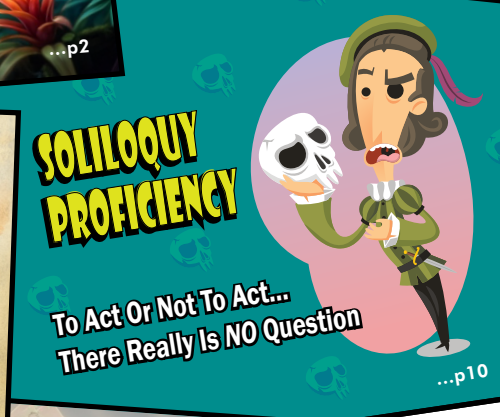


the Voicetrax Star

2026 Mid-Term Edition

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Think Tank Message

We didn't arrive at Voicetrax as owners. We arrived the same way you did, quietly sizing up the room (whether digitally or in-person), wondering if we belonged in it. Carrying that familiar mix of excitement and dread. Hoping no one would notice how new we felt. Hoping someone would. We remember what it's like to take those first risks out loud. To offer something up... your voice, your instincts, a piece of your imagination... and have no idea how it will land. That moment where it feels like everyone else must be more confident, more ready, more **something**.

They're not. They weren't then. They aren't now. And that's why this community matters as much as it does.

Because creativity, **real creativity**, requires a kind of courage that doesn't always show up on its own. It asks you to be open, to be vulnerable, to try things that might not work in front of other people. That's a hard thing to do in isolation. It's a much different experience when you're surrounded by people who understand exactly what it costs to try.

This is what Voicetrax has always been.

Not just a collection of classes, but a nexus of people who are willing to show up honestly. People who remember what it felt like to be brand new, and choose actively to make space for the next person walking in. People who celebrate each other's wins not out of obligation, but because they've felt how hard those wins are earned. We've leaned on this community ourselves. More times than we can count.

In moments of doubt...

In moments where things weren't working...

In moments where we needed someone to say, "No, keep going, you're closer than you think."

That doesn't stop when you start booking. It doesn't stop when you start teaching. And it certainly doesn't stop when you find yourself in our position. If anything, it deepens.

Because at some point, you realize the most meaningful part of all of this isn't just the work, it's the people you're doing it alongside. The ones who see you clearly. The ones who remind you why you started. That's the community you're stepping into. And it's not something you have to earn your way into. It's something you're already part of, simply by showing up and giving us your best effort.

So lean on the three of us and your 'Traxer community. Ask questions. Take risks. Have days where you feel brilliant and days where you feel completely lost and let both of those things exist here. Because one day, whether you realize it or not, someone else is going to walk into the "room" feeling exactly the way you once did. And you'll be part of what makes it easier for them to stay.

We're still students of this work. We're a part of this community, and we always will be. So, whatever this adventure looks like for you, just know you'll **never** have to carry it by yourself.

In Service to the Cause,
Vicki, Chuck & Roni
aka VCR
aka The Voicetrax
Legen-*waitforit*-dary Think Tank



BETTER TOGETHER

The greatness of a community is most accurately measured by the compassionate actions of its members

—Coretta Scott King

Humans started 3.5 billion years ago as tiny microorganisms that had already figured out something eternally fundamental: *survival is easier together*. Long before we had words for it, we were wired for it. Even at our smallest, most primitive beginnings, we leaned toward connection. Across billions of years, one truth has quietly shaped life on this planet: *We survive and thrive through community*. Humans gathered around firelight, drawn not just by warmth, but by each other. We gathered because being alone was a liability. Community was a strategy.



A system. A necessity written in instinct and reinforced by consequence.

But somewhere along the way, survival evolved. The threats didn't disappear, but something else emerged alongside them: awareness. Memory. Emotion. We didn't just need each other to hunt, we needed each other to process what happened after the hunt. To make sense of loss. To share fear, joy, grief, relief. The fire stopped being just a source of warmth and became a place to sit, to tell stories, to be seen. Community shifted from keeping bodies alive to holding minds together. It became the place where meaning was made.

Pursuing voice-over is, by design, a solitary act. It's you, a script, a microphone and long stretches of time alone with your own instincts, second guesses and silence. There's no scene partner to react to, no director in the

room to course-correct, no immediate audience feedback to tell you if what you just did landed, missed entirely or, perhaps, was something somewhere in between. You make choices in a vacuum, and then you move on, hoping your internal compass is still calibrated. Over time, that kind of isolation doesn't just affect the work, it starts to affect you and can be damaging and disorienting. Confidence can erode. Perspective can narrow. You can't always tell if you're growing or just repeating yourself more convincingly. Isolation doesn't just quiet the room. It can start to quiet and inhibit your creativity. Without perspective, it's easy to overthink, to second-guess, to get "lost in the sauce" and lose any clear sense of where your skills actually stand.

That's where a deeply connected, emotionally intelligent community like Voicetrax becomes more than just a support system, it becomes an anchor. It gives shape to something that otherwise feels intangible. Suddenly, the work isn't happening in a void. There are other trained ears in the room, other actors navigating the same terrain, other perspectives that challenge your habits and sharpen your choices. You start to see your blind spots more clearly, not because you've become more critical of yourself, but because you're no longer the only one evaluating the work. Just as important, it normalizes the experience. There's a kind of steadiness that comes from being surrounded by people who understand

the rhythms of this work, who can call you out when you're playing it safe.

Our special, unique and fiercely loyal community of "Traxers" is a necessary complement to the work itself and becomes the counterbalance to all that solitude. In essence, it fills in the gaps that solitude creates. You discover a place where someone else hears what you can't, where the work gets sharper because you're no longer making choices in a vacuum.

More than that, it reminds you that you're not the only one navigating the uncertainty of a creative pursuit and the constant push to improve. Community is where questions get answered, but more importantly, it is where *better questions get asked.*

While the work may happen alone, the growth doesn't have to. And in something as isolating as voice-over, having a community that sees you, challenges you and keeps you in the game isn't a luxury, it's what makes staying in the game possible. Success in voice-over isn't singularly about what happens behind the microphone. It's what happens between the ears. It's our ability to accept ourselves absolutely

as we are and to actually go one step farther and celebrate our mere existence through the expression of authentic emotions for the world to hear. It requires resilience, adaptability in an ever-shifting industry and the ability to stay creatively open even when you're working alone.



A strong community doesn't just help you improve your skills, it helps you stay grounded in why you're doing this in the first place. It reminds you that the struggles aren't personal failures, but shared experiences that expand our human understanding of the world. That any uncertainty you might feel isn't a sign you're doing anything wrong, it's just a part of the process. And maybe most importantly, it gives you a place to be seen. Not just heard through a microphone but understood by people who know exactly what it takes to stand in that booth and try again. People who can celebrate the wins that no one else quite understands and normalize the setbacks that might otherwise knock your confidence. It reminds you why you started, and why you keep going.

That's why the community we've built together at Voicetrax is extremely rare and so vital. It transforms fear from a solitary weight into something shared. And not just because it exists, but because it works the way a creative community should: deeply, honestly, intentionally. It's not a collection of nice people nodding politely. It's a room full of actors who are as committed to the craft as you are, who listen like it matters, who challenge you without hesitation and celebrate

the breakthroughs that you've risked everything to attain. There's a momentum in that kind of space. When someone finds the truth in a read, it ripples through the room, and *everybody learns*. Courage becomes contagious. Support becomes safety. And suddenly, the pursuit of creativity doesn't feel so daunting, it feels attainable because IT IS. At Voicetrax, you find the people who will take the leap beside you, catch you when you falter and cheer you when you soar. That's not just support. That's the kind of community that makes the pursuit of creativity something you want to live in every day. And we have to be very careful not to take it for granted because it's not something that happens everywhere, every day.

Being part of a community like this doesn't remove the challenge, the vulnerability or the stakes of studying voice-over. But it makes them meaningful. It makes the work richer, the breakthroughs sweeter and the journey far less lonely. Creativity remains courageous, but you don't have to be courageous alone. Being a part of the 'Traxer community isn't just a matter of registration. It's a gift and a privilege. It's a place of joy and belonging, and today, it's where dreams come alive.



You may be wondering... how you can take advantage of the benefits and lean in to your Voicetrax community even more. Here are a few ideas...

- **ATTEND THE PAY IT FORWARD PARLOUR.** For goodness' sake, people, it's **FREE** and complete with playback and recording, all at the hands of a capable engineer advanced enough to offer valuable feedback... and sometimes, crashed by a Voicetrax Guest Director! Some of the most memorable and valuable moments for students have come from these parlours, and have we mentioned they're free of charge?
- Did you know that there is a Discord channel exclusively for active Voicetrax students only? If you'd like to be added, just contact the office at voicetrax@voiceover-training.com.
- Create a work-out group with students you meet in class. Even if you meet once every couple of months, online or in-person, when creative people get together, special things happen!
- Join the National Association of Voice Actors (NAVA) www.nava.org to learn more about the industry and the legislation that affects our industry.
- Finally, attend the 4th Annual Voicetrax Community Day on May 9th. It's a **FREE** get together for every active or alumni Voicetrax student to come in-person (or log in), bring a friend or your family, so they can see exactly what it is you do when you attend a Voicetrax class. More details can be found here:

GET VOCAL!!

A Voicetrax Hybrid Interactive Experience

OPEN VOICE-OVER STUDIO

SATURDAY MAY 9TH 11AM-5PM

JOIN US! Work with Voicetrax instructors whose legendary individual mentorship has helped our students voice jobs for the biggest companies in the world... Including Disney, Netflix, McDonalds, Pixar, Blizzard, Google, Apple and more.

Lovingly referred to as Voicetrax Community Day (our 4th Annual!), with attendees both in-person and online, anyone who wants to work on a script of any kind is **WELCOME** to participate!

Totally FREE!

Call, email or scan the QR code if you want the Zoom link to attend online.

SCAN ME

1207 D Bridgeway, Sausalito, CA 94965
415-331-8800 voicetraxsf.com

The workshops and seminars presented by Voicetrax are unique in the industry. Why? Because the Voicetrax Guest Directors™ are hand-picked from amongst the best voice actors, producers, writers, creative directors, agents, casting directors and acting coaches in New York, Los Angeles, the Pacific Northwest, Toronto, the San Francisco Bay Area and beyond. These incredibly accomplished individuals have *hundreds of years* of combined industry experience and countless awards to their credit and are eager to share their knowledge, proven methods and practical techniques with voice actors, or anyone else looking to stretch their creativity, enhance their speaking skills or embark upon a unique journey.

The following Guest Directors have been ADDED since the annual 2026 Voicetrax catalogue was first published. Use this mid-year catalogue in conjunction with the annual 2026 catalogue when reviewing Guest Director bios.

KAY BESS

Join us now as **KAY BESS** guides us through the mystical world of spirit animals! Might Kay's be the majestic condor, the wily lone wolf or the graceful deer? Not exactly... "The three-toed sloth is my spirit animal. It gets a bad rap in this fast-paced world, and why the sloth's particular behavior is considered one of the seven deadly sins, I'll never understand... It's just how they're built. They're long-haul creatures. They move at their own pace. They stay the course. Like me." That only stands to reason when you consider Kay's dedication to overcoming a stutter to master commercial and narration work, not to mention recorded promos for every major network! Her latest frontier? Two years of Meisner technique to brush up, then video games, on titles like *Agents Of Mayhem*, *Rise of the Tomb Raider*, and *The Last of Us 2*. Steady evolution and constant self-improvement have been key to Kay's 35+ years in the business, which is why we're delighted whenever she can spare a weekend from baking sourdough bread and mortifying her daughter on TikTok to share her cultivated wisdom at Voicetrax! "As a side note, baby three-toed sloths are particularly darling when grouped together in little baskets."

PETER DUNNE

If you're directing John Rhys-Davies – "Sala" from *Raiders Of The Lost Ark*, "Gimli" from *Lord Of The Rings* – and you catch him in the mother of all flubs and a good-natured F-bomb, where does that go? The outtake reel, of course! Leonard Nimoy waxing lyrical about his sensitive, artistic side, or Morgan Freeman's humble-brag as a

self-styled "raconteur"? Yep, the outtake reel. When you work with that kind of A-list talent, you're bound to pick up a few nuggets along the way, and **PETER DUNNE** has been known to start more than one class with That Famous Outtake Reel! And when it comes to produced audio tours, Peter's *really* got some feathers in his cap: Metropolitan Museum in New York audio tour? Yes. The Art Institute of Chicago, the dulcet performance coming in through your headset? That one too. The LA County Museum of Art, SF MOMA, Graceland, Ellis Island, the Biltmore House? Yep, Peter Dunne! Peter's personal melting pot of producing and directing experience has made him one of the country's go-to producers for a genre that shows up a lot in the Bay Area: Audio Tour Narration. And not for nothing, but Peter's been known to audition a student or two on one of those... and *cast them*. Just sayin'!

JEANNIE ELIAS

Being a good actor is one thing. But being SO good people just can't imagine you in the body you occupy is something else entirely. Maybe this is why **JEANNIE ELIAS**, lithe and petite, has found herself in a rash of fat suits over her career – post-pregnant on *Seinfeld*, heavy-set writer on an NBC pilot, and the decidedly over-Rubenesque daughter of Christina Pickles and girlfriend to Steven Furst, over three seasons of *St. Elsewhere* (a character who nearly died aspirating chocolate from a caulking gun – don't ask). And this doesn't even broach her animation, theater, and voice-over coaching, nor does it begin to skim her prodigious animation credits: *Jackie Chan*, *The Oblongs*, *As*

Told By Ginger and scads more; there was even a moment when a 4-year-old child, overhearing her talk about being on *Dennis The Menace*, actually recognized Jeannie as “Margaret” and ran over for a hug! Commercials, Animation, Scene Study, it just doesn’t matter; Jeannie’s not merely a Jane-of-all-trades, she’s *master* of all of them, making her one of the most popular Guest Directors here.

TIM FRIEDLANDER

Some voice actors are just destined to *overachieve*, you know? Take **TIM FRIEDLANDER**, for example. Scoring titles on such Anime/Manga features as *Hunter x Hunter*, *One Punch Man*, and *Ace Combat 7*, plus work on the Netflix series *Record of Ragnarok* and on video game titles such as *Like A Dragon*, you might think that’s at least a decent *start* to a bed of laurels to rest on... but NO! Why not found the Soundbox: Studio Group for safe, inspiring and professional environments for ADR, dubbing, podcasts, Faceware facial capture and such (now up to three LA locations and one in Boston)! Well certainly that’s enough to take some satisfaction in a life well-lived, right? Not *quite* – because you see, in all this, Tim hasn’t yet had the scratch to satisfy his life-long itch for **ADVOCACY**, for championing the rights of his fellow artists around the globe. Enter the National Association of Voice Actors (NAVA), for which he is president and co-founder! Tim’s work in advocacy has taken him to Capitol Hill for over 100 meetings with lawmakers, fighting for the rights of all Americans to own their voice image, name and likeness in the federal level. Who knows what’s next for Tim, but we’re sure happy to have him here as a Guest Director as he navigates his next adventure!

MELISSA GRAY

It’s actually something that sounds better when you scream it: “**VOLUME IS NOT AN ACTING CHOICE!**” – certainly, a bedrock principle for all those tender, sensitive microphones you’ll encounter as a voice actor. But oddly enough, **MELISSA GRAY** wasn’t even thinking strictly as a voice actor when she came up with that mantra. Melissa is a theater purist, you see, and although she’d studied with Stella Adler and Terry Schreiber, and then ignited a great career on stage, she had no idea what a voice-over even WAS until casting agents from a New York advertising agency wound up in the audience one night for a showing of *Burn This!* A one-week voice-over intensive program left Melissa with this piece of brusque wisdom: “you’ve got money written all over your voice, but you don’t know squat what to do with it!” So, Melissa just resorted to what came naturally: she relied purely on her acting skills to translate and enliven commercial copy, booked a three-year campaign for Hanes Her Way panties right out of the gate and never looked back – and if that doesn’t prove voice-over is all about *acting, acting, acting*,

what does? Melissa’s since developed an entire series of study for undergrads and MFA students in Acting and Creative Writing at the Academy of Art University in San Francisco, and she brings a specially tailored program to Voicetrax

REBECCA SCHWEITZER

It was true grit, right there for all to see from even the tenderest age: just picture a school production of *Snow White and the Seven Dwarves*... the *funeral scene*... and at a key moment, “Doc’s” glasses fall straight off and clatter on the stage! But will **REBECCA SCHWEITZER** break character and pick them up, even at all of FIVE YEARS OLD? Not on your life. From this seminal spark in her career, Rebecca’s gone from one triumph to the next: Robin Williams paying her first year at conservatory via scholarship, a one-woman video game scratch track featuring 15 different personas and accents, and practically all the plays you can imagine, from Marin Theatre Company, Aurora and Berkeley Rep to the good old-fashioned classics. And when she transitions into the booth for her hugely successful voice acting career – encompassing titles like *The Walking Dead*, *CSI*, *Rift: Storm Legion*, *Sim City* and *Sam & Max* – it’s the same process but ju-ust a little different. How so? That’s exactly what she’s here to show you! And we couldn’t be happier to have her on board as a Voicetrax Guest Director.

CARLI SILVER

Just as surely as Bonnie finds her Clyde, whole whipped cream finds fresh strawberries and a fine India Pale Ale finds its nuts, some pairings are simply *destiny*. Take **CARLI SILVER**, a dedicated student of acting who eventually found herself gravitating to being an agent in New York. Right about the exact same time, **TINA MORASCO** was an agent in New York deciding to turn her career to acting in Los Angeles instead! With us so far? Fast forward five years, Carli finds herself Tina’s agent in LA. Fast forward another five, and they’re working hand in hand at Sound And Fury Media, Inc. – just some little casting company with offices in Los Angeles, Austin, Chicago and New York – with clients such as Sony, HP, Jeep, Pepsi, Samsung, Reebok and General Mills, for a skim off the top! Because *both* Carli and Tina come from both the acting and casting side of the business, they’ll give you an unusually in-depth look at what producers for major market, big-budget accounts are looking for – *and* show you just how to deliver it all from an authentic actor’s perspective! No “translating” for a non-actor’s notes here; with one foot planted firmly in the marketing aspect and the other in the acting side, both Carli and Tina bring a *double-double* threat to Voicetrax!

LECTURES... LABS... WORKSHOPS... SEMINARS...

Voicetrax is both an online and in-person voice-over training academy with a robust selection of classes. For over 38 years we have been dedicated to not just training actors but mentoring human beings to reach their personal and professional goals. Minus the hugs & high-fives, our students have found the learning experience online to be just as instructive, effective, engaging and valuable as our in-person classes. We utilize all the tools at our disposal including performance recording and playback, breakout rooms for rehearsing, and our hybrid class format where there are both in-person as well as online students in the same class!

We realize that with the multitude of classes to choose from it may be a bit daunting to know what curriculum strategy would work best for your specific and unique situation. But because we are a school enthusiastically committed to mentoring each student individually, we encourage you to contact our ownership team for guidance at (415) 331-8800. Any member of our team who answers the phone can help you identify the courses that are most appropriate for your needs at each specific stage of your training. For actual dates and prices of classes, please see the registration form on our website at www.voicetraxsf.com. See page 12 for legal disclaimer.

The following courses have been ADDED since the annual 2026 Voicetrax catalogue was first published. Use this mid-year catalogue in conjunction with the annual 2026 catalogue when reviewing class descriptions.



For Beginners

SIMPLY ACTING

Director: Frank Coppola

Length: 9-hour three-week workshop

Class Notes: None

This class could just as easily be called "Introduction to Script Analysis." Frank teaches the fundamental acting techniques he's learned and used successfully for decades on-camera and on the stage, both as an actor and director, including breaking down the script into beats and assigning intentions, developing your character's back story and asking yourself what happened right before the script starts. These script analysis skills are a critical and mandatory expertise that every actor – from community theatre to Hollywood – whether it be voice-over, on stage or on-camera absolutely needs to book the job. Through participation in theater games and improv exercises you'll increase your comfort level, gain confidence in your performance ability and learn to make bold choices that will bring your acting to life. Spend time learning how to apply these fundamental acting concepts to performing commercial voice-over copy.

SOLILOQUY PROFICIENCY

Director: Rebecca Schweitzer

Length: 12-hour four-week workshop

Class Notes: None

For many beginners (*or anyone, really*), the word monologue can feel intimidating. It sounds like something meant for seasoned Shakespearian stage actors, not voice-over actors. But the truth is, voice-over IS ACTING, and play & film monologues are some of the most supportive and empowering ways to build your acting skills. With Rebecca's kind and expert guidance, you'll step outside the typical voice-over script formats of commercials and narration and work with traditional acting monologues. Why? Because monologues sharpen the exact muscles voice actors rely on every day: intention, point of view, emotional connection and storytelling. You'll learn how to break down the script, understand who you're speaking to and make clear acting choices that bring authenticity to your performance. As you navigate through class, the idea of performing a monologue won't feel like standing alone on a stage under a spotlight. The work becomes less about "performing a monologue" and more about simply being present in a moment and letting the words live through you. By the end, what once felt daunting will become one of the most freeing and enjoyable ways to act. To be a monologue actor or not to be... *that is the question...*



For Intermediate Students

FOUNDER'S SEMINAR

Directors: Samantha Paris,
Vicki Baum

Length: 8.5-hour weekend seminar

Class Notes: None

This challenging weekend seminar is script analysis, mic technique and a few surprises all rolled up into one. It's uncanny how much better your acting gets when you understand the script, so Samantha and Vicki will take an in-depth look at that crucial skill of analyzing the script. You'll work on dialogues and bring the scene alive while tapping into a creative side you never knew you possessed that sits lurking beneath the surface. And those surprises we spoke of? *Well, if we told you what they were, it wouldn't be a surprise now would it?* At the end of the weekend, you'll be shocked, amazed and most importantly excited at the new level of performance you're now capable of. And let's be honest, any time spent with the passionate pairing of Samantha and Vicki will turbo-boost your ability to dive into your imagination to make creative choices and level up your acting skills. And that's kinda the point, right?

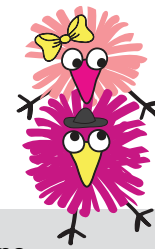


Director: Roni Gallimore

Length: 12-hour four-week workshop

Class Notes: None

Ah, comedy. The art of making people laugh. Easy, right? *Not so fast.* Comedy is not just about fun and games... it's a serious and lucrative business. Behind every well-timed punchline and perfectly executed bit, there's machinery at work, and it takes more than a good sense of humor to pull it off. Join Roni, one of our resident redheads, and explore what makes something truly funny. She'll utilize numerous theatre games including improv to assist you in the timing necessary to bring comedic radio ads to life, some that are brilliantly written, *aaand* perhaps some that aren't quite, *let's just say*, Clio Award winners, and leave it at that. When done right, comedy is an art form. It requires patience and practice, and that's exactly what you'll get in this workshop.



2 TANTALIZING GUESTS

INSIDE THE VOICE ACTOR'S STUDIO

Moderator: Vicki Baum

Length: 3-hour interview

Class Notes: None

Special Guests:

Owner/Agent of SF Agency &

Owner/Agent of Toronto Agency

What's better than one amazing guest?!? That's right, you guessed it: TWO TANTALIZING GUESTS! Ever wondered what talent agents really think when they hear an audition? Or how they decide who to sign, who to submit and who gets the call? The next installment of our lecture series pulls back the curtain with a candid, in-depth conversation. Join two accomplished voice-over talent agency owners – one from Toronto and one from San Francisco – for an honest, unscripted discussion about the business from the agent's side of the booth. Representing two different markets and perspectives, these industry professionals will share how they evaluate talent, what stands out in today's competitive audition landscape and how actors can build strong, productive relationships with their agents. You'll hear their thoughts on demos, auditions, communication, professionalism and what makes an actor truly "submit-worthy." The conversation will also explore differences between regional markets, evolving industry expectations, and how voice actors can position themselves for long-term success. Part interview, part masterclass, this session offers a rare chance to hear directly from the people advocating for talent every day. If you've ever been curious about what happens on the other side of the submission process, this conversation will give you valuable insight, and maybe a few surprises along the way.

KEVIN'S BREATHTAKING LAB

ONE NIGHT
WONDER

Director: Kevin Cleland, um... duh. **Length:** 3-hour one-night lab

Class Notes: Technical Requirements: microphone, audio interface and recording program (Audacity recommended). Call the office with any questions and for other recommendations.

A great read is only half the job. In today's voice-over world, actors are also their own recording engineer, editor and quality control department. That means knowing how to turn a terrific performance into a clean, professional audition. This One Night Wonder lab focuses on a segment of the technical side of the audition process, the practical skills that happen after you hit record. Walk through the essential steps of preparing an audition file, including how much editing is actually necessary, what to do (and not do) with breaths, managing room tone and how to avoid over-editing to keep your audio sounding natural while still polished. Because when the client presses play, your performance should be the only thing they notice, not the editing.



Directors: YOU and your fellow students (and perhaps a Guest Director will pop in!) **Length:** 3-hour lab, monthly

Class Notes: None

There's seriously never been something so "for everyone" in the 38-year history of Voicetrax. We really mean it: Beginners, Intermediate and Advanced/Working Professional students, even Alumni! E.V.E.R.Y.O.N.E. is invited. This special lab was born from our desire to give back to our Voicetrax family and provide the virtual "bricks-and-mortar" for a FREE monthly workout group. For one day each month we open one of our Zoom channels for you to remotely drop in and work on whatever kind of script you choose including dialogues as we utilize breakout rooms for partners to practice in private. You'll get the opportunity to receive performance feedback from your fellow students as well as providing constructive critiques of your own, which we all know very specifically helps with the ever-important self-direction skills necessary for success. Learn and have fun in a casual environment. And did we mention there could just *maaaybe* be a surprise pop-in by an elite Voicetrax Guest Director? Guess you'll just have to show up to find out! *And did we mention it's FREE!?!?*

For Intermediate/Advanced Students

A GATHERING OF ACTORS

Director: Melissa Gray

Length: 12-hour four-week workshop

Class Notes: This course includes a pre-class and weekly homework assignments.

Jump into the fray with Melissa Gray to explore the acting essentials necessary to make an emotional connection to the script. You'll explore your wants, verbal action choices, selection of beats, variety of rhythms and nuancing, subtext as you work on a scene with a partner. Your acting choices will bring a sense of relationship to the performance that translates to radio dialogue work, video games, character pieces... *ok, literally ALL of your voice-over acting endeavors*. Continue to expand your listening skills so that you are spontaneously reacting, creating a performance that will come from a true sense of what you need and feel in the moment. Work within a custom packet of scripts pre-selected especially for you by Melissa with no voice-over copy to be found! The emphasis will be on script analysis and the emotional and vocal values that translate to the voice-over medium.



BACK BY POPULAR DEMAND!

AUDIO TOUR NARRATION

Director: Peter Dunne

Length: 14-hour four-week workshop

Class Notes: This course includes a pre-class homework assignment.

Remember the first time you were transported to another place in time just by listening to an engaging museum audio tour? Learn the art of storytelling with Peter Dunne who has locally cast, directed and produced audio tours for many of the world's best-known museums and most prestigious exhibits. To expand your audio tour auditioning skills, you'll read a wide range of copy from scholarly and intellectually demanding narratives to funny scripts for kids. Peter will coach you on getting through the challenges all voice actors face during long sessions including reading cold (and luke-warm), taking direction on the fly, handling difficult words and sustaining energy, characters, dialects, concentration and connection to the copy as you weave an engaging and imaginative story. And don't forget, this subset of the narration genre is ripe with repeat business\$\$.



CHARACTER DISCOMFORT ZONE

Director: Roni Gallimore

Length: 12-hour four-week workshop

Class Notes: This course includes weekly homework assignments.

There you sit all snuggly and oh so comfortable... aaaahhhhh... *(insert annoyingly abrupt air horn here)* Now get the "H-E-Double-Hockey-Sticks" all the way uuuuuuuuppp!!! Are you ready for a challenge? Of course you are because you know very well that you can be comfortable and you can grow, but you can't do both. But don't fret! Roni, the kindest member of the Voicetrax Legen-*waitforit*-dary Think Tank, will guide you through character scripts that are outside of your wheelhouse to make these specific roles, *well...* part of your wheelhouse. Each week Roni will come at incredibly relevant exercises from a different approach. One night she might give you a dialogue and plenty of time to practice with your partner, or maybe you'll have a monologue with little to no time to prepare and only your instincts to guide you. As you stretch and grow in a safe environment with Roni's loving support, you will be amazed at the sheer volume of characters you are genuinely capable of bringing to life.



DIRECT THYSELF

Directors: Samantha Paris,
Sirenetta Leoni

Length: 8.5-hour weekend seminar

Class Notes: None

By now you've had a touch of the self-direction ideology of voice-over, and you've likely *(and by likely we mean absolutely, 100%, for sure)* heard from multiple teachers and working professional students that self-direction is the name of the game when it comes to auditioning, and they'd be exactly right. These days you are on your own in creating an attention-grabbing, competitive audition. This seminar presents your chance to sit in the actual director's chair, and you'll soon realize that by having to articulate a clear analysis of a script as a director for one of your classmates, you will gain confidence in your ability to break it down for yourself when you are recording alone in your closet. Spend a weekend in the director's chair channeling your "inner Samantha."

eLEARNING MADE eXCITING

WORLD PREMIERE!

Director: vICKI bAUM

Length: 10.5-hour three-week workshop

Class Notes: This course includes a pre-class and weekly homework assignments. Students must have home recording capabilities.

From software walkthroughs to DIY projects to online learning platforms, tutorials have become one of the fastest-growing areas of voice-over with epic earning potential. But narrating a tutorial requires a particular set of skills. The goal? To guide the listener clearly, naturally and confidently through a process that likely a) intimidates them and/or b) they have no idea how to accomplish. You'll focus on the unique demands of tutorial narration including pacing information clearly, sounding knowledgeable without sounding robotic and keeping the listener engaged while delivering step-by-step instructions. Explore the delicate balance between clarity and personality, how to handle technical language without sounding stiff and how to maintain a conversational tone while still being precise. Practice managing pacing so listeners can absorb the information without feeling rushed or talked down to. Through it all, you'll develop the ability to sound like a trusted guide who genuinely wants the audience to succeed. Because in the world of tutorials, the best voice-over doesn't just explain the steps. It makes the listener feel like they can actually do them.



F#@K THE SPECS

Directors: Samantha Paris, Brian Sommer

Length: 11.5-hour three-week workshop

Class Notes: This course includes homework assignments. Students must have home recording capabilities.

The specs on a piece of voice-over copy have long stirred epic debates on how much or how little to pay attention to them. Are the specs a barren wasteland that say, “friendly and conversational?” On the other end of the spectrum, are the specs verbose (*longer than the actual script even*) and conflicting, making it easy to get caught up in them, getting in the way of a truly connected (translation: bookable) performance? So, what do you do? Every time you look at a new script the FIRST THING you should be asking yourself BEFORE you look at the specs is “*what are the words in the script telling me?*” In this workshop, you’ll get the answer to that all-important question. Samantha and Brian will take you through various spec-centric exercises with commercial and character scripts respectively including reading the script without benefit of the specs to see if you naturally see the specs in the script. Find out what happens if you let the words on the page tell you what to do instead of relying on the specs. Take your script analysis skills to the highest level by making strong acting choices that result in a SPEC-tacular performance. *See what we did there? We’re hilarious.*

GOT GAME?



Directors: Chuck Kourouklis, Brian Sommer

Length: 12-hour four-week workshop

Class Notes: None

How lucky are we that we have two of the most accomplished & prolific video game actors in our back pocket: Chuck Kourouklis and Brian Sommer! This powerful pair have put their heads together and created quite the curriculum. Because of Chuck & Brian’s extensive experience, both having appeared in League of Legends, The Walking Dead and The Wolf Among Us (*seeing a pattern perhaps?*), they are in a unique position to give you advice, guidance and direction from BOTH sides of the sound booth glass. Not only can they speak expertly on what a producer is looking for since they’ve booked once or twice or, oh that’s right... *hundreds of times*, but they are also in a position, being actors themselves, to delve deep into the actor’s process and teach you what it takes to create a memorable audition that gets you cast. This class is intensive, involving and relevant – so come ready to romp in the video game world.

HOW'D I BOOK THAT?

BACK BY POPULAR DEMAND!

Directors: Thom Pinto, Chuck Kourouklis, Vicki Baum, Roni Gallimore

Length: 12-hour four-week workshop

Class Notes: The course includes a pre-class and weekly homework assignment. Students must have home recording capabilities.

Do you every wonder what the actor who booked the gig did in their audition? What was special? What risks did they take? How did your audition stack up against the winning audition? In this revealing class format, your four Guest Directors (that’s right people, we said FOUR) will answer all of these burning questions. Each week students will receive two scripts to perform, with minimal direction, since that’s what it’s like in your closet at home. After listening back and discussing the in-class, stand-out performances for each script, you will get to hear the WINNING audition plus a recorded commentary from the actor who booked it. And how fortunate are we that it took little to no effort to line up numerous former and current Voicetrax students who were eager to help out and lift up their fellow ‘Traxers by divulging their tricks of the home-auditioning trade? Another bountiful benefit sprung forth from the celebrated Voicetrax family camaraderie. A unique and wonderful window into the thought process of successful, working voice actors.



IMAGINATION REVISITED

Director: Roni Gallimore

Length: 12-hour four-week workshop

Class Notes: This course includes a pre-class and weekly homework assignments. Students must have home recording capabilities.

Did you ever wonder how your British princess or slacker boyfriend character would tackle a dog food script? Well, it's time to unleash your inner six-year-old and explore your imagination the way you did as a child. Before each of the first three weeks, you'll create a character and then **come to class as the character you created**. Inhabiting the character from every angle will stretch the boundaries of your imagination (and your stamina) as you'll recognize you are ultimately *waaay* more creative than you ever thought possible. Spend four weeks digging deep with Roni into each character's backstory while performing commercial and character scripts. With help from Roni and your peers, figure out which of your three concepts was your strongest character embodiment, and perform as that character in the final week. Commit to the character deep dive and just go for it. Stretching your acting muscles has never been so freeing and fun!

KEEPING IT REAL

Director: Sirenetta Leoni

Length: 12-hour four-week workshop

Class Notes: This course includes a pre-class and weekly homework assignments. Students must have home recording capabilities.

Aretha Franklin singing, Rafael Nadal winning major championships, Meryl Streep disappearing into a character. Across all disciplines, what do *the best of the best* all have in common? They make what they do seem natural and as effortless as breathing. To book consistently or get hired for the more prestigious, lucrative gigs you can't sound as though you are trying too hard with a delivery that comes across as labored, contrived and flat, or even worse... unauthentically perky. During this four-week workshop, you'll focus on *keeping it simple* with the goal of delivering a performance that sounds genuine, unforced and above all, engaging, enjoyable and easy to listen to, whether you're auditioning to be a conversational announcer, character in a video game or voice of an Interactive Voice Response system.

LESS IS MORE, BUT NOTHING IS NOTHING

Director: SF Agent

Length: 10-hour weekend seminar

Class Notes: None

There's a fine line between an understated performance and a read that simply feels flat. Understanding where that delicate balance lies is very on trend as the understated, conversational read has taken over a huge segment of commercial voice-over. Work on finding that very important sweet spot where a performance feels relaxed, real and effortless without losing intention, energy, or connection because doing less doesn't mean doing nothing. Even the quietest read still needs a point of view and a reason why the words are being said. Experiment with dialing performances down while keeping the underlying thought, emotional life and momentum alive. Work with one of the most respected agents in the Western United States while exploring how subtle shifts in intention, emphasis and pacing can keep a read engaging without pushing it into a more traditional performed style. The goal is to master the kind of performance that sounds simple, honest and completely natural, even though there's real craft happening underneath.

BACK BY POPULAR DEMAND!

NO SUCH THING AS A MONOLOGUE



Director: Jeannie Elias

Length: 9-hour three-week workshop

Class Notes: None

Talk to me, baby! Trained actors know there's no such thing as a monologue. Even when there is no other character in a commercial, you are always speaking to someone, gauging their reaction, hoping to move, inform or to get something you need from them. With Jeannie's guidance, you will focus on mastering the commercial "monologue", both comedic and serious, in the spirit and with the mindset of a dialogue. You'll learn to identify the arc of the scene and the character's objectives. Bring your monologues to life! Find out how to stay present using techniques like substitution and pre-life and create the truthful communication that is necessary for contemporary, competitive commercial reads.

THE COLOR OF ACTING

Directors: Thom Pinto,
Chuck Kourouklis

Length: 10-hour weekend seminar

Class Notes: Colors Of Your Voice or prior approval from Voicetrax. Is it dotted for you? You're approved!

Okay, so you've mastered the primary colors including blue, you're feeling good about green. And you're confident when it comes to their close cousin as your performances are being vaulted by violet. But how's your aqua? Or your beige? Join the creator of the Colors acting system, Thom Pinto, and his trusty protégé Chuck Kourouklis, where you'll continue to examine the subtleties and nuances of using an expanded color palette when you create interesting and unique acting choices, including incorporating this technique to differentiate reads when tasked to do more than one interpretation. Experiment with longer monologues, funny partner reads, and some exercises designed specifically to help you be more visual with your performance.



THE GOOD, THE BAD & THE WEIRD

Director: Brian Sommer

Length: 12-hour four-week workshop

Class Notes: This course includes a pre-class and weekly homework assignments. Students must have home recording capabilities.

In this workshop you'll traverse down the imaginary track through the multi-faceted land of characters from good to bad and all the way to the wacky world of weird. Stretch yourself from week to week as each class focuses on a different category. Team up with Brian, your character conductor, as you make stops at Goodville (*princes, maidens, superheroes*), Bad Harbor (*mad scientists, thieves, assassins*) and Weirdburg (*zombies, aliens, robots*). The last week will culminate in a free-for-all as you bring all your diverse characters to life, challenging your ability to pivot from one to the other to the other on cue.

BACK BY POPULAR DEMAND!

THE NARRATION VARIATION

Director: Dave Fennoy

Length: 10-hour weekend seminar

Class Notes: None

Wait... he does narration too?! Is there nothing he can't do? That's right, video game LEGEND Dave Fennoy also brings his talent to the world of narration, and yes, *he does it exceptionally well*. His range seems practically limitless, he is a Voicetrax alum, after all. Dave brings his warm, encouraging teaching style and decades of acting experience to the nuanced craft of narration. Because as every working voice actor eventually learns, narration is much more than simply reading words on a page. It's about storytelling, connection and guiding the listener through information in a way that feels natural, engaging, and authentic. Known for his emotion-driven approach to performance, Dave will share his perspective on how actors bring life and intention to narration scripts while maintaining clarity and focus. You'll explore several of the most common narration genres in today's voice-over market, including corporate narration, explainer videos, and lifestyle programming heard across a wide range of media platforms. If you've ever wondered how great narrators make information feel effortless and compelling, here's your chance to learn from one of the best.



THE TAMING OF THE MIC

Director: Chuck Kourouklis

Length: 10-hour weekend seminar

Class Notes: This course includes a pre-class homework assignment. Students must have home recording capabilities.

If you want to be a musician, you must learn how to play the instrument. If you want to be a rock-star voice actor, the microphone is your instrument, and you need to know how to use it. Yes, mic technique includes the technical basics: minimizing plosives, controlling distortion, and keeping your levels clean. But real mic technique goes far beyond that. It's about using the microphone to help tell the story. Are you speaking from across the room? Are you leaning in to share something confidential? Are there words you're muttering to yourself that no one else is supposed to hear? Those choices affect how you work the mic. Distance, angle, and proximity effect can subtly shift your authority, warmth, intimacy or conversational tone. Explore how script analysis and performance choices translate into physical mic technique. You'll practice creating believable moments and then using the microphone to support those choices rather than fight them. And, of course, the real trick is remembering to apply all of it while you're auditioning. Developing strong mic technique alongside your acting, script analysis and self-direction skills is a savvy move because sometimes the difference between booking the job and not booking the job is how well you play the instrument.

THE VERSATILITY FACTOR

Director: Chuck Kourouklis

Length: 9-hour three-week workshop

Class Notes: This course includes a pre-class assignment as well as weekly homework assignments. Students must have home recording capabilities.

Being flexible is essential to success in voice-over. And let's be honest, everybody thinks they're versatile until they're put to the test. In a single day of home auditioning, an actor can easily be asked to deliver several completely different styles. One minute it's a thoughtful monologue, the next a wild line, or a deceptively tricky tag that somehow refuses to cooperate. The ability to shift gears quickly isn't just helpful, it's part of the job. This three-week workshop is designed to put that versatility to work. Each week focuses on a different genre of audition exercise, giving you the chance to stretch your instincts and tackle the unique challenges each style presents. Along the way you'll uncover the secrets to delivering a memorable commercial monologue, sharpen the art of acting in a vacuum with wild lining and learn how to handle those pesky tags that look easy... *until they're not*. The goal isn't just to try a little bit of everything. It's to develop the confidence and adaptability that allow you to pivot quickly when auditions demand it. Because in voice-over, versatility isn't something you claim. It's something you prove.

TOURS, TUTORIALS & TALES: THE STORY WITHIN

SIX weeks for the PRICE of FIVE!

Director: Vicki Baum

Length: 21-hour six-week workshop

Class Notes: This course includes a pre-class assignment as well as weekly homework assignments. Students must have home recording capabilities.

This workshop is prepared to take your narration skills up a notch or two or maybe even three (*it IS six weeks after all*) while still telling a great story. And since narration is one of the dominant genres in the voice-over industry with opportunities multiplying year after year, this class is a perfect vehicle to transform you into a narrator to be reckoned with. By further honing your visualization techniques, script analysis, self-direction and acting choices, you'll learn to deliver the more authentic and conversational reads that are in demand. You'll span several genres including audio tour, industrial tech, documentary and medical narration that are so prevalent in today's narration market.

YOU SHOULD BE COMMITTED

WORLD PREMIERE!

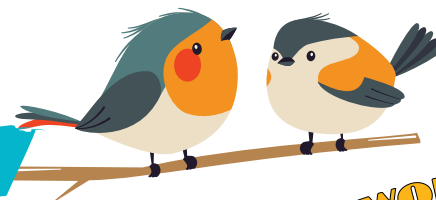
Director: Frank Coppola

Length: 12-hour 4-week workshop

Class Notes: None

No, we aren't making a public statement on your sanity (*seriously, who are we to talk?*). We're just saying that to really stand out and get your performances noticed whether it be by your agent, a producer or someone hiring online, you must make clear, strong acting choices and then... GO FOR IT! (*we were going to say "just do it" but apparently that's already taken...*) Through a series of specially designed, practical exercises and games, you'll be exposed to important acting concepts including being crystal clear about who you are and who you're talking to, raising the stakes, setting the scene, being in the moment and actively listening. You'll discover how crucially important these questions are and why being ultra-specific and then totally committing to your choices will bring about a more engaging and ultimately more competitive performance.

For Advanced Students & Working Professionals



WORLD PREMIERE!
ONE DAY
WONDER

A TALE OF TWO AGENCIES

Directors: SF Agent, Toronto Agent **Length:** 7-hour one-day seminar

Class Notes: Prerequisite: Attendance of the *Inside The Voice Actor's Studio* lecture. This course includes a pre-class homework assignment. Students must have home recording capabilities.

Stop what you're doing. Yes, you. This is *actually happening*. Two agency owners sharing a stage. One in the morning, one in the afternoon. *Can you even? No, seriously, pinch yourself... harder.* Here's the deal: you bring your acting chops, and they'll bring the feedback. Honest, sometimes hilarious, occasionally ruthless and always the kind of insider information that makes you rethink every bad choice you've ever made. This is real-time auditioning in front of the people who represent talent. They'll tell you what's working, what's not and exactly how to make your choices land. It's the kind of class where you leave smarter and yes, maybe a little smug, because while everyone else is still guessing how to make an audition work, you've had the people who sign the checks tell you exactly how it's done. One day. Two owners. All your questions answered. Multiple "aha!" moments guaranteed. Don't miss it. You'll never forgive yourself if you do.

AN EVENING AT THE IMPROV

WORLD PREMIERE!

Director: Anna Mathias

Length: 10-hour weekend seminar

Class Notes: None

Improvisation is one of the most overlooked audition tools in voice-over. Many actors focus on getting the words “right,” while seasoned professionals know that the actors who book consistently are the ones who sound present, flexible and truly connected to the moment. When auditions feel spontaneous rather than rehearsed, casting hears something different, and that difference often gets actors hired. Great voice-over performances happen in the moment when actors stop overthinking and start responding instinctively. That ability to stay present, make bold choices, and trust your impulses is exactly what improvisation develops, and it helps avoid stiff or predictable reads and instead deliver auditions that feel natural, confident, and alive. Work with Anna who has performed alongside some of the best-known names in improv, bringing real-world experience from the professional stage into the classroom. Through challenging and FUN exercises, you’ll sharpen your instincts, strengthen your commitment to choices, and learn how to heighten moments without forcing them. This isn’t a beginner “yes, and” moment. It’s a high-level exploration of listening, reacting and building scenes that feel spontaneous and alive.

AUDIO TOURS VS. DOCUMENTARIES VS. AUDIOBOOKS

WORLD PREMIERE!

Directors: Peter Dunne, Thom Pinto, Roni Gallimore

Length: 10.5-hour three-week workshop

Class Notes: None

Narration sounds like one nice, tidy category in voice-over. Just talk and explain things, right? Easy. Except... *not really*. Audio tours, documentaries and audiobooks may all fall under the narration umbrella, but they are very different gigs, and they each expect something slightly different from the actor behind the mic. In an audio tour, you’re the friendly, knowledgeable guide helping listeners explore a place in real time. You’re informative, engaging, and ideally not sounding like you’ve memorized the plaque on the wall. Documentary narration requires a different gear: authority, credibility and storytelling that supports the visuals without bulldozing over them. And audiobooks? That’s the long-haul version of narration: sustaining story, characters and emotional connection over hours of material. Same category. *Entirely different expectations*. Explore all three genres comparing how vibe, pacing and listener relationship shift from one style to the next. Because if you approach every narration the same way... you might accidentally sound like you’re narrating a sweeping wildlife documentary while explaining how to assemble a bookshelf. And that would be... *memorable*. Just not in the way you want.

AUDIOBOOK ODYSSEY

WORLD PREMIERE!

Director: Roni Gallimore

Length: 14-hour four-week workshop

Class Notes: This course includes a pre-class assignment as well as weekly homework assignments. Students must have home recording capabilities.

All aboard! It’s time to visit Story Land. Now don’t be shy, there’s a genre for everyone. What will yours be? Bringing books to life is a special gift for voice actors. Learn how to escort listeners on unforgettable journeys through a variety of genres from the strange new worlds of sci-fi and fantasy, to the highs and lows of romance, the reflections of young adult titles, and even the insight and growth found in self-help books. As you travel through the places and times these stories explore, you’ll practice the craft of audiobook performance. Focus on expressive narration, character dialogues, pacing and vocal nuance, learning how narrators shape stories and how characters come alive. And if you think audiobook narration is “just reading,” try doing it well for twelve chapters. When the listener remembers the story but forgets you exist... congratulations, *you nailed it*. Climb aboard and discover how your voice can guide listeners on their next great adventure.

BE A **BADDER** MOTHERCHUCKER: THE SAGA CONTINUES

Director: Chuck Kourouklis

Length: 10-hour weekend seminar

Class Notes: Prerequisite: Be A Bad MotherChucker Level One or prior approval from Voicetrax. Is it dotted for you? You're approved! This course includes a pre-class homework assignment. Students must have home recording capabilities.

Soooo, you want to be a bad-ass character actor, and well you should. It's not only loads of fun, but also lucrative! And because there is always room to improve and another plane of existence to explore, your sage shepherd, the original MotherChucker himself, has created a next level adventure designed to take your character work up a level, no matter where your skill level stands when you enter the class. And this time around it's all up for grabs. Will you be directing? Will you be a non-player character (more commonly known as an NPC) or a player-character? Will you survive an improv melee? Maybe we can break out one little clue: what happens when you are forced to speed up your process? *Oooooo... that's interesting...* Step up, execute under pressure and go from bad to Badder to BADDEST!

DIRECT THYSELF: THE VOICE 1 2 3 VARIATION

Directors: Samantha Paris,
Vicki Baum

Length: 10-hour weekend seminar

Class Notes: This course includes a pre-class homework assignment. Students must have home recording capabilities.

It's common knowledge to most that have been around the voice-over industry for even a minute that self-direction is the name of the game when it comes to home auditioning, especially with the popularity of numerous online casting sites. You are on your own to create an attention-grabbing, competitive audition which can be difficult especially when the scripts are... *shall we say...* less than stellar (*ok, we'll say it, the scripts are s#!t!*). You'll be put through the paces of directing yourself as you pre-record those aforementioned scripts at home. Throughout the class, Samantha and Vicki will provide straightforward feedback on your home recordings and take you through live performances of commercial and narration scripts obtained exclusively from online casting sites (*so, yes, they're s#!tty*). But let's face it, not every script you audition for whether it's online or from an agency is going to be Clio Award winning, so there's no time like the present to learn now how to navigate and dominate this type of copy.

EVERYTHING OLD IS NEW AGAIN

Director: Vicki Baum

Length: 9-hour three-week workshop

Class Notes: This course includes no homework assignments whatsoever. Remember that? 😊

Remember the day you walked through the door (whether it be physically or digitally) of your Beginning Seminar? *Ahhh... yes, the good ol' days*. It's time to recapture the effortless joy and exuberance of your primary experiences without the drudge of all those crappy expectations. Even the most experienced voice actors benefit from going back to the basics. In fact, the longer you work, the easier it can be to rely on habits (good or bad), shortcuts and instincts that once worked but may now limit your range. Revisit the fundamentals with fresh ears and return to the core principles of acting, listening, script analysis and honest communication, the skills that built great performances in the first place. Slow down the process and re-examine how you approach a read: Who are you talking to? Why are you saying these words? What was the immediate before? By revisiting these foundational questions, actors often rediscover nuance, specificity and spontaneity that can get lost in the speed of daily auditioning. This class isn't about starting over. It's about seeing the fundamentals again with the experience you have now. Sometimes the most powerful growth doesn't come from learning something brand new. It comes from realizing how much more there is still there to find.

WORLD PREMIERE!



GLUED TO THE TUBE: CHARACTERS

Director: LA Agent

Length: 10-hour weekend seminar

Class Notes: The course includes a pre-class homework assignment. Students must have home recording capabilities.

The numbers bear out: auditioning for a show when you don't know the timbre of the show or the style of the channel it's airing on has you working at a huge disadvantage. And yet, many working professional voice actors still don't take the time to explore the animation part of our industry. *Seriously? Who else gets to watch cartoons as career research?* And doesn't it stand to reason that if you want to book an animation job you have to watch animation? Well, this exciting seminar is where the rubber 100% meets the road. Before class our super-savvy animation agent will assign you a specific animation channel to focus on including Cartoon Network, PBS Kids and Disney. After watching cartoons on that network, you'll transcribe two scenes from two different shows and record them for Agent R's feedback in class. You'll be forced to traverse a tricky exercise: How do you keep true to the style and vibe of the show and overall network, without mimicking the on-screen performance, yet still bring your unique self to the party? Nowhere else will you have an opportunity to work on more current and relevant copy with the absolute best in the business.

KNØW YØUR ZERØ II

Director: Vicki Baum

Length: 12-hour four-week workshop

Class Notes: Prerequisite: Know Your Zero Level One. This course includes a pre-class homework assignment. Students must have home recording capabilities.

Just when you thought you knew everything you needed to know about your innate Zero, this level II class is going to get even "zero-ier". (*Whoa, did we just make up a new word? Call Merriam Webster!*) Guided by Vicki Baum, the creator of the Zero vernacular, you'll revisit your personality and vocal trait lists and add to them by exploring other traits that you can add to your repertoire. Further explore your super fun and freeing Anti-Zero, all while directing your fellow students in class and providing feedback on their at-home recordings. Basically, each student at one point during the four weeks will be assisting Vicki to teach the class. Vicki says: "Show up curious and bring your instincts. The rest we'll figure out together."

MISTRESS OF ALL TRADES

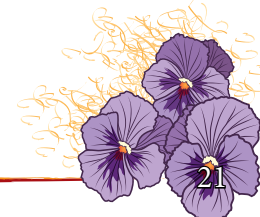
Director: Kay Bess

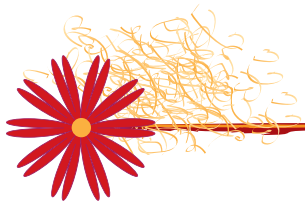
Length: 10-hour weekend seminar

Class Notes: None

If you look up the word longevity in the dictionary, there is a picture of the beautiful and bad-ass Kay Bess. She's done it all in voice-over, so when we tell you to "be ready for anything", we've never meant it more. At this advanced level, students usually submit scripts before class to work on with the instructor, but *ooooooooh nooooo*, Kay is having none of that. Her thought: *Let's see what magical things we discover when the students don't have the opportunity to prepare ahead of time and must just let 'er rip.* This class will incorporate scripts from multiple genres and may even include a little Meisner imagination work to get you in the mood to dig. Tap into the creative workings of a brilliant artistic mind at the same time while pushing your versatility to the next level as you become your own Master or Mistress of All Trades.

WORLD PREMIERE!





NOPE! DON'T ASK

Directors: Samantha Paris,
Chuck Kourouklis

Length: 10-hour weekend seminar

Class Notes: The course includes a pre-class homework assignment. Students must have home recording capabilities.

The world of NDA (Non-Disclosure Agreement) projects is growing. And it's not just the number of projects, but the budgets these jobs boast are eye-popping to say the least, *as in \$ix-Figure eye-popping*. Sure, the scripts are often random and a significant amount of them are bland, but we're betting the pay-off will silence any inner (or outer) complaints you may have. And the good news is there are some scripts in this thrilling niche genre that will challenge your creativity. Now you may be wondering how we are going to provide confidential scripts for a class about confidential scripts. *Good question!* No lawyers will be needed as no contracts will be broken. There have been enough of the Voicetrax working professional students that have booked these massive paying jobs, that we have been able to write our own scripts that reflect the flavor of the ones we can't show you or talk about or else we'd have to... *well you get our drift*. So, keep your mouth shut and don't ask any questions until it's your time to voice your career all the way to the bank!

PRECISE & CONCISE

Director: SF Agent

Length: 10-hour weekend seminar

Class Notes: This course includes a pre-class homework assignment. Students must have home recording capabilities.

Have you ever found yourself at home, trying to self-direct, blathering on so long in your head that you don't even remember what the actual question you asked yourself was? Have we got the class for you! Half game show, half talent agent wisdom, our industry veteran agent and one hell of a guy will take you on a self-direction odyssey where you will have to explain to him (*without nattering on, please*) right before you perform just exactly what you are directing yourself to do. What's the twist? There'll be a maximum word count allowed for your explanation. Can you do it in 50 words? 20 words? Can you describe exactly what you are going to perform in just one word? Yikes! With the master of short but potent direction himself, Agent T will help you to create the habit of being precise and concise with yourself, so you come out the other end with a specific, authentic and job-winning audition, all by yourself from the comfort of your own home.

SAY NO TO THE "GO-TO"

Director: LA Agent

Length: 10-hour weekend seminar

Class Notes: None

You know that go-to animation voice that you... well... *go to* that's earned you praise in classes and may have even booked you a job or two? As good as that voice has been to you, it just might be time to set that go-to voice down and slowly back away. Why? Because the times they are *always* a changin', and the world of animation is not immune. While there will always be the need for cute, outrageous animated voices, the current trend is tracking away from the traditional and moving toward a more natural delivery with a greater emphasis on character development. With one of the country's top animation agents, you'll work on your character's intentions and not worry so much about vocal placement. So next time when the peer pressure is mounting, and you feel compelled to go to that safe place and get all "cartoony" with your voice, remember what you've learned here and just say no.

SOUND & FURY SATURDAY (ON A TUESDAY)

Director: Carli Silver

Length: 6-hour two-week workshop

Class Notes: None

Join one of the lead ladies from casting juggernaut Sound & Fury, as she tells you everything she knows about what casting professionals are looking for in a winning audition. Carli will focus on character pre-life, speaking from your gut and bringing a unique point of view to your commercial performance. She might even get you to stop making each word so *friggin'* special and just give it to them straight. With each script being so unique, this vastly experienced casting expert will help you bring the honesty and truth to tags and commercial scripts while translating the specs into actionable direction. By the end of this jam-packed workshop, you'll come to realize it's your inner voice not your outer voice that counts.

THE TRUTH BEHIND THE VOICE

Director: Tim Friedlander

Length: 9-hour three-week workshop

Class Notes: This course includes a pre-class assignment as well as weekly homework assignments. Students must have home recording capabilities.

Video game acting isn't about doing a cool voice. It's about delivering a performance that actually hits whether you're in a poignant, tender scene or screaming through a full-blown battle sequence. This world premiere workshop is led by Tim Friedlander, who is not only a nationally respected force in the industry, he's an actor who doesn't just perform in video games, but directs them, too. He's worked on both sides of the glass, and he brings that no-nonsense, high-standard perspective straight into the room. This is not a "try a funny character voice" class. This is about truth under pressure. Who is this character? What do they want? What just happened? And can you make us believe it when everything around the performance is heightened, fast, and demanding? With a big personality and a reputation to match, Tim will push you to drop the default choices and commit to something real, even in the most heightened, high-stakes material. Because in video games, everything may be larger than life but the performances that book the job are grounded, specific and honest. Expect bold direction and the kind of feedback that cuts through the noise. Because in video games, the actors who book aren't just versatile, they're believable, grounded and fully committed. This class cuts straight to it. No tricks. No crutches. Just truth. Boom!

THREE SCRIPT MONTE: CHARACTERS, THE LA EDITION

Directors: Chuck Kourouklis,
LA Agent

Length: 12-hour four-week workshop

Class Notes: This course includes weekly homework assignments. Students must have home recording capabilities.

A shell game of a *character* flavor, this class will ask you to keep your eye on "The Lady", namely a feedback-eligible script from an industry veteran. To play, your "dealer", the delightful Chuck Kourouklis, will offer three scripts each night, one of which is a recent audition script that will be eligible for feedback from a top LA agent that works in the trenches every day listening to hundreds of auditions. The twist? You won't know which of the three scripts the feedback-eligible audition is. Will it be the scripts you record live in class, or will it be the one you recorded at home? Only Dealer Chuck knows for sure. Guess you'll have to bring your best stuff each night, *script after script after script*. The recordings of the selected script will be sent to the LA Agent who will not only provide straight-forward, get-to-the-point, professional-standard feedback, she'll also tell you if you performed an audition she would submit to the client. Learn *exactly* where you stack up compared with today's working voice actors, or if you are a working voice actor get that precious audition feedback you long for. Get used to handling your nerves while you focus in on a brilliant performance when it's truly all on the line.



WORLD PREMIERE!

TRIPLE TAKE VIBIN'

WORLD PREMIERE!

Director: Vicki Baum aka Veebz

Length: 12-hour four-week workshop

Class Notes: This course includes a pre-class assignment as well as weekly homework assignments. Students must have home recording capabilities.

You've allowed yourself to be indoctrinated (*in a totally not creepy way AT ALL*) into Vicki's Vibe Check Method to alleviate some of the anxiety of script analysis and self-direction. You know how to break down a script, find the relationship and anchor the read in a real moment. Great. Now let's see if you can do it *three different ways*. In this class, Veebz throws down the gauntlet. The challenge is simple: every script gets three distinct, believable vibes. Not three slightly different line readings. Not one good take and two *polite* variations. Three fully committed, viable points of view. Change the vibe and the read changes with it. The words stay the same but the read shifts completely. This class pushes you past your first instinct (*which, let's be honest, is where most actors stop*). The real magic often shows up in take two... or take three... when you stop trying to "get it right" and start playing with the possibilities. Expect coaching, experimentation and the occasional loving nudge to go further than you planned. Because in today's voice-over world, versatility wins. If an audition or a session director asks for options, you don't want to panic; you want to say, "Great. I've got three."

TRIPLE THREAT: THE KITCHEN SINK

Directors: Vicki Baum, Chuck Kourouklis, LA Agent

Length: 9-hour three-week workshop

Class Notes: This course includes a pre-class homework assignment. Students must have home recording capabilities.

These days, flexibility matters more than ever for success in the voice-over industry. The modern voice-over audition inbox is wildly unpredictable. One day it's a warm healthcare spot, the next it's a snarky app ad, a heartfelt nonprofit read or a high-energy promo. The genres show up constantly random, and actors who can pivot quickly have a real advantage. So, we thought, unpredictable? *Hmmmm... We can give you unpredictable... mwah ha ha ha...* During this workshop, students will work with Vicki Baum, a narrating force, on cheery and helpful tutorial copy, with the intense Chuck Kourouklis on a dramatic monologue from a play or film, and a wildly successful LA agent, on what she works on every single day in her job: promos. After class, each director will submit the list of students that gave competitive performances in their category. Whoever shows up on all three lists will be deemed a triple threat and will win a FREE class! So, take THAT unpredictable! *Tutorials, Monologues & Promos, oh my!*

TWOFOLD GOLD



WORLD PREMIERE!

Directors: Samantha Paris, Pacific Northwest Agent

Length: 8.5-hour weekend seminar

Class Notes: This course will include a pre-class homework assignment. Students must have home recording capabilities.

How about a class where one of the biggest takeaways is realizing just how much you've learned at Voicetrax and how terrifically skilled you actually are! Having to come up with two different takes for one audition script is a trend that is on the rise, and it may seem daunting... but not after this time spent with Samantha and our agent from the beautiful Pacific Northwest. From techniques learned in your very first beginning class to a myriad of other valuable tools your Voicetrax instructors have shared with you over time (*that, ahem, perhaps you've forgotten to apply*), you have a voice-over toolbox that is overflowing with fun, creative ways to come up with a plethora of different and competitive ways to approach a script. Come find out and be ready to PLAY!

UTILITY PLAYER UNIVERSITY

Director: LA Agent

Length: 9-hour three-week workshop

Class Notes: This course includes weekly homework assignments. Students must have home recording capabilities.

Just like any career, the more versatile your skill set is, the more attractive you are to agents, producers, casting agents and ultimately... clients. School is in session and Agent B is locked and loaded and ready to knock your socks off with her "cornucopia of variety" lesson plan. Each night the focus will be on a different genre of voice-over, so not only will you receive feedback and script analysis ideas, techniques and approaches from one of the hardest working agents in the business, you'll be strengthening your ability to create momentum in your booking rate by being the ultimate utility player full of variety and range.



LEGAL DISCLAIMER:

Legal restrictions prohibit us from listing the actual names of individual talent agents and agencies. These workshops and seminars are for educational purposes only and will not secure or provide opportunity in the field or guarantee representation by an agent. *This message has been largely the same for years, so perhaps you don't read it any more. If you happen to read this, email our office @ voicetrax@voiceover-training.com by May 31, 2026 with the subject line: I found it! You'll be entered into a drawing for a free class in the Fall 2026 semester.* Some images in this catalogue are AI generated. *Now read this disclaimer in 10 seconds, then 9 seconds, what about 8 seconds!?! Remember, practice makes perfect!*