Lectures... Workshops... Seminars...

All lectures, workshops, and seminars are held at Voicetrax's studios in Sausalito or online depending on the current State and/or Federal Health & Safety Mandates. 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 situation. We encourage you to contact our 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 particular stage of your training. For actual dates and prices of classes, please see the registration form in your bi-annual registration packet or on our website at www.voicetraxsf.com. See page 8 for legal disclaimer.

The following courses have been added or revised since the annual 2021 Voicetrax catalogue was first published. Use this mid-year catalogue in conjunction with the annual 2021 catalogue when reviewing class descriptions.

For Advanced Students & Working Professionals

Acting Up

Director: Dan Gilvezan  Length: 7-hour one-day lab  Class Notes: None

Acting, in its most basic form, is about what your character wants and how they go about getting it. These objectives and choices are what give a performance depth, variety and emotional connection. Actors that aren’t agile at using their imagination operate in a very limited space with their choices, and as a result their auditions stay in that same narrow band. In this one-day intensive, fast-paced lab, Dan will employ a variety of different techniques and exercises including the aspects of The Method system, improv and role playing to expand the sphere of your choices and help you break free of your status quo. You’ll be challenged to make quick choices to avoid overthinking and trust your instincts. At the end of the day you’ll be thinking about familiar tools in a brand-new way. Learn from a nearly 40-year veteran that has kept himself relevant and booking through the decades due to his superior acting skills.

ADR with Ned Lott: Thrown for a Loop

Director: Ned Lott  Length: 7-hour one-day lab  Class Notes: None

The technical definition of Automated Dialogue Replacement, also referred to as “looping”, is the process of re-recording audio for purposes including improving audio quality or reflecting dialogue changes. But it’s so much more of an artistic challenge than that. It’s replacing a lead actor’s voice or bringing the characters in the background to life through improvised dialogue. Sound interesting? It should, since it represents yet another huge set of opportunities for working voice actors. The first half of this lab helmed by ADR veteran Ned Lott will focus on learning the ADR process with some exercises to prepare for spontaneous and improvised acting. Then you’ll put your newfound knowledge to the test in the belly of the beast and virtually go into an actual ADR studio in Burbank to work on numerous ADR skills including streamer vs. beeps, walla, listen and do, callouts, follow the line, assigned dialogue and sound-a-likes. Don’t know what these things are? You will after this action-packed day.

Audio ER

Director: Jim Edgar  Length: 12-hour four-week workshop  Class Notes: This course will include a pre-class assignment as well as weekly homework assignments. Students must have home recording capabilities. Prerequisites: Intro to Home Recording class or prior approval from Voicetrax.

We’ve all been there… your audition or job is lying there on the table, flat-lining! It needs help STAT! But what tool to use? Equalization? Normalization? Compression? Do you fix the problem but lose the patient? The fact is that as an auditioning, working voice actor these days, the quality of audio has become nearly as important as the performance. Great sound quality means increased opportunities for income since what you record at home is actually ending up on the television or radio more often. Building a reputation as a voice actor that can do it all - act and engineer - will bring you even more opportunities. This workshop is designed to make you into an audio surgeon, so when a producer or director listens to your audio, the only thing they should be aware of is your brilliant performance.

Bringing Out Your Bess

Director: Kay Bess  Length: 10-hour weekend seminar  Class Notes: This course includes a pre-class homework assignment.

Come study with a consummate professional that is well into her third decade of voice-over success in the competitive Los Angeles voice-over market. Kay is a true chameleon, crossing all genres of voice-over including the generally male-dominated (but we’re gaining on ya!) genre of promos. Kay brings her go-getter philosophy to this class while covering several genres including commercials, narration, promos and video games. Kay will even weave in some of her Meisner technique knowledge throughout the weekend to help you get out of your head and behave instinctively to the surrounding environment to bring a truthful luster and personal authenticity to your performances.
**DIALECT INTERVENTION II**

**Director:** Kimberly Mohne Hill  
**Length:** 10-hour weekend seminar  
**Class Notes:** Prerequisite: Dialect Intervention Level 1 or prior approval from Voicetrax.

As the global reach of voice-over continues to broaden, so too does your need to have a variety of accents ready to go at a moment’s notice. To this end, we’ve invited your friendly interventionist back to further expand your dialect skill set. After a quick brush-up on the trusted techniques Kim espouses to get the most accurate dialectal performances, she’ll dive right into TWO new accents: Russian and Scottish, as voted on via its student survey. And remember, the more accents you have in your tool belt, the more producers can rely on your versatility and the more exciting opportunities you can realize.

**DISCOVERING YOUR INNER ARTIST: YOU X 2!**

**Director:** Chopper Bernet  
**Length:** 10-hour weekend seminar  
**Class Notes:** This course includes a pre-class homework assignment. Prerequisite: Discovering Your Inner Artist Level 1 or prior approval from Voicetrax.

Voice-over is nothing more than acting for the ear. Well if that’s true (and it is), then shouldn’t we spend a good deal of our time working on honing the skill of acting so as to be the best “ear actor” we can be? Voicetrax Alum, Chopper Bernet, will be the Saccajewea to your Lewis & Clark and guide you on this scene study journey about acting that is simple, personal and honest. Learn to stay present in a scene and be ready to go in any direction other than what’s most predictable. Chopper will encourage you to live in the moment and jump off the proverbial cliff. As a result, you’ll come full circle to see how the process has strengthened your voice both literally and professionally.

**EAST MEETS WEST: COMMERCIAL EDITION & NARRATION EDITION**

**Directors:** Thom Pinto  
**Length:** TWO 10-hour weekend seminars  
**Class Notes:** These two courses include homework assignments. Students must have home recording capabilities. Limit one class per student.

What better way to know where your skills stack up against actors from one of the biggest and most competitive acting regions in the country than being in class with them? In these two exciting new seminars, we bring together the “best of the west” with the “best of the east”. Half of this uniquely formatted seminar will be populated with the best of the best from the halls of Voicetrax. The other half will consist of professional voice actors from New York and surrounding areas. With one seminar focused on commercial and the other on narration, you’ll be challenged and inspired by your fellow professionals from the other side of the country.

**GLUED TO THE TUBE: ANIMATION**

**Directors:** LA Agent  
**Length:** 10-hour weekend seminar  
**Class Notes:** This 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 vibe 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 definitely 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 X’s feedback 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 best in the business.

**INVITATIONAL CHARACTERS UNBOTTLED**

**Director:** Jeannie Elias  
**Length:** 9-hour three-week workshop  
**Class Notes:** By Invitation Only. The course includes a pre-class homework assignment. Students must have home recording capabilities.

Unleash the multitude of unique and genuine characters that you know (and some you don’t know) are inside you. During this workshop, animation veteran Jeannie Elias invites you to super advanced students into her world of cartoons and how she analyzes scripts to produce an attention-getting, show-stopping performance. And she should know—have you seen her IMDB page? You’ll be challenged to bring a two-dimensional soup of words to life by breathing authenticity (even the goofiest of situations) and fun into characters both wacky and more straightforward. Up your character game and unbottle your potential with Jeannie.

**INVITATIONAL REMOTELY SPEAKING: THE BERMUDA TRY-ANGLE**

**Directors:** Agents from New York, Los Angeles and San Francisco—oh my!  
**Length:** 9-hour three-week workshop  
**Class Notes:** By Invitation Only.

New York…Los Angeles…San Francisco…Never before has this incredibly popular class had such a holy geographical triple of talent agents ready to give you direct, non-nonsense feedback to your performances. We’re pulling out all the stops so you can virtually cross the county to hear what the best in the business think of your acting chops. And before you automatically assume (and we all know what that makes out of “u” and “me”) that you know who these agents are, You Don’t! The fresh blood steering this ship will illuminate different approaches or angles for you to try (see what we did there, huh, huhhhhh! Boy, are we clever) in the scripts provided to you to record in your home studio for in-class feedback.

**LESS IS MORE, BUT NOTHING IS NOTHING**

**Directors:** SF Agent  
**Length:** 10-hour weekend seminar  
**Class Notes:** None.

You know that saying, “less is more”? Well, this is an entire seminar focusing on that exact premise. With the preponderance of real and conversational requests from producers and casting directors, the phrase “not over the top” is showing up all the time in copy specs. What does that mean? How far is too far? Most importantly, how do you stop from going too far in the opposite direction and delivering a boring, flat performance? Join this reversed San Francisco agent whose been at the top of this industry for decades (and continues to be) to get an insider’s view on this very popular current trend and learn the balance between going for it and leaving your audience wanting more.

**OFF THE PAGE II: 3D ACTING**

**Directors:** Tasia Valenza  
**Length:** 9-hour three-week workshop  
**Class Notes:** The course includes a pre-class homework assignment. Students must have home recording capabilities.

The talented Tasia picks up where level one ended and has crafted a curriculum to really challenge you to bring forth natural feeling performances whether the script is written that way or not, something that is still all the rage with producers and clients. This next level workshop will push you forward by asking you to not only direct your fellow students (we know, we know… it’s nerve wracking, but man oh man is it valuable), but how you direct yourself left to your own devices in home-recording exercises played in class. With her trademark ability to bring your own life experiences and who you are naturally into your performance, Tasia will take your skills from flat and uninspired to three dimensional and bookable.
The voices in your head

Learn exactly where you stack up compared with working voice actors, or if you are a working voice actor get that precious feedback-eligible audition is. Will it be the scripts you record live in class or will it be the one you will record at home? Only the dealer knows for sure. Guess you'll have to find out for yourself.

Paris and Sirenetta Leoni, will offer three scripts each night, one of which is a recent audition script that will be eligible for feedback from a savvy SF Agent (or a top LA Booth Director). The phenomenon of home auditioning has taken our industry by storm. Amongst the pros (and there are lots of them!) and cons, some bad habits have been created. With the freedom to do 50 million takes (ok, maybe only 49 million) and edit the life out of your performance, the lost art of live performing starts to diminish. Yet if you book the job and get to the set, the curtain goes up and you have to perform. To close this widening gap between home and live performing, this seminar will ask you to jump in with both feet as Brian takes you through a variety of scripts including commercial, character and narration. Not only will you get just a minute or so to prepare your read, but you will only get a couple takes to lay down your best stuff. A TRUE One-Take Master class… This workshop is designed to hone your versatility and quick preparation skills (and kick all that over-thinking to the curb) and ultimately make you a more dexterous live performer. So, get in, be AMAZING, get out. Rev up your home auditions and work with this session as a great introduction. Sorry, cool cars not included. Neither is Vin Diesel. 

TRIPLE THREAT: NARRATION NATION

The voice-over narration nation has exploded into numerous sub-genres including the three popular types these industry pros will be guiding you through. You'll work with both feet as Brian takes you through a variety of scripts including commercial, character and narration. Not only will you get just a minute or so to prepare your read, but you will only get a couple takes to lay down your best stuff. A TRUE One-Take Master class… This workshop is designed to hone your versatility and quick preparation skills (and kick all that over-thinking to the curb) and ultimately make you a more dexterous live performer. So, get in, be AMAZING, get out. Rev up your home auditions and work with this session as a great introduction. Sorry, cool cars not included. Neither is Vin Diesel. Not only will you get just a minute or so to prepare your read, but you will only get a couple takes to lay down your best stuff. A TRUE One-Take Master class… This workshop is designed to hone your versatility and quick preparation skills (and kick all that over-thinking to the curb) and ultimately make you a more dexterous live performer. So, get in, be AMAZING, get out. Rev up your home auditions and work with this session as a great introduction. Sorry, cool cars not included. Neither is Vin Diesel.

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THE VOICES IN YOUR HEAD

THE TAMING OF THE MIC LEVEL 2: THE REBOOT

One of the main things that makes this class sooo freaking amazing is that it’s being held on Zoom, and not because the CDC is telling us we have to. It’s being held on Zoom so that Microphone Master Chuck Kourouklis can broaden your mic technique in your own recording space! And what better way? The Reboot will focus on actual audition copy which will demand script analysis and self-direction skills, plus bringing in all the best microphone etiquette which is incredibly effective in producing a dynamic audition that will cut through and positively get the attention of a producer and separate you from the pack. This class is a must for every Voicetrax student auditioning at home (so… pretty much nearly two-thirds of you). For the seasoned pros who has gotten perhaps a wee bit lazy about mic technique and maybe is wondering why their bookings have dropped off a bit (who… me?!?), to The Taming Of Mic level one students who haven’t totally forgotten how microphone technique is a vital skill and incredibly effective and are yearning for more practice. Get ready to master the mic! Seriously! ;) This course includes a pre-class homework assignment. 

THE FASTER AND THE FURIOUS

The phenomenon of home auditioning has taken our industry by storm. Amongst the pros (and there are lots of them!) and cons, some bad habits have been created. With the freedom to do 50 million takes (ok, maybe only 49 million) and edit the life out of your performance, the lost art of live performing starts to diminish. Yet if you book the job and get to the set, the curtain goes up and you have to perform. To close this widening gap between home and live performing, this seminar will ask you to jump in with both feet as Brian takes you through a variety of scripts including commercial, character and narration. Not only will you get just a minute or so to prepare your read, but you will only get a couple takes to lay down your best stuff. A TRUE One-Take Master class… This workshop is designed to hone your versatility and quick preparation skills (and kick all that over-thinking to the curb) and ultimately make you a more dexterous live performer. So, get in, be AMAZING, get out. Rev up your home auditions and work with this session as a great introduction. Sorry, cool cars not included. Neither is Vin Diesel. 

THREE SCRIPT MONTE: LOS ANGELES and SAN FRANCISCO

A shell game of another flavor, this class will ask you to keep your eye on “The Lady”, namely an agent feedback-eligible script. To play, your “dealers”, the lovely Samantha Paris and Sirenetta Leoni, will offer three scripts each night, one of which is a recent audition script that will be eligible for feedback from a savvy SF Agent (or a top LA Booth Director – depending on which class you take) that works in the tranches 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 will record at home? Only the dealer knows for sure. Guess you’ll have to bring your best stuff each night, script after script after script. The engineer will send the recordings of the selected script to Agent E (or Booth Director T) for straight-forward, get-to-the-point, professional-standard feedback. Learn exactly where you stack up compared with working voice actors, or if you are a working voice actor get that precious agency 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.