

# ARI & NOAH

## 06 CAST AND VOICE TRACK MAP

Seven-track standard configuration for human, synthetic or hybrid development

### OPEN PRIVATE DEVELOPMENT MATERIAL

Jay E. Eff / Auteur Visuel  
Version 1.0 - 5 August 2026

#### Casting openness

No role is assigned a gender by the text. Age, embodiment, background and vocal realisation remain open. The priority is distinction, sustained listening and the ability to carry restrained dramatic action.

## 1. Standard tracks

| Track      | Roles / scope                                                                                     | Doubling rule                    |
|------------|---------------------------------------------------------------------------------------------------|----------------------------------|
| ARI        | Lead track; not doubled.                                                                          | Ari                              |
| NOAH       | Lead track; not doubled.                                                                          | Noah                             |
| SAM        | Lead track; not doubled. A young sound artist.                                                    | Sam                              |
| ENSEMBLE A | Mira, Ruth, Elin, Instructor, Caretaker, Self-Checkout Voice, Supplier Voice and selected voices. | Multiple source-authorised roles |
| ENSEMBLE B | Daniel, Malik, Manager, Bank Voice, transport, facilities and selected professional voices.       | Multiple source-authorised roles |
| ENSEMBLE C | Lea, Lena, Nadi, Technician, Other Parent, Stairwell Participant and selected voices.             | Multiple source-authorised roles |
| ENSEMBLE D | Hana, Jules and selected technical, institutional and telephone voices.                           | Multiple source-authorised roles |

## 2. Track continuity requirements

- Ari, Noah and Sam each keep one stable voice throughout.
- Ensemble performers may transform between roles, but major recurring roles must remain recognisable.
- Mira and Daniel should not collapse into generic friend voices.
- Ruth and Malik should remain distinct forms of authority.
- Lena and Jules require stable identities across multiple scenes.

- Machine and institutional voices must remain intelligible and should not sound identical.

### 3. Suggested private audition material

| Track      | Suggested scene material                                                                             | What it tests                                                           |
|------------|------------------------------------------------------------------------------------------------------|-------------------------------------------------------------------------|
| ARI        | Scene 8 celebration; Scene 12 grocery argument; Scene 14 apartment interior; Scene 16 final sequence | Precision, held uncertainty, immediate interior speech, ordinary ending |
| NOAH       | Scene 6 interface explanation; Scene 11 pickup; Scene 15 role offer and acceptance                   | Technical clarity, conflict, desire and ownership                       |
| SAM        | Scene 2 application; Scene 5 Table Ear; Scene 16 Ways In introduction and feedback                   | Independent agency, sound thinking and boundaries                       |
| ENSEMBLE A | Ruth offer, Self-Checkout Voice, Mira dinner                                                         | Authority, machine timing and warmth                                    |
| ENSEMBLE B | Daniel dinner, Bank Voice, Malik offer                                                               | Comic detail, procedural clarity and measured authority                 |
| ENSEMBLE C | Lea camera return, Lena City Lab, Stairwell Participant                                              | Personal history, institutional care and artistic disagreement          |
| ENSEMBLE D | Hana support, Jules project scenes                                                                   | Practical reciprocity and precise technical collaboration               |

### 4. Synthetic and hybrid voice documentation

For every synthetic track, record provider, voice identifier, version, generation date, processing chain and whether any real person's voice data was used. Do not use an identifiable person's cloned voice without permission.

### 5. Assignment sheet

| Track      | Reader / voice | Contact or voice ID | Type                       | Notes |
|------------|----------------|---------------------|----------------------------|-------|
| ARI        | _____          | _____               | HUMAN / SYNTHETIC / HYBRID | _____ |
| NOAH       | _____          | _____               | HUMAN / SYNTHETIC / HYBRID | _____ |
| SAM        | _____          | _____               | HUMAN / SYNTHETIC / HYBRID | _____ |
| ENSEMBLE A | _____          | _____               | HUMAN / SYNTHETIC / HYBRID | _____ |
| ENSEMBLE B | _____          | _____               | HUMAN / SYNTHETIC / HYBRID | _____ |
| ENSEMBLE C | _____          | _____               | HUMAN / SYNTHETIC / HYBRID | _____ |
| ENSEMBLE D | _____          | _____               | HUMAN / SYNTHETIC / HYBRID | _____ |

Copyright © 2026 Jay E. Eff. All rights reserved except for the express private-development permission enclosed in this package.

Rights and production enquiries: [jayeeff@auteurvisuel.com](mailto:jayeeff@auteurvisuel.com)