copyright Drama Notebook. All rights reserved.

Hi, my name is Gertrude and I’m the daughter of the Fairy Godmother. Want to know why my name is so bad? It’s because my mom was too busy making little old Cinderella’s dreams come true to think of a good name for me. Oh, and does mom give me a beautiful dress, a prince to dance with at a ball, or glass slippers? NO! All she gives me is a big fat pile of chores. I don’t even have magic. She says it skips a generation, so I can’t point at my feet and hope to see a pair of glass slippers. Here, I’ll show you. Bippity, Boppity, Bam! Whoa! There’s a pair of glass slippers on my feet! I guess magic doesn’t skip a generation after all. Mom was wrong. It’s not the first time that’s for sure. I wonder if that Prince Charming guy is still available. Now what was his number?

**BEST FRIENDS (F):** Copyright Drama Notebook. All rights reserved.

Best friend? Well, I've never been much for friends. My intense competitive spirit, social anxiety, fear of the cafeteria and awkward sense of humor tend to work against me. But strangely, the one friend I have come to entrust this weird title was once my arch nemesis. Of course, she had no clue. In fourth and fifth grade Angela had a cubby right next to mine. She had lots of friends and took the 'Nicest Student' award away from me in the fifth grade, and I was so angry that I squeezed glue in her cubby, which showed how nice I really was. Yeah, Angela deserved the award. She's someone who has my back when I say, "back me up." She laughs at my hilarious jokes when everyone else randomly forgets how to laugh. She takes me to a world where awkward moments don't exist and jealousy is something to joke about and fights never happen (and if they do I don't remember them). Best Friend? Nah. Angela and I are more like sisters.

**FORKS (M / F):** Copyright Drama Notebook. All rights reserved.

As a fork, I can proudly say that we are the superior utensils. I was talking to Spoon the other day and she was all braggy about how they used her for soup AND ice cream the other night. Pffft. That's nothin. I have the ability to STAB and POKE and SPEAR. Spoon said, "Oh yeah, what about stirring?" Well, I can do that too. Yesterday morning, the big lady human used me to stir cream into her coffee, and it wasn't just because all the spoons were dirty like Spoon said. Knives? Well, they generally keep quiet because we all know they have anger problems. Especially the steak knives. Forks are the friendliest. Everyone knows that. Oops. Gotta run. Gonna get used again. Yum, pancakes!

**IT'S HARD TO BE A SPIRIT (M / F):** Copyright Drama Notebook. All rights reserved.

You should be happy you're a human. I mean, it's not easy being a ghost. First off, everything I hold just falls through my hands, which is no help. When I try to eat or drink anything, it lands on the floor. When I try to be normal, people just scream and run away. It's not my fault I died. One time it was the first day of school and I got expelled because I was "too scary for the children." How are they supposed to live life if they don't face their fears? Maybe I was trying to teach them a life lesson. Then when I try to be scary, people laugh and think I'm a projection. One girl even asked me how much the projector was. Don't even get me started about babies who cry no matter what I do. Yesterday, I saw a help-wanted sign over at the amusement park. They need help in the haunted house. Now, there's a place where my skills can come in handy!

**SO CLOSE TO 10 (M / F):** Copyright Drama Notebook. All rights reserved.

You want to hear about the scariest experience of my life? It happened on a roller coaster. Strapped in tightly, I looked up at the tall menacing incline of the Rip Rocket. The harsh winds blew in my face and made my hair knotty as I checked my belt for the fiftieth time. Why did I have to do this? Why did I have to ride my first roller coaster... today? I was this close to making it through my single-digit years without riding one. I didn't agree to it, but, according to my dad, "It's time." I didn't like it, but he was right. My sisters rode their first roller coaster way before me. Even though I didn't want to at first, I'm glad I did. Universal was a lot more fun now that I rode coasters. When we reached the coaster, my grandma asked me the long-asked question. "Are you going to go on?" Of course I said no, but apparently they didn't hear me, because they shoved me into the line! First, we went up a mountain of steep, grimy, paralyzing steps, flinching after each thump on the concrete. Next, we got into the depressingly short loading line, and there it was. That rickety paint-chipped cart would be the last thing I would ever see. It was our turn. We crawled in and I could hear the screams of the past riders. I embraced the feeling that I would soon be at peace. "3, 2, 1...Off you go!" The cart lurched, and the screams of the past were now my own. "I love roller coasters!!!"

**MY SISTER'S SONG (F):** Copyright Drama Notebook. All rights reserved.

I don't mean to eavesdrop on you, but the walls are so thin. I can't help but listen. I hear you singing at night and it's very calming, but also kind of sad. It reminds me of an angel ringing a bell in the moonlight. It's both soft and light, Isabel. I know you hate me for listening and that I'm just an annoying little sister, but I love listening to you. I love you. Sometimes I wonder if something has happened to you. I wonder and I wonder, and I know that you say it's just my imagination. But your voice sounds so sad sometimes that it frightens me. There are stories in your songs. I know you have a right to privacy and you don't have to tell me anything. But you would, wouldn't you? Just please don't yell at me again. I hate it when you do that, or when you stop talking to me. The only thing worse than yelling is silence. We're sisters. We're blood. And when things are the way they are, we're sometimes all each other has. I guess we don't have to talk about it anymore, but please don't stop. It helps me fall asleep...the sound of you singing your heart out.

**RUDOLPH'S OLDER BROTHER (M):** Copyright Drama Notebook. All rights reserved.

Hey man, bring ya red nose over here... AYE MAN, I said bring ya RED NOSE over here! I see you're all excited about being Santa's new favorite reindeer, but never forget where you came from. Yeah, I understand it's nice to finally laugh, not get called names, and to play in all the reindeer games with everyone else besides just me... but can't you see they're just using you? Santa never gave you any attention until last Christmas when he couldn't see any farther than he could spit. Huh? What do you mean he said, "you're the light of his world"? He was being serious, that wasn't a compliment! He taped you to the back of his car because his tail-light was out. Now explain to me why you're OK with that. Matter fact nah, I don't wanna hear it. Now you're chilling with Dasher and Dancer acting like you're a big star just because your nose glows up red... WE HAVE 50 THOUSAND CHRISTMAS LIGHTS THAT DO THAT SAME THING - you know what Rudolph, do what you wanna do, but never forget where you came from.

**YOUNGER SELF (M / F):** Copyright Drama Notebook. All rights reserved.

This is me. Sometimes I take out this picture and talk to her. I tell her about what's going to happen in her future, and I tell her I miss the past. I tell her that I miss the days when I didn't have to go to school. The days where I would just eat and play all day. I tell her that I miss all the attention I used to get and the times when I didn't even think to worry what other people thought of me. I didn't judge myself and my imperfections then, I was happy. I think I was like four or five... before I realized there was so much sadness in the world. When I look at her picture, I can feel her telling me that it's going to be okay, and I want to believe her. There were even times when I didn't want to be on this earth anymore, but looking at her, I felt that things were going to get better... that I would come out stronger than ever. I wonder what my future self will say to me one day. I hope I can give her strength when she needs it.

**SORRY I'M LATE (M / F):** Copyright Drama Notebook. All rights reserved.

I know I'm late for work, but you would not believe the morning I've had! Last night, I put all my clothes into the washer and dryer since most of them were dirty. To my surprise, they all shrunk about three sizes after coming out of the dryer! I only had my pajamas I slept in, so I wore them, as you can see. Then, when I went outside to get into my car, my car door wouldn't open. I put my hands onto the freezing car window and saw that my keys were inside of the car! I had no choice but to walk to work. As I walked down the street, I heard something come from a nearby alley. Out of curiosity, I went to see what it was. Let me tell ya, big mistake. There were about ten, no, twenty ferocious street cats staring me down. I slowly backed away, but it was too late. They chased me down the alley. About five jumped onto me and attacked me. This is why there are a ton of scratches on my body. See? By some miracle, I was able to escape. I thought to myself, how can this morning get any worse? Trust me, it did. I was a block away from the office when I went to the coffee shop right around the corner and got some hot coffee. I realized that I was about to be late for work. I hurried to get out of the shop, and of course, I tripped and spilled the coffee all over the place. My work bag, my pajamas, my shoes, were soaked! I tried to wash off as much as I could in the bathroom, but it's still there, as you can see. So, that's why I'm late. I'll try not to let it happen again. What? It's daylight savings time? Oh, I'm an hour early? Oh, then never-mind.

**SECRET LOVE (M / F):** Copyright Drama Notebook. All rights reserved.

There is something that I've been hiding from everyone I know. It has been on my mind a lot so I want to get it off my chest. I know this obsession may be overboard, but it is a part of me. It's been bottled up inside of me for too long because I wasn't sure what people would think. I have a forbidden love, the kind of love that is not supposed to exist. Some say that this love isn't natural, but it is everything I need and more. Many people say that it has to be a man and a woman that fall in love, but to those people I say that love wins. I love the warmth that my love gives me; it is very sweet and comforting. I cannot achieve this kind of love with anything else. There is no breaking me apart from my beloved. I don't care what anyone else thinks anymore because I have found love. So, this is me announcing my love to the world; I love pancakes. Pancakes love me too. The connection that I share with pancakes cannot be compared to anything else. This is not lust; this is pure love in its purest form. If you look at my eyes whenever I see a pancake you may notice that my eyes twitch. Pancakes understand me for who I am; they complete me. The soft and chewy cake is all I need in my life; and now the world knows that I am proud to be a pancake lover!

**LISTEN UP DOGGIE-O (M / F):** Copyright Drama Notebook. All rights reserved.

Now listen up here doggie-o. I'm the one who calls the shots around here, see? I was here first, and as a feline, I have the advantage in the smarts department. See that bowl there? That's mine. I catch you so much as sniffing around it, you'll be sorry. I may be smaller than you, but I've got powerful weapons in these here paws. You ever tangled with a cat before? Well, don't. You'll find out mighty quick that I'm a force to be reckoned with. Now, over there is my bed. It's the one that says 'princess.' Yours is the one that says 'woof.' Which rhymes with goof. As in goofball. Which most dogs are. See, the humans, they respect me. I don't slobber all over them and wag my tail like a moron. I have dignity and poise. I even keep myself clean, and I would never, ever roll around in stinky stuff in the yard, or chew on dirty socks and then lick the humans. Gross. I don't perform tricks for treats. That's degrading. What are you trying to do? Hey, what are you trying to do back there? Go find a dog's butt to sniff! Ya better watch it, doggie-o. Remember, I'm the boss around here!

## ADVANCED MONOLOGUES:

### **DOGMA:** (Kevin Smith) Female

I remember the exact moment. I was on the phone with my mother, and she was trying to council me through this...thing, and nothing she was saying was making me feel any better. And she said....."Bethany....God has a plan." I was...I was so angry with her. I was, like...what about my plans, ya know? I had planned to have a family...with my husband...wasn't that plan good enough for God? (long pause) Apparently not. I hate thoughts like that, but y'know, they come to you with age. When you're a kid, you never question the whole faith thing. Nope. God's in heaven, and he's...she's...always got her eye on you. I would give anything to feel that way again.

### **PAULA—monologue:** (Female)

I don't do laundry . . . I don't do shirts . . . I don't fold clothes . . . I don't do dishes . . . I don't dust . . . I don't cook . . . I don't vacuum . . . I don't schlep groceries . . . I don't make beds . . . I don't take out trash . . . I don't water plants . . . I don't wash windows . . . I don't flounce curtains . . . I don't do any of this. I pay a person to come in and wrestle with this stuff, because I make 86 thousand a year working my ass off ten hours a day selling software to guys who resent the fact that I pick up their lunch tab.

### **KAT'S POEM:** Karen McCullah Lutz & Kirsten Smith; adapted from Shakespeare (Female)

I hate the way you talk to me. And the way you cut your hair. I hate the way you drive my car. I hate it when you stare. I hate your big dumb combat boots. And the way you read my mind. I hate you so much it makes me sick-- it even makes me rhyme. I hate the way you're always right. I hate it when you lie. I hate it when you make me laugh -- even worse when you make me cry. I hate it that you're not around. And the fact that you didn't call. But mostly I hate the way I don't hate you - - not even close, not even a little bit, not any at all.

## ADVANCED MONOLOGUES:

### **CADDYSHACK:** (written by Brian Doyle-Murray, Douglas Kenney, & Harold Ramis) (Male)

So I jump ship in Hong Kong and make my way over to Tibet, and I get on as a looper at a course over in the Himalayas. A looper, you know, a caddy, a looper, a jock. So, I tell them I'm a pro jock, and who do you think they give me? The Dalai Lama, himself. Twelfth son of the Lama. The flowing robes, the grace, bald... striking. So, I'm on the first tee with him. I give him the driver. He hauls off and whacks one---big hitter, the Lama---long, into a ten-thousand foot crevasse, right at the base of this glacier. Do you know what the Lama says? Gunga galunga... gunga, gunga-galunga. So we finish the eighteenth and he's gonna stiff me. And I say, "Hey, Lama, hey, how about a little something, you know, for the effort, you know." And he says, "Oh, uh, there won't be any money, but when you die, on your deathbed, you will receive total consciousness." So I got that goin' for me, which is nice.

### **THE KITE:** (M/F)

There was no wind today. But the kite flew higher than ever! Of course, the look on my daughter's face sent me soaring as well. My dream is to be a hero. Only, who knew it would be in the eyes of a six year old?

### **TOAST:** (written by Ava Lindt) (Female)

Somebody once told me that if you didn't look everyone in the eye when you were making a toast, then you would end up with that many years of bad love...making. So, I wanted to increase my blessings in that department. Neil wouldn't really like me telling you this, but it's been a while. Months. It's like clockwork, him and I, but the clock ain't ticking too good. It's not Quartz, if you know what I mean. It's more like some flimsy plastic chip that mopes around the house and tries to dress up as a sex life once in a while. But we're good in other departments, we've finally mastered the cleaning regimen. Neily has gotten so good at getting all the corners when he sweeps. Just not all MY corners when he does THAT sweep. Yes. And..(pause) Why are you all looking at me funny? Do I have something in my teeth or am I just a \* little \* too talkative tonight? Shows you what a few glasses of this fine wine will do to ya. (clears throat) Cheers!

## REAL PERSON CHARACTER

Find the emotion and attitude. Use movement, dynamics and pacing.

**PROUD PARENT** (male or female - warm & fuzzy with affection):

So . . . your son's been a good boy and you raised the little guy's allowance to a whole 5 cents! He takes that nickel, amazed by your incredible generosity . . . Just as you tell him not to spend it all in one place . . . the ice cream truck pulls up and he dashes over to treat himself and his friends to an entire 5 cents worth of frozen confections.

What! Are we dreaming? A kid can sue you for a 5 cent allowance these days.

---

**AUTO EXPERT** (male or female – could be an old-timer or corporate executive type character. Knowledgeable and confident):

To most people, these look like simple engine parts. But there's more here than meets the eye. Behind these engine parts are over 5 decades of engineering, design and technological advancements – resulting in the performance and driving experience that has won more awards than any other automobile manufacturer.

---

**LOUD TEENAGER:** (male or female - imagine talking over really loud music)

Want to give your music a little more impact? No problem!! Just find a good sturdy doorway! Then punch that Mega Bass button on your Sony Boombox or Discman portable CD player. You won't be disappointed. Sony invented Mega Bass sound for one very noble purpose – to sound like an all-out brain-rattling live performance.

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**SEXY MALE OR FEMALE:** (intimate attitude)

Maybe you know something about diamonds. Maybe not. In any event, chances are she may know more than you do. So get some information. Then you can impress her with your knowledge, as well as with the diamond you bought – at Jewell's.

## ANIMATION CHARACTER



Animation Character - Dragi:

*Character: A little dragon, sometimes nasty and sometimes pert, but a very likeable fellow. Character may have a NY accent, male or female, with a good sense of humor. Voice is similar to Eddie Murphy's (Mushu) in Mulan or Rosie O'Donnell (Tark) in Tarzan.*

Owwww! Man, that was close! Hey, pal! What kind of a weird hat do ya have on there? Sure isn't gonna keep the rain off ya!! Ha! Ha! Ha! Good line don't ya think?

And what are we gonna do if there's no land out there? Huh? Just a bunch of boring water? Huh? And what if they don't build a city here? Huh? Are we supposed to just sorta hang around for another 100 years?

Hey! What are you looking at buuuuuud? Take a picture, it lasts longer!



Animation Character - Digger:

*Character: A very busy and efficient ant. Digger is in management and it's his job to make sure progress on the ant hill is on schedule and up to speed. He hates his job and would really rather be outside the hill working in the flower bed.*

(concerned and frustrated)

What are you telling me? Tunnel 27-B is how far behind schedule? Looks like we're going to need another 3,000 workers to get that finished on time! And that means a lot of overtime!

(worried)

Do you realize what the Queen is going to say when she finds out about this? How many times do we have to do this? It just seems like we're always moving one pile of dirt just to make another pile of dirt . . . Either that, or we're making new tunnels that don't seem to go anywhere!

(with a sense of pride, yet aware of the pending mystery)

Yes, your majesty . . . Our team of experts has just returned with many new and fascinating objects that I'm sure you'll enjoy. No . . . We're not exactly sure what they are or where they came from . . . but . . . there have been some rumors going around the hill that . . . giants have apparently moved into this area.

## ANIMATION CHARACTER

### "Ricky" Rabbit

*Character: A "hip," overly self-confident and hyperactive con-rabbit. He's a teller of tall tales who tends to exaggerate and believes he is always right. When it comes to getting things done, he is the first to take advantage, "pass the buck," and take all the credit.*

"Work with me, buddy! I can make you rich! I know what needs to be done. After all, we gotta work together if you want get what you want."



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### J.J. Jones:



*Character: 20-30 yrs old. Good guy. Lab assistant. Received a biotech PHD when he was 18 yrs old and is now in charge of the control system at a science institute. He decided to work on staff to create Maken. (Mah-ken) [Maken are psychic swords that attack souls. They are supposed to now counteract the evil T.R (Tenson Ryusei) sword who was once the creator of the world but who now turned bad...kind of like a Hitler.] J.J. has personality probs but he is essential to the Maken project.*

(like talking to a child)

"Don't make rash promises. And don't drag me into this either."

(expressionless)

"Whatever".

(with a sense of foreboding)

"You know...we're not allowed to read that stuff."

(surprised, but not too seriously)

"Reading secret documents without permission?"

No way!

I don't want any part of this."

(rather defeated)

"Oh man!...people find out about stuff like this that's none of their business  
Now I know how Adam must have felt."

(mumbling to self)

"I hope this secret data will help me out with my career."

# Creating Character Voices

Some simple voice-acting concepts and techniques you can use immediately -

- A-B-C-D-E - **AUDIENCE** (1 person) - **BACK-STORY** (specific event to which you are responding)
- CHARACTER** (who you as the speaker?) – **DESIRES** (character wants, needs & intent)
- ENERGY** (what is going on in the mind of your character?; what is the physicality of the character?; how does your character feel while speaking?)

Making choices that will allow you to **Forget** who you are

Be willing to **Gamble** by risking to step outside of your comfort zone to create the character

Creating the character voice -

- Characters must be real and believable.
- Understand the story and the character's role in it.
- Exaggerate a normal attitude or characteristic to make the character interesting.
- Explore different placements, attitudes, emotions and textures.
- Use accents and dialects only if appropriate to the character.
- The voice you create **MUST** be sustainable and duplicatable.

Finding your voices -

- Sweep exercise – to localize vocal placement
- Documenting voice placement – by naming character, key word, color, emotion
- Dynamics and energy

Working with the script -

- Look for hook lines, key words, and phrases that reveal things about the character.
- Figure out what the character wants as a result of speaking the words.
- Experiment with different ways to deliver the lines.

What relationships are revealed for these characters?

(male) Explorer's relationship:

- To whom he is speaking
- To Time of day/lighting conditions
- To the waterfall
- To his condition or situation

(female) Cat's relationship:

- To whom she is speaking
- To the scene
- To the dog
- To her situation



_____	Name	_____
_____	Keys	_____
_____	A	_____
_____	B	_____
_____	C	_____
_____	D	_____
_____	E	_____



Hmmm . . . if this forest travel guide is right . . .  
 I should see a big waterfall just over there . . .  
 Uh, oh . . . I think I made a wrong turn . . .  
 yep, I'm lost!

Golly . . . I'm sorry mister . . . I was just trying to . . .  
 If I promise to never chase your dog again . . . can I  
 still come over and play?



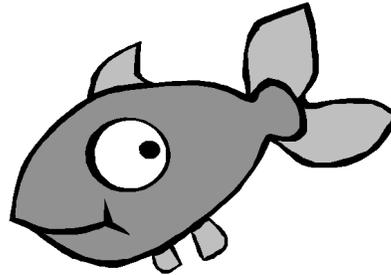
“Ladies and gentlemen, boys and girls - watch me pull a rabbit out of my hat!”



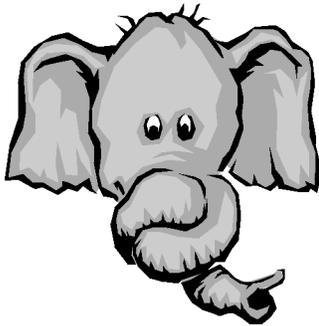
“Today - we are going to paint a tree.”



“It isn’t easy being chased by that big mean cat.”



“I wish that big fish wasn’t following so close!”



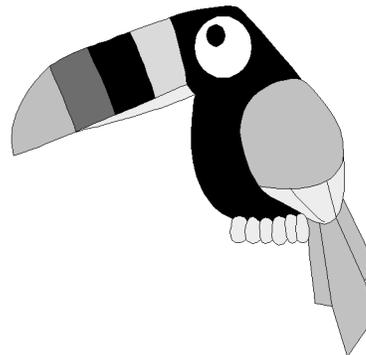
“I know I’m not supposed to forget stuff, but this is ridiculous!”



“Wow! That’s the biggest carrot I’ve ever seen!”



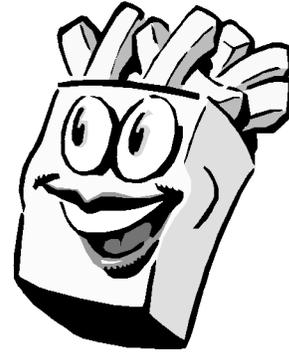
“I’m moving as fast as I can - I’ll be there in an hour or two!”



“Follow my nose - it knows where it goes!”



“Hey! You guys in the tree - quit monkey-ing around!”



“I’m not your average Southern fried tater!”



“Hey! Who copied these papers upside down?”



“Please - I promise I won’t chase the cats very much!”



“When you said to read the fine print - I never thought I’d have to take you literally!”



“Now, see, ya gotta grab the cheese real fast - or ya just might not come back in one piece!”



“Did you just see a juicy little worm go by here?”

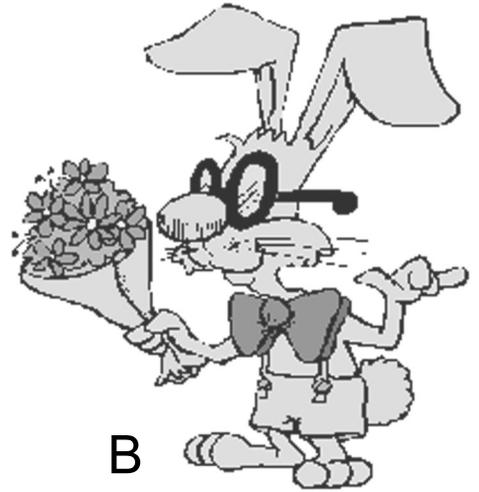


“Oh, my - I’m so excited!  
I’ve just won a vacation trip to Hawaii!”



**Exercise:**

Work with a partner.  
For each drawing, develop  
a complete character in-  
cluding name, attitude,  
posture, gestures, energy,  
voice placement, emotion,  
speaking style, tempo,  
rhythm, etc.



## Through the ages . . .

**Find an appropriate voice placement, body posture, physicalization and mental attitude for each stage of the character's life.**

Infant crying ... to “goos” ... to laughing

I'm 3 years old and I love my mommy and daddy and I like to climb trees and I like to feel the wind on my face, but I have to be careful not to catch a cold!

Now I'm 6 years old and I'm getting dressed for my first day of school. But I wanna know how come I can't ride the school bus with the high school kids?

You see, I'm 10 years old and I ride my bike to school and you can't come with us cause you're just a pee we. (laugh). Come on you guys, let's get going!

Well, I'm 13 and I just won this spelling bee. Do you think that cute boy (girl) noticed me up there on stage? I think maybe I'll see if he (she) wants to go out with me.

I'm 17 years old and I'm going off to college pretty soon. Sure will miss my family and friends. I'm not sure what I'll study yet, maybe computers . . .

Well, I'm 25 now and I'm working for the town newspaper. I just wish there were more exciting news to report than the winner of a local chili cook off.

I turned 40 last week. It's hard to believe time can pass so quickly. I'm editor of the newspaper now and I'm feeling like I've found the work I want to do for the rest of my career.

So, I retired last week at the ripe old age of 55. My kids have grown up and now have their own families. They come to visit us on holidays and I stuff myself so full of food (laugh) it just about fills me up 'til they visit next time.

My, my, I turned 75 last month. The great grandchildren bought me this fine rocking chair. I just sit up here on this creaky old porch thinking of the memories of growing up in this town.

Guess you could say I'm ancient. Can't remember my birthday or how old I am. The town just keeps going on and on. I figure it'll have to go on without me someday. If I can give you just one bit of advise. Live life to the fullest every moment of every day and don't forget to stop and smell the flowers.

## SINGLE VOICE COMMERCIAL

**Title:** "Here and there"

**Media:** TV :30

**Talent:** Male or Female

**Style:** Deliberate and authoritative

**Copy Notes:** Deliver should be direct and specific. Speak with a sense of authority and a deliberate tone of voice, not unlike a lecture, but slightly tongue in cheek. Use the play on words to point out the frustration of traveling.

You are here...

Going here...

But you end up... Here... When you really wanted to go there...

And your luggage ended up... Here.

That's not fun!

But that was then... This is now...

Things have changed!

When you start here... or there... and you want to go... just about anywhere...

When you book with us...

You and your luggage will arrive at the same place at the same time – guaranteed.

Book air, hotel and more at [AHMtravel.com](http://AHMtravel.com). Making travel fun.

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**Title:** "Flying"

**Media:** Radio :30

**Talent:** Male or Female

**Style:** Nostalgic, inspiring

**Copy Notes:** Warm, low-key delivery. Not projected, but not a whisper either. Conversational, as if sharing secrets with a close friend.

Did you ever have that dream where you were flying? You could go wherever you wanted... whenever you wanted. It was exhilarating... exciting... wind in your hair and your troubles at your back.

You were free!

The new Aeroh from Manx Motors gives you a driving experience as close to flying as you can get!

Aeroh's ride is so smooth and quiet, you'll feel like you're flying.

Experience Aeroh today... and be free.

**Title:** “Right Now”  
**Media:** Radio :60  
**Talent:** Male  
**Style:** Conversational  
**Copy Notes:**

So, you have an old car you want to sell. Well, you have a few options. You can put an ad in the classifieds and people will flock to your door... Yeah, right... Newspaper readership is way down and the chances of your ad being seen are slim to none. Or, you can take it to a dealer and they'll pay you top dollar, right? Nope... Don't think so... They'll want to make as much profit as they can, so you'll get anything but fair market value. Or, how about you put one of those clever signs inside your window, so people will know your car is for sale as you drive around town? Sorry... Won't work! It could take months or years before the right buyer comes along. What you need is a way to reach the right buyer for your car, right now. Not tomorrow, not next week... right now! At Bob Loblaw Motors, we'll take that old car off your hands, right now... and we'll pay you the current Blue Book value on the spot – in cash. Bring your old car to Bob Loblaw Motors at 6<sup>th</sup> and Main, downtown. Right now!

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**Title:** “Pens & Toasters”  
**Media:** Radio :30  
**Talent:** Male/Female  
**Style:** Conversational  
**Copy Notes:** Comparing “then” vs. “now”. Starts off a bit nostalgic, but quickly move to a touch of sarcasm. Last paragraph needs to have some compassion and hope.

Remember when banks gave away free pens and toasters? OK... that was a long time ago – Ask your grandparents, they'll remember.

Today, you're lucky if your bank will even pay interest on your money... that they're using. You're charged outrageous fees for things that used to be free and customer service... really?

If your bank is costing more and giving less, maybe it's time you switched. We've got free checking, low fees, and uncompromised service. Millbrook Credit Union. Join us today. Visit Millbrook C U dot com. Federally insured by NCUA.

**Title:** "It's the right thing to do"

**Media:** Radio :30

**Talent:** Male or Female

**Style:** Conversational

**Copy Notes:** This is a public service announcement to promote recycling. Pace needs to be quick, but very conversational.

We don't just move stuff from one place to another...

I know... When you come by, it might look like that.

But, really... we're making a serious difference.

We're taking things that you'd otherwise throw away... like cans, plastic, glass, paper, cardboard and old electronics... and we're organizing and packing them up so they can be sent off and made into new useful things that you won't throw away.

It's called recycling. It's good for the environment, and it's good for you.

We're your local recycling center. Come by any time.

Recycle... it's the right thing to do.

**Title:** “Our Place”

**Media:** Radio :60

**Talent:** Female

**Style:** Conversational

**Copy Notes:** Friendly, sharing a great experience.

Do you have a favorite restaurant? You know, the kind of place where everything is just right... The food, the people, the mood. Over time it becomes “your place.”

Well, “our place” is Poseidon – you know, on the beach in Del Mar. We go there all the time – it’s our favorite place in San Diego. We like it because they have great food – with no “attitude.”

I love it because it’s right on the beach and we can watch the waves and the surfers! You can sit out on the patio in the sunshine – or they have these roll-up windows, so even when you’re inside it feels like your... outside. And there’s nothing quite like sunset at the beach with that special person.

Poseidon’s a great place to eat for breakfast lunch, dinner or just for drinks with some close friends. And it’s perfect for special occasions.

Yes... Poseidon is definitely “our” place.

Oh... and Poseidon was just voted “Best of North Coast” for the second year in a row. How about that?

Go ahead, give Poseidon a try. It just might become “your place” too. Great food on the beach in Del Mar. Learn more at Poseidon Restaurant dot com.

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**Hardees—SALESMAN—Radio: :27**

Hey there. I see ya got your eyes on that their Deluxe model. She’s a beauty alright. (Camera pans back to reveal a giant Deluxe burger) Comes fully loaded too. Take a look. (shot of kid opening bun.

Beef patty, lettuce, tomatoes, onions and pickles. Now I know what you’re thinking, what’s a burger like this cost. We’ll friend, today is your lucky day . . . ‘cause I’m gonna let you have her for just 99 cents. Can’t beat that price, huh? Whataya say pal?

AGENCY: Direct  
CLIENT: Oak 'N Brass  
TITLE: "The Best" - TV :30

You deserve the best workspace at home and Oak 'N Brass has just what you're looking for!

Our affordable collection of both contemporary and traditional styles, . . . Computer desks, . . . Traditional home office, . . . Modulares, . . . And a wide selection of specialized sizes . . . all offer the newest features to make you area compact . . . Organized . . . And attractive.

Working at home is a comfort with Oak 'N Brass's affordable quality home-office collections.

In Miramar and San Marcos.

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Client: K-Mart Radio Copy :30 Length: :25 + :05 tag  
Product: Optical Centers Title: "Eye Exam"

ANNC: First, I thought they were making dimmer light bulbs. Then, I was sure they were using smaller print in books. Finally, I admitted; I needed glasses. But who do you trust for an eye exam? Then I remembered the K mart Optical Centers, in 23 Detroit area K mart stores. K mart has never let me down. And their Doctors of Optometry didn't either. I got a complete eye exam, and some glasses which, I now see, give me a rather distinguished look, actually.

---

Client: Sears—"Pockets" :30 Radio

VO: You know pockets are really important. I mean, without pant pockets where would you put your hands? They'd flail recklessly in the air! Think of all the accidents, the casualties, the chaos! Without pockets to put your hands in, parties would become hit-a-thons, movie lines could become a slap fest, and bus rides would resemble a bad kung fu movie, you know?

Right now at Sears, you can get men's Canyon River Blue Shorts with tons of pockets for 25% off, and women's denim cargo shorts are just \$16.50—now through May 22nd at the softer side of Sears.

Sea World Olympic Spirit Weekend  
Broadcast Copy :30 radio copy

VO: Bring your family to Sea World this weekend for Sea World's Olympic Spirit Festival!

Start with the Family Fun Run Saturday morning. Then, see gymnastics demonstrations by world renown Olympians Bart Conner and Nadia Comanec—plus rowing, soccer, and archery.

And don't forget to visit Sea World's biggest star at the new Shamu Back Stage while you're there.

Sea World's Olympic Spirit Festival with Bart, Nadia and Shamu this weekend—only at San Diego's Sea World!

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The Steak Wagon Restaurant  
Radio :30

How do you like your steaks? Red and juicy on the inside, or dark and crispy on the outside? Some restaurants have a hard time delivering what you really want. Fortunately, the chefs at The Steak Wagon understand how to cook steaks. First, they hand select the best cut of beef. Then, they marinate them overnight in their special sauce. Finally, they cook them right at your table. Just say, "When", and the steaks are taken off the grill and placed in front of you, sizzling hot. Steak Wagon steaks are always thick and delicious. That's what brings the customers back for more!

Enjoy a steak cooked your way, at The Steak Wagon.

---

Client: Delta Dental  
:30 TV—"Apple"

We're going to take a bite out of this apple to make a point. When your company has a Delta Dental Plan, your family can have regular dental check-ups and other necessary dental services, yet you'll probably never see a big dental bill again. And that's the point. With Delta Dental, you can continue to take good healthy bites out of things you like to eat—without having dental costs take big bites out of you. Isn't it time you had a Delta Dental Plan where you work?

## **HOME DEPOT**

TV :30 - :25/:05

If you could change the look of your floor, right now, how would you do it? New carpet? A different texture? Different color? How about a Saxony or a Cable? Maybe even go with a hardwood floor or a laminate? With thousands of flooring options, countless styles and colors, if you can dream it, you can do it. At the Home Depot. Where low prices are just the beginning.

---

## **FRISKIES BUFFET**

TV :30

He thinks he runs the house! He's totally out of control! I never know where he is. I hear him at the piano when I'm trying to sleep. He's in and out of the kitchen a million times a day.

We've had counseling—does he listen? No! They say he'll outgrow it . . . But I didn't have time for that. So there was really only one thing to do. I called . . . And they sent over some new, improved Friskies Buffet.

And I must say, we've definitely started to communicate.

---

## **WALL STREET JOURNAL**

Radio :30

Just off the Boardwalk in Coney Island, you'll find the New York Aquarium. There, in a tank in the main lobby, swims one of the smallest, yet most vicious predators the world has ever known—the red piranha. With its razor sharp teeth, this blood-thirsty creature can attack, decimate, and devour its unknowing prey in seconds.

If you are an executive in the New York area and feel you can stay safely ahead of your competition without the information in the Wall Street Journal, we strongly suggest you come down to the aquarium at feeding time for a demonstration.

## DIALOG & MULTIPLES

EVERY COPIER LABELS

M/F

Copier Label Radio Spot :55 :05

Gagliardi: Ah, excuse me, Miss Rizzo.

Rizzo: Yes, Mr. Gagliardi?

Gagliardi: Have you seen my briefs?

Rizzo: (*indignantly*) I beg your pardon!

Gagliardi: (*nervously trying to explain*) Oh, no! Legal briefs, my legal briefs!

Rizzo: I'm afraid I jumped to the wrong conclusion.

Gagliardi: It was a natural mistake. (*Very upset*) And speaking of mistakes, I've just made a dilly! I've forgotten the stockholder's mailing.

Rizzo: Hold it sir. All is not lost.

Gagliardi: Don't be silly. Not even your magic fingers can type all those addresses in time.

Rizzo: They don't have to. I'll use Avery Copier Labels. Last month I typed all the addresses on an Avery master. Now, it'll just take me a few seconds to copy the list on the office copier. After all, you're not paying me to type the same addresses over and over again.

Gagliardi: (*amazed*) Then I'm still in business?

Rizzo: With Avery Copier Labels, sir, I'll have the envelopes in the 5:00 mail.

Gagliardi: (*very sincere*) Miss Rizzo, I'm overwhelmed with gratitude. What can I say to such genius?

Rizzo: A couple hundred dollars more a month would be nice.

ANNCR: Avery Copier Labels are available from your local stationery store or through your office supply salesman.

Client: Bidbay.com  
TV: 60 (:45 body) - Abshire - "Closet Time"

1-M 1-F

*SCENE: Man sitting in closet—clutching his "stuff" Wife is trying to get him to come out.*

Wife: Come on, honey. If you come out of there, I'll give you a cookie.

Husband: No! You can't fool me. You wanna sell my stuff!

Wife: But sweetie! You haven't used that bowling ball in 10 years! Why would you want to.....

Husband: Because it's mine—that's why!

Wife: If I could show you a simple way to sell you stuff on the Internet, wouldn't that be fun?

Husband: Well yeah, but I really need these snow shoes!

Wife: Trust me.

*SFX: Computer keyboard sounds*

Wife: See, it's Bidbay.com—a new auction site that's the easiest place on earth to buy and sell. Doesn't it look friendly and easy?

Husband: (*hesitantly*) Uh huh—but what about commissions? I don't wanna pay to sell stuff!

Wife: No such thing on Bidbay.com

Husband: Cool! And if I sell a lot—that means.....I could buy.....

Together: (*husband excited—wife disheartened*) MORE STUFF!

Wife: Oh, dear.....

TAG: Come out of the closet and on to the web. Visit Bidbay.com TODAY. It's the easiest place on earth to buy and sell!

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NBC 7/39 NEWS - "Coffee Time with the Moms #2, Fabric Softener" - :30 radio 2-F

Mom #1 Did you see last night's news on NBC 7/39?

Mom #2 Yes, thanks for the tip ...

Mom #1 Great information on flammable baby clothes that I didn't even know about ...

Mom #2 ... what are they doing tonight?

Mom #1 ... something about fabric softeners...

Mom #2 ... hmmm ...

Mom #1 ... and what they do to your baby's clothes.

Mom #2 Ahh ... but I love that fresh smell ...

Mom #1 But you may not like the disastrous result!

Mom #2 When is that on?

Mom #1 Tonight at 5.

Mom #2 That's right, on NBC 7/39 ...

Mom #1 They're the only ones that give you ...

Mom #2 I know ... coverage you can count on!

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WEINGARTEN'S - Radio :60 (:55/:05)

1-M 1-F

Guy: Hi, Honey. I've gotta a surprise. Guess where we're going on our vacation?  
Woman: Tahiti?  
Guy: Nope! Guess again.  
Woman: Ah, Rome?  
Guy: Better than that!  
Woman: Capri?!?!?  
Guy: No! We're going to the beautiful Weingarten's  
Woman: Weingarten's? That's a supermarket.  
Guy: Right! But you haven't seen it in watermelon season. At this time of year, the isles are so lush and green...  
Woman: But this year you promised me exotic foreign places—with quaint names!  
Guy: Are you kidding? We'll visit the Bermuda onions, walk by the Irish potatoes—sail down by the Swiss chard.  
Woman: Great! I'll wear my French dressing gown.  
Guy: (Sensually) We'll stop by and have a Danish roll.  
Woman: Do me one favor—let's bypass the fruit cakes. I've got one of my own.  
Guy: Honey, haven't I always given you what you wanted?  
Woman: I ask for a ticket to Tahiti and end up with a life-time supply of baloney.  
TAG: Come to beautiful Weingarten's. For over three quarters of a century giving people a memorable shopping trip.

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CALIFORNIA BEEF—RADIO :30

1-M 1-F

Man: Hello, is this Mrs. Ernest Simpson, that fabulous blonde?  
Woman: Yes, who is this?  
Man: You know, you've been missing out on something, baby, Southern California Beef. It's tender, younger, leaner, not to mention fresher.  
Woman: How did you get this number?  
Man: Never mind that. Just look for the red, white and blue label at your favorite meat counter.  
Woman: Look, I've heard about these calls, and I'm going to report you to the police. Now, who is this.  
Man: It's your husband, silly. I'll be home in ten minutes with two of the best steaks you'll ever eat. I just learned about Southern California Beef.  
Woman: Oh, Ernie. . .  
Man: And break out a bottle of the bubbly, you know, we're going to celebrate.  
Woman: Honestly, I thought it was Sam.  
Man: Sam? Florence, Who's Sam?

CLIENT: Coastal Condo Living.com - Radio :60  
"Tell Me What You See?"

1-M 1-F

Dr. Okay, take a look at these ink blots and tell me exactly what you see.  
Woman: Okay....  
Dr. Alright, here's the first one.  
Woman: Umm.....that looks like a condo on the beach – like the one I saw at coastalcondoliving.com-a really nice one.  
Dr. Um Hum..... And this next one?  
Woman: Oh! That's a town house with a garage – my husband loves a garage! I saw one just like it at coastalcondoliving.com!  
Dr. I see....and this ink blot?  
Woman: That's a villa – with a lake! Oh, will you look at the ducks – they're so cute!  
Dr. You seemed obsessed with condo living!  
Woman: Well sure – we do want a nice place to retire! Haven't you heard of coastalcondoliving.com?  
Dr.: On the internet?  
Woman: Sure! There are all sorts of resources there for finding a condo – area realtors, MLS listings, maps, golf course locations, interior designers  
Dr.: On the internet.  
Woman: Yes, Of course – coastalcondoliving.com will even send you a free magazine to help you find your next condo!  
Dr.: coastalcondoliving.com – right? I'll try it!  
Woman: Great!...What are you doing?  
Dr.: Let me see the picture of the condo on the coast again – Looked like it had a great view  
Woman: What?

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WINCHEL'S LUNCH - RADIO :30

1-M 1-F

Ralph: Norma, look what Winchell's has now.  
Norma: What, Ralph?  
Ralph: Lunch!  
Norma: Ralph, Winchell's does not make lunch.  
Ralph: Fresh made Winchell's lunch, Norma.  
Norma: Ralph, Winchell's does not make lunch.  
Ralph: Really, Norma? Then why am I going tou to lunch at Winchell's?  
Norma: Because, Ralph, wherever you go, you're out to lunch.  
Anncr: Winchell's does have lunch. Five fresh made-while-you-wait Deli sandwiches. So, for a fresh way to have lunh, gave a Winchell's lunch.

Client: Republic Federal Savings - Radio :60  
Title: Downtown

M/M M/F F/F

ONE: You work downtown!

TWO: Uh, huh.

ONE: You have a savings account downtown?

TWO: Yea!

ONE: Where?

TWO: Republic.

ONE: Republic?

TWO: Republic Federal Savings!

ONE: You flip a coin?

TWO: Flip a coin?

ONE: To decide where to go.

TWO: No.

ONE: You realize how many savings and loans there are downtown?

TWO: Lots!

ONR: You're closest to republic?

TWO: No.

ONE: Well Republic's got all the same . . . things that all savings and loans have - branches.....

TWO: Regional offices. In Pico Rivera and Burbank, but . . .

ONE: But?

TWO: Pick a number from one to ten.

ONE: Seven.

TWO: Republic's main office is on the corner of 7th and Hope.

ONE: Oh!

TWO: Why'd you pick 7?

ONE: I don't know.

TWO: And if you were going to build a savings and loan - and you had your choice of streets: Grand, Flower, Main, Broadway, Olive, or Hope? What street would you pick?

ONE: Flower's nice.

TWO: It's nice. And Broadway is Broadway. And Main is in the middle of things.

ONE: What can you say about Olive?

TWO: Olive is drab. Grand street is only Grand.

ONE: But Hope is . . .

TWO: Hope is hope for the future - savings for the future! Future happiness. Happiness is a savings account at Republic Federal Savings.

ONE: And Hope?

TWO: Is a corner in downtown Los Angeles.

# THE COMMERCIAL CLINIC

we make you sound GREAT!



13639 Freeport Rd.  
San Diego, CA 92129  
858.484.0220

## Media Copy

Client: George Tannous & Affiliates  
Product: SPEC SPOT 2 - 1 800 Tax Tax 5  
PO #: N/A **M-M**  
Media/Length: Radio :54/:06  
Date: October 5, 1999  
Title: Mr. Fixit



### SOURCE - VIDEO

### TIMES

### AUDIO

SFX of metal clanks,  
hammering, and other  
general garage sounds.

Accents as noted.

SFX - METAL CRASH

(SFX - HAMMER/CLANK)

(SFX CRASH)

Bob: Hey, Dave - hand me that torque wrench, will you.  
Dave: Since when did you start doing your own auto repairs?  
Bob: (Thanks) Ever since that IRS audit last year! Those blockheads that did my return missed a few things that really cost me a lot of money. Now, I've got to watch every dime! (SFX CLANK) Owwww.  
Dave: Careful! So, who's doing your taxes this year?  
Bob: Well, I was thinking about doing them myself - but that really would be dangerous. Who does yours?  
Dave: A former IRS agent! George Tannous & Affiliates.  
Bob: Yeah, right! George Tannous & Affiliates! Who's that - your neighbor and a few of his friends?  
Dave: No, really - these guys used to work for the IRS, and now they're on our side!  
Bob: No kidding? A forme IRS agent? How'd you manage that?  
Dave: Simple, I just called 1 800 Tax Tax 5 and had George Tannous & Affiliates do our taxes - they took care of everything. In fact, every one of their offices is run by a former IRS agent - and let me tell you - they found deductions I never would have dreamed of.  
Bob: So, let me ask yuou something else?  
Dave: Yeah?  
Bob: Do you know any good mechanics?  
Tag: Call 1 800 Tax Tax 5 for tax preparation by former IRS agents. Now they're on our side!

7-11 ARIZONA - CONSUMER WATCHDOG - :60 RADIO

M/M or M/F or F/F

CW: You can start the 29 cent slurpee commercial now.  
ST: Who are you?  
CW: I'm the truth in advertising watchdog. And I'm watching you. So, watch it.  
ST: Alright. Once upon a time in Slurpeeland a million years ago . . .  
CW: Now, don't exaggerate.  
ST: Once upon a time in slurpeeland a hundred years ago . . .  
CW: No.  
ST: One day after school . . .  
CW: That's better.  
ST: There was a beautiful fairy princess named loralie . . .  
CW: That's not believable.  
ST: There was a girl named Sheila . . .  
CW: OK.  
ST: She just loved slurpin' Slurpees down at participating 7-11's.  
CW: What's a Slurpee?  
ST: It's a super cold drink that's made out of ice only at 7-11's. They got 'em there. Any way she found out 7-11's were selling 16 ounces of that freezing cold treat for only 29 cents.  
CW: Is that true?  
ST: It's true. Usually 59 cents now it's 29 cents for a regular sized Slurpee. And so, she bought one and when she slurped it she grew beautiful oong, golden locks . . .  
CW: That's not true.  
ST: She grew short brown locks . . .  
CW: Not true.  
ST: A moustache.  
CW: No.  
ST: Anyway, after school she went to 7-11 with a bunch of her friends and got a freezing good Slurpee for 29 cents and she loved it.  
CW: True, true, true!  
ST: Get outta here!

# THE COMMERCIAL CLINIC

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13639 Freeport Rd.  
San Diego, CA 92129  
858.484.0220

## Media Copy

Client: George Iannous & Affiliates  
Product:  
PO #: N/A **M-M**  
Media/Length: Radio :50/:10  
Creation Date:  
Revised:  
Title - Writer: Now, Spit - Abshire



**SOURCE - VIDEO**

**TIMES**

**AUDIO**

SFX: (Dentist's office)

Dentist: Open wide, please - First time with us Mr. Green?  
Who referred you? What do you do for a living?

Patient: I'm an IRS Examiner . . . . . OW!!!!

Dentist: Oh, Sorry. Open --- You say you're an IRS  
examiner? The one who does the audits?

Patient: uh huh . . .

Dentist: I was audited last year - cost me a lot of money.

SFX: (Painful sounds)

Patient: It wasn't my fault!

Dentist: Hmmmm, this looks like a possible root canal - You  
say you've been flossing, but did you keep a log  
to prove it to me? And I see you claim to use a  
fluoride toothpaste and have regular checkups.  
Do you have your receipts and cancelled  
checks? I can't just take your word for it, you  
know. This may cost you big, Mr Green!

Patient: (undecipherable protesting mutterings)

Dentist: Now, stop complaining, or I'll dig even deeper . .  
. . just like that IRS auditor did to me . . .

Patient: (moaning)

TAG: Time to turn the tables on the IRS? Call George  
Tannous & Affiliates at 1 800 Tax Tax 5 where  
former IRS agents will assist you with all your tax  
preparation needs. Now, they're on our side.

Client: Ski World - Radio :60 (:32 body for donut)

1-M 1-F

JINGLE: SING :11

Man: So, you want to outfit the whole family.

Woman: That's right, we're all taking up skiing. Debbie, put those skis down - you don't know where they've been.

Man: Yes, well Ski World can completely outfit your entire . . . . uh, how many are there of you?

Woman: Well let's see, there's Timmy, Georgia, Thurlow . . . Emmet, untie the twins.

Man: So, you'll probably want our low-cost ski sets. Now, these packages include skis, poles, bindings . . .

Woman: Good. And we'll be needing parkas, gloves, warm-up pants, goggles . . . Petey, get that ski pole out of your brother's nose!

Man: If we can assemble everybody over here so we can get there sizes.

Woman: OK - everybody over here. Morty, please tell mommy what you've done with daddy.

JINGLE SING

---

PHAR-MOR STORES - BACK TO SCHOOL SUPPLIES - RADIO :60 (:50/:10) 1-M 1-F

Dad: Find what you needed, Buffy?

Buffy: Sure did, Dad. Phar-mor's a totally rad place for back to school supplies.

Dad: Conditioner, make-up, pretzels . . . ?

Buffy: Well, Dad, I cannot go back to school with my hair completely grody to the max!

Dad: Oh, well . . .

Buffy: As for the pretzels . . .

Dad: Yes?

Buffy: You and mom would be totally bummed if you found me passed out over my books for lack of nourishment.

Dad: Buffy, we . . .

Buffy: And the makeup is in case I sit behind Todd Thaxton and he turns around and notices me . . .

Dad: Buffy . . .

Buffy: O yeah, and because prices at Phar-mor are up to 50% off, I had enough left over to buy a pencil.

Dad: A pencil?

Buffy: So, now I have everything I need for back to school.

Dad: Good.

Buffy: Except . . .

Dad: What?

Buffy: A car ! !

Dad: No.

Buffy: Daaaaaaad !

Dad: But you can have some more pretzels . . .

Buffy: Dad!

Dad: Some shampoo? Did you ever think about writing in ink?

Buffy: Dad!

CLIENT: Coastal Condo Living  
2 houses  
Radio :30 (:25—:05)

House 1—F     House 2—M

House #1     Did you see my picture on page 27? I really think they captured my best side!

House #2     Yeah, they captured you alright – especially your..... big back porch

House #1     I'll pretend I didn't hear that! Don't you agree it shows my true beauty – both inside and out?

House #2     Sure, if you like looking at water!

House #1     We call that an ocean view!

House #2     Did you see my picture?

House #1     Oh, yes – on page 93?

House #2     Well sure – they save the best for last and besides...I'm on a golf course and did you notice... they showed my fireplace!

House #1     Oh you and your fireplace. It's all about your chimney, isn't it?

---

CLIENT: Grand Prix Car Wash  
Radio :30

1-M    1-F

WOMAN:     Excuse me – I'm a little lost. I saw your sign "Grand Prix Car Wash". What do you do here?

    CWG:     We're a car wash. With all the things that most car wash's have: sprayers, water, soap, suds...

WOMAN:     Towels?

    CWG:     Yes . . . And a lot more...

WOMAN:     So you wash cars at Grand Prix Car Wash?

    CWG:     ...And as a Loyalty Plan member, after 10 car washes, you'll get one for free.

WOMAN:     Wait! Do I have to have all 10 in the same day?

    CWG:     No...

WOMAN:     Oh, good...

    CWG:     ...And you get a free deluxe car wash on your birthday!

WOMAN:     Really? For free?

    CWG:     That's right!

WOMAN:     That's nice... but where am I?

    CWG:     You're at The Grand Prix Car Wash - at the Costco Center on Dinah Shore in Palm Desert.

WOMAN:     Oh, and what do you do here?

## **INDUSTRIALS—LONG FORM NARRATION**

### **KIK TIRES—SALES/MARKETING VIDEO**

Founded for the purpose of bringing to market the finest urethane tire available, KIK tires are made of urethane foam consisting of hundreds of thousands of microscopic air cells dispersed in a tough polymer matrix. KIK tires are puncture proof, lightweight and durable; they provide a soft air-cushioned ride similar to pneumatic tires. When a flat tire will cost you time, money and compromise safety, KIK offers a durable dependable alternative.

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### **QUALCOMM—MARKETING VIDEO**

For the past year, QUALCOMM's engineering teams have been working on CDMA integration with GSM networks. A system trial to prove the integration feasibility was performed in 1997 in Newbury, England.

The main objective of the trial, was to demonstrate a CDMA radio access, on a GSM-MAP network over the standard A interface. There were no changes to the A interface, the GSM-MS, HLR, or other GSM network equipment.

The Trial verified all of the air interface benefits of CDMA in the GSM-CDMA configuration. It also demonstrated GSM network features including call waiting, call hold, conference calling, SMS, and GSM authentication. We hope you enjoy this program, and are as excited about the test results as we are.

---

### **STRATEGENE—PCR QUICK PROTOCOL**

The Quantitative PCR Standard Curve is a plot of the log of the initial template quantity on the X-axis, versus threshold cycle on the Y-axis. The user can choose the type of fluorescence used as the base of the standard curve. An Initial template quantity calculator allows the user to select a dye and enter a cycle number to calculate the corresponding amount of template at that cycle.

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### **WHY CATS EYES GLOW IN THE DARK—DOCUMENTARY**

Unlike human eyes, which work best in daylight, the cat's eyes must function well in extremely low light conditions and as such are well suited to an animal that is predominantly nocturnal and crepuscular in activity. In darkness, cats eyes are able to function in approximately one-sixth of the light needed for human vision. However, they must also be able to function well in daylight—so just how is this achieved.

## **YAMAMURA LAB—DOCUMENTARY**

In his lab at the University of Arizona, Henry Yamamura has been working with benzodiazepines for there years. This team has identified binding sites all over the brain and spinal cord, not to mention some bizarre places like the retina and the kidney. The routine of attaching tritiated benzodiazepine to thousands of neural cultures and patiently counting radioactivity still goes on, helped by a computer. But right now, a major goal of this lab is to try and confirm that there are multiple types or states of the benzodiazepine receptor, controlling different pharmacological actions—better still, to find compounds which preferentially fit one class of receptor and so are more pharmacologically specific.

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## **PAXIL—MEDICAL**

In patients receiving another serotonin reuptake inhibitor drug in combination with a monoamine oxidase inhibitor, there have been reports of serious, sometimes fatal reactions including, hyperthermia, rigidity, myoclonus, autonomic instability with possible rapid fluctuations of vital signs, and mental status changes that include extreme agitation progressing to delirium and coma. These reactions have also been reported in patients who have recently discontinued that drug and have been started on a MAOI. Some cases presented with features resembling neuroleptic malignant syndrome. While there are no human data showing such an interaction with Paxil, limited animal data on the effects of combined use of paroxetine and MAOIs suggest that these drugs may act synergistically to elevate blood pressure and evoke behavioral excitation.

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## **EESOO AUDIO BOOK—NARRATOR INTRODUCTION**

It was a celebration of all they had become. Men, women and children gathered around a blazing fire under twinkling stars in a lush green valley. Warm night breezes caressed their bodies and spirits bonding them in an atmosphere of love, companionship, and positive energy. They begged the woman to tell the story again...to repeat their history...to help them re-live their journey to this wonderful moment. She smiled and repeated the story she'd patiently told hundreds of times before.

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## **SUPPLY AGENT—VIDEO**

SupplyAgent is an “internet-enabled” supply cabinet. This means that users can interact with the cabinets by using a standard web browser on their desk top computer. The SupplyPort is organized using a “tabbed” interface. You can navigate to different sections by clicking on a designated tab. Users can browse a specific cabinet to check the contents. By clicking on a cabinet name, the contents of that cabinet are revealed to the user.

## **RMG MEDICAL GROUP—MESSAGE-ON-HOLD**

RMG, San Diego's oldest and most experienced medical imaging provider, offers comprehensive services at multiple convenient locations, including E-MRI, the newest and best innovation in high field comfort MRI. Multi-slice spiral CT, the latest advance in CT technology is now available. Ultrasound, nuclear medicine, interventional radiology, mammography, osteoporosis screening, stereotactic breast biopsy, fluoroscopy and general x-ray are also available at our convenient sites near you. Our mission is to provide the most accurate, timely, safe and caring medical imaging services by diligently and creatively responding to the needs of our patients and referring physicians. Please continue to hold and we will assist you shortly.

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## **WEBSense—VIDEO**

As the Internet has grown dramatically, it has created both new opportunities and new problems. WEBSense, the world's leading Internet access management company, helps business and schools to get the most out of this fast-growing medium. Founded in 1994, WEBSense creates monitoring and filtering software that is used by more than 2,500 schools and 4,500 corporations worldwide. On any given day in corporate America, more than 4 million employees use WEBSense software.

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## **THE ANT AND THE GRASSHOPPER—AUDIO BOOK NARRATION**

In the world of the ancient Greeks, agriculture was still in a state of advanced rudimentaryness. The farm ecosystems were diverse and healthy, with indigenous free-range plants and thriving insect colonies sharing space with the domesticated crops. As a result, the fields of wheat and grapes were filled with a variety of vigorous, forward-looking, and well-spoken insects. The most industrious of these was the ant. All summer long he worked in the hot sun, storing away grain and seeds in anticipation of a long winter.

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## **KOOKABURRA LICORICE—MARKETING VIDEO NARRATION**

Confectionary licorice was invented in 1760. George Dunhill, a chemist from Yorkshire, wanted to extend his expensive licorice extract, so he began to add flour and sugar. These days licorice candy is abundant. Perhaps the best licorice in the world is made in the Southern Hemisphere, where they use a process that takes 4 times as long as other processes to achieve a mouthfeel and potency of flavor unparalleled in other licorice candy. Kookaburra licorice has brought to the U.S. a 100% natural black licorice. This delicious fat-free confection is made with real licorice root and no artificial flavors or preservatives—a superior combination.

## **AUTO FUSION—TRADE SHOW KIOSK**

Autofusion's "Build-a-Car" New Vehicle Configurator: Auto Fusion's "Build-a-Car" is a web-based visual configurator with pictures of all vehicles and colors, and is the hands-down best configurator in the industry. Autofusion's "Build-a-Car" lets the user build a vehicle online with the industry's most accurate spec data from NADA guides, research that vehicle, compare up to 4 vehicles at a time, save the vehicle in the user's personal on-line garage, and purchase the vehicle from the retailer of their choice. NADAGuides is the oldest and most respected provider of data in the automotive industry.

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## **FIRST CENTENNIAL BANK—ON-HOLD**

Thank you for calling First Centennial Bank. We take pride in being a "Community Partner". We strive to meet the financial needs of both residents and business owners in all our markets. First Centennial Bank also enjoys being an active contributor to the causes that are most important to our communities. Causes like youth activities, senior services, cultural programs and neighborhood events. Commitment to the communities we serve remains a high priority at First Centennial Bank. We appreciate your patience while your call is on hold.

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## **MEN ARE FROM MARS - WOMEN ARE FROM VENUS—AUDIO BOOK**

With the loss of love, our lives are immediately transformed. Starting over, we are suddenly faced with the rest of our lives, and we have no idea what to do. We are stripped of what is most familiar to us with little knowledge of what comes next. Facing this new challenge, we have practically no experience to guide us. Our minds are filled with questions and our hearts with pain.

---

## **RAVENSWOOD ZINFANDEL—MARKETING VIDEO**

Each year, winemaker Joel Peterson combs the countryside to seek out wineries with small lots of well-made Zinfandel. Careful choosing and blending achieve a well-structured wine with charming, youthful, Zinfandel character: rich, somewhat soft, moderately complex, spicy, ripe, and with raspberry aromas. Ravenswood passes its economic savings on to the consumer who will find these forceful but friendly wines to be a wonderful compliment to pasta, poultry, red meat, and highly flavored dishes.

## **PATIENT SELECTION CASE #1**

B.A. is a 34 year-old Caucasian male with a new diagnosis of metastatic melanoma. You are asked to evaluate this patient and determine whether is a candidate for a high dose interleukin-2 treatment regimen. You may make your selection at any time. The patient has a history of melanoma of the scalp. A lesion was excised seven years ago. This was reported to be a lesion of intermediate thickness, but no other details are available. He did not receive any adjuvant therapy. Following excision, the patient was in good health until three months ago, when he noticed a small lump on his right anterior chest, which was originally thought to be a lipoma. This was promptly excised at a local hospital and found to be consistent with metastatic melanoma.

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## **A DEAD MAN'S SHIP—VIDEO NARRATION**

In the late 20th century, a team of marine archeologists announced the discovery of a sunken hulk that was likely the flagship of Edward Teach, AKA Blackbeard, one of the most notorious and follically favored pirates to ever sail the seven seas. Found in a watery grave at North Carolina's Beaufort Inlet, the wreck has every sign of being the waterlogged remains of the Queen Anne's Revenge, a cannon-packed merchantman that sank in June 1718, interrupting the career of one of history's most storied buccaneers.

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## **PACIFIC CLINICS CALWORKS NARRATIVE—VIDEO**

Calworks was created to be a helping hand to you and your family. Because of Welfare reform, most families now have a limit of 5 years to receive aid. Calworks is a group of programs and services designed to help prepare you to make the transition to regular work. For example, you'll take part in vocational training groups that will give you the work skills you need to be successful. At Calworks, you will also take part in supported groups and classes that will give you the tools to take control and grow.

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## **GOOD FEET—VIDEO**

"Barefoot" is part of the Good Feet formula for greater comfort, balance and stability. You know how your feet feel . . . At the Good Feet Store, we know how they work! The idea is that by more properly positioning the nearly 200 parts of each foot, the entire body is better aligned. The effect is that when the body is better balanced, it is noticeably stronger and more capable. The Good Feet formula also makes you surprisingly taller—from 1/2 to 3 inches—because your entire body frame is lifted when your feet are more correctly aligned.

## AUDIOBOOK

### BASEBALL'S BOY

Paige struck out the first three batters. The next inning, Todd Darlington, our cleanup hitter, led off. He approached the plate, Todd Darlington, pausing to knock the dirt off his spikes with his bat, then gave a few tugs to his cap and shot a sternly appraising look at the pitcher, all familiar mannerisms the Cooperstown fans loved so well. They were already on their feet, chanting, "Toddy-D, Toddy-D!" Then Todd took his classic stance, the Toddy-D stance, legs wide, feet even with the plate, swinging his timber in a clean arc, his clean-shaven jaw working furiously as he mauled his bubblegum.

### THE RAGMAN

Pete's real name was Pietro Bellino, but he was called Pete Bell. Most of the Italians in Cooperstown had anglicized their names – or the community did it for them, but way of pronunciation. Burnelli became Brown, Abruzzio became Bruce, Bellino became Bell, and so on. The Ragman's name was Vichenzo Martino, but everyone called him Vinnie Martin. He was Pete's cousin. Vinnie Martin went from house to house, collecting rags. His old pickup truck looked like a feather bed made out of rags. The billions of rags were all bedded in the truck and the bulge of them was roped down. He came to our door and asked to the lady of the house. "Hello-a-dere, Missus. You gotta da rags-today?"

### THE FERTILE CRESCENT

A line cook at the Fertile Crescent had to cover a lot of bases. At any given time, depending on the flow of tickets and the availability of personnel, you might have a Maylay Beef and a Maylay Shrimp in the woks, a couple of Burrito Chickens in the microwave, several Millennium Burgers and fish orders on the grill, a Mandarin or an O.B. or Lasagna in the melt, and more orders coming. At the same time you had to keep an eye on the steam table. If the dial went past 6 you could break the Sherry Cream Sauce and then you had Frank Dizczkowski, the kettle cook, to deal with.

### GUY DeWOLF

On Guy DeWolfe's left forearm was a tattoo; a red devil that looked liked a winged gargoyle, and the words in blue, "Born to Raise Hell". Guy DeWolfe himself was very much like that scaly red devil with his exaggerated hair curl cascading over his forehead, his leering, lopsided grin and the rakehell look in his eye. Guy DeWolfe was a no good son-of- a-bitch, a liar and a con man, shifty, false to the core, a fast talker, a real shuck-and-jive artist, completely self-centered, utterly heartless – in short, Guy DeWolfe was the sort of man that women find absolutely irresistible.

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# The Art of Voice Acting

Changing lives one voice at a time!

## Supplemental Material



orchestrate your performance™

Presented by:

VoiceActing.com

858.484.0220

[www.voiceacting.com](http://www.voiceacting.com)  
[info@voiceacting.com](mailto:info@voiceacting.com)

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## Business Plan for *VOICE ACTOR YOU, INC.*

1. As **Chief Executive Officer**, what is your vision or plan for a career as a voice actor, which is specifically designed to ensure your growth, profitability and financial gain?

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What change(s) must take place to bring this plan to fruition?

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2. What strategic alliances are you forming to ensure the achievement of the vision or plan of *VOICE ACTOR YOU, INC.*?

a) With whom are you aligning?

b) How will this be beneficial?

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3. As **V.P. of Quality Control**, what are you specifically doing to ensure and/or improve the quality of the service provided by *VOICE ACTOR YOU, INC.*?

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4. As **Chief Financial Officer**, what plans must be made to accommodate the financial and marketing continuity of *VOICE ACTOR YOU, INC.*?

Current Strategy:

Anticipated Cost:

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---

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a) Alternative sources of revenue?

---

b) Probability of primary revenue continuation over next 5 years?

Excellent \_\_\_ Very Good \_\_\_ Fair \_\_\_ Poor \_\_\_

c) Back-up Strategy:

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5. As **V.P. of Marketing**, what steps are you taking to seek new or additional target markets for your services?

---

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a) Local markets?

\_\_\_\_\_  
\_\_\_\_\_

b) Other markets?

\_\_\_\_\_  
\_\_\_\_\_

6. As **V.P. of Promotions**, what steps are you taking to complete the following:

a) Seek representation?

\_\_\_\_\_  
\_\_\_\_\_

b) Collect materials and prepare for demo tape?

\_\_\_\_\_  
\_\_\_\_\_

c) Demo tape/CD production?

\_\_\_\_\_  
\_\_\_\_\_

d) Graphic design (logo, U.S.P., business cards, stationery/thank-you cards, etc.)?

Design \_\_\_\_\_

Printing \_\_\_\_\_

7. As **V.P. of Sales**, what is the projected revenue for year end? \$ \_\_\_\_\_

a) Is that enough to cover company expenses? \_\_\_yes \_\_\_no

b) What about expected revenue growth for next year? \$ \_\_\_\_\_

8. As **V.P. of Education**, what is the training plan specifically designed to ensure the services offered by *VOICE ACTOR YOU, INC.* are equal to, or exceed, industry standards?

\_\_\_\_\_  
\_\_\_\_\_

What is the time line for implementation of the training program?

By \_\_\_\_\_ I will be enrolled in \_\_\_\_\_ Completion Date: \_\_\_\_\_

By \_\_\_\_\_ I will be enrolled in \_\_\_\_\_ Completion Date: \_\_\_\_\_

By \_\_\_\_\_ I will be enrolled in \_\_\_\_\_ Completion Date: \_\_\_\_\_

By \_\_\_\_\_ I will read \_\_\_\_\_ Completion Date: \_\_\_\_\_

By \_\_\_\_\_ I will read \_\_\_\_\_ Completion Date: \_\_\_\_\_

By \_\_\_\_\_ I will read \_\_\_\_\_ Completion Date: \_\_\_\_\_

By \_\_\_\_\_ I will study and/or research \_\_\_\_\_ Completion Date: \_\_\_\_\_

By \_\_\_\_\_ I will study and/or research \_\_\_\_\_ Completion Date: \_\_\_\_\_

By \_\_\_\_\_ I will study and/or research \_\_\_\_\_ Completion Date: \_\_\_\_\_

9. As **V.P. of Human Resources**, what will you do to protect the mental, physical and spiritual health of the primary employee (*you*)?

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a) Vacation allotment, family leave, and general mental health maintenance?

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b) Maintaining connection with corporate stockholders? (*family*)

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c) Your spiritual health?

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10. As **Director of Maintenance**, what improvements should be made to improve the visual appearance and physical health of the primary employee (*you*), the product or service?

a) What do you plan to do?

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b) When will you get started - specifically?

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11. As **Chief Benefits Officer**, what financial planning is in place to ensure your future financial security (*i.e. retirement*)?

a) What do you plan to do?

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b) When will you get started?

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12. As **Accounting Department Head**, what steps are you taking to maintain accurate invoicing, record keeping and IRS accountability?

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## MICROPHONE TECHNIQUE:

The way you “work” the microphone can have a tremendous affect on the overall sound of your performance. Microphones come in three basic pickup designs: omni-directional, cardioid and bi-directional.

- Omni-directional mics will pick up sound equally from all directions and are not very common for voice recording.
- Cardioid mics (directional mics) come in a variety of designs, but virtually all of them pick up sound best from directly in front of the mic. The sound pick up fades as you move off-axis of the front center of the mic. The back of the mic is the point of maximum sound rejection.
- Bi-directional mics are designed to pick up equally from front and back. Maximum rejection is from the sides.

Generally, the closer you are to the primary pick up area of any microphone, the “cleaner” your voice will sound because there will be less room ambience.

All directional mics (cardioid & bi-directional) exhibit a phenomena called “proximity effect” in which lower frequencies are boosted as you move closer to the mic. Moving closer to the mic will increase low frequencies, resulting in a more intimate, friendly and “warmer,” more intimate vocal sound. Moving away from the mic produces a “thinner”, cooler sound.

Most mics are susceptible to “popping” which results from a blast of air from your mouth hitting the diaphragm of the microphone. To avoid “popping” do not talk directly into the front of the mic. Instead, keep the mic in front of your mouth but slightly off to the side so you talk across it.

Talk as LOUD or as soft as you like — the engineer can adjust for your dynamics. Your job is to deliver a believable performance. Don’t even think about the technical aspects of the recording.

Rehearse your performance EXACTLY the way you will be doing it when you are recorded. The engineer needs to know what you will be doing in order to adjust for the best quality.

During your performance you can adjust your distance from the mic to achieve certain effects if that is something appropriate to your character and performance. Experiment with mic technique before you are booked for a paid session.

When you are asked for **levels**, use that as an opportunity to rehearse your performance. The engineer will use your rehearsal to make adjustments to his equipment. The producer will use your rehearsal to make adjustments to your performance.

A **slate** identifies you and the recording, usually with your name, date, and project title, only once at the beginning of the recording. You normally do not need to slate a paid performance unless asked to do so by the producer or engineer. In some cases, you may ask you to slate before each take.

# Recommended Reading

You may find the following books helpful in developing your voice and presentation skills; developing and marketing your voice-over business; building your voice acting business and in living life to it's fullest. Most are available from Amazon.com and other booksellers, except as noted.

• = Available from [www.voiceacting.com](http://www.voiceacting.com).

• **The Art of Voice-Acting** – James Alburger; Routledge (order at [www.voiceacting.com](http://www.voiceacting.com))

• **The VoiceActor's Guide to Professional Home Recording E-Book** – [www.voiceacting.com](http://www.voiceacting.com)

• **Demo & Marketing Magic for Voice Actors** - Penny Abshire (order at [www.voiceacting.com](http://www.voiceacting.com))

**Life 101** – Peter McWilliams ([www.petermcwilliams.org](http://www.petermcwilliams.org))

**Do It** – Peter McWilliams ([www.petermcwilliams.org](http://www.petermcwilliams.org))

**You Can't Afford the Luxury of a Negative Thought** ([www.mcwilliams.com](http://www.mcwilliams.com))

**Getting Everything You Can Out of All You've Got** – Jay Abraham; St. Martin's Press

**Illusions** – Richard Bach; Dell

**Voice and the Actor** – Cicely Berry; Simon & Schuster

**Word of Mouth** – Susan Blu & Molly Ann Mullin; Pomegranate Press

**Accents: A Manual for Actors** (includes CD) – Robert Blumenfeld; Limelight Editions

**Dealing With People You Can't Stand** – Dr. Rick Brinkman & Dr. Rick Kirschner; McGraw Hill

**There's Money Where Your Mouth Is** – Elaine Clark; Backstage

**Creating Affluence** – Depak Chopra; New World Library

**The Seven Spiritual Laws of Success** – Depak Chopra; New World Library

**Change Your Voice – Change Your Life** – Morton Cooper; Harper & Row

**Impro** – Keith Johnstone; Theatre Arts Books

**You Said a Mouthful** (Tongue Twisters) – Roger Karshner

**Please Understand Me** – David Keirse & Marilyn Bates; Prometheus Nemesis Books

**Set Your Voice Free** (includes CD) – Roger Love; Little, Brown & Company

**Building Your Field of Dreams** – Mary Manin Morrissey; Bantam Books

\* **Acting in Brief** – Charles Northrup (available in PDF as a P.I.E. Bonus)

**101 Ways to Promote Yourself** – Raleigh Pinskey; Avon Business

**World's Toughest Tongue Twisters** – Joseph Rosenbloom; Sterling

**You Can Bank on Your Voice** - Rodney Saulsberry; Tomdoor Publishing

**Audition** – Michael Shurtlef, Bob Fosse; Bantam Books

**Winning Through Enlightenment – Mastery of Life** – Ron Smothermon, M.D.; Context Pub.

**Whipple, Squeeze This: A Guide to Creating Great Ads** – Luke Sullivan; Wiley

**Advertising and the Mind of the Consumer** – Max Sutherland; Allen & Unwin

**Directing Actors**—Judith Weston; Michael Wiese Publishing

**The Wizard of Ads** – Roy H. Williams; Bard Press

**Secrets of The Wizard of Ads** – Roy H. Williams; Bard Press

**Magical Worlds of The Wizard of Ads** – Roy H. Williams; Bard Press

**The 3-Dimensional Voice Series** – Joni Wilson; Blue Loon Press (order through Amazon.com)