

NEON VEIL

SEASON 1 — AUDITION PACKAGE

Full Principal Cast — Character Breakdowns & Sides

Original work. For casting use only.

About This Package

Neon Veil is a slow-burn cyberpunk noir audio drama. The core tension in every performance should be Control vs Reality: characters who are extremely good at managing themselves and others, cracking — rarely, and only slightly — under pressure. Played too big, the show turns into melodrama. Played too flat, it turns into exposition. The target is restraint with something real underneath it.

Each entry below includes a short character breakdown, a vocal/tonal note for the read, and one or two sides pulled directly from Season 1 locked material. Sides are excerpted for length — scene context is noted but not needed to perform the excerpt. Please read for tone and relationship dynamics, not just line delivery; several of these characters are defined as much by what they don't say as by what they do.

Lux / Adrian Hikaru

LEAD — Male, 30s

Character: Refer to casting package.

Read for: Total control and charm that can crack — briefly, involuntarily — under pressure. Not two different voices; one voice with the volume on the feeling turned down.

Vocal note: Analytical, precise, unhurried. Warmth is real but always slightly withheld. Under physical/medical duress, the control should fight to hold and visibly lose.

SIDE A — Control & Charm

S1E1, "Then He Walks" — INT. THE VEIL, Table 22

GIRL 1: Does everyone here need something from you?

LUX: Usually.

GIRL 1: And you like that?

LUX: It keeps people honest.

GIRL 2: No it doesn't.

(already moving closer)

GIRL 2: It just makes them careful.

LUX: That too.

(Girl 2 takes his drink before he reacts, like it was always hers to take.)

GIRL 2: I wanna try your new drink. (sips) I don't like it. What is it?

LUX: Scotch.

GIRL 1: That's the part that's interesting. You say things that could mean multiple things and let other people decide which version they heard.

LUX: Saves time.

GIRL 2: I think you like watching people choose wrong.

LUX: Sometimes.

GIRL 1: You know there are probably six people in this club trying to get your attention right now.

LUX: Only six?

GIRL 2: Okay, that was good.

LUX: You're generous.

GIRL 1: So how does that work exactly? Deciding who matters.

LUX: Usually they decide first.

GIRL 2: That sounds like you don't try very hard.

LUX: I don't need to.

GIRL 1: You make competition feel weirdly structured.

LUX: Competition assumes uncertainty.

GIRL 1: It usually includes it.

LUX: Not here. I think it depends how seriously people take me.

GIRL 2: I wanna win.

(That lands immediately. No hesitation in her.)

LUX: Then you already are.

GIRL 2: See? That's what I mean.

LUX: What is?

GIRL 2: You make things feel decided.

GIRL 1: Debatable. I'm still deciding.

LUX: I know.

SIDE B — The Crack

S1E2, "You Pushed Too Far" — INT. THE VEIL, Medical Room

DOCTOR: Don't test it yet.

LUX: Test what?

(The Doctor doesn't answer. That silence is answer enough.)

LUX: Right.

(One more step toward the door. Then — his breathing shifts first. Small. But immediate.)

LUX: ...no.

(The pressure hits harder this time. Faster.)

DOCTOR: Sit down.

(Lux doesn't move. Or can't.)

LUX: What the fuck is this?

DOCTOR: Sit down.

(Lux tries. His body refuses cleanly. A sharp inhale — he grabs the counter hard enough to rattle metal.)

DOCTOR: Easy.

LUX: Don't—

(Breathing worse now. The Doctor reaches him before the collapse fully hits.)

DOCTOR: Breathe.

LUX: I am—

DOCTOR: No. You're fighting it.

(The pressure crashes through him hard enough to buckle his legs. The Doctor catches him.)

DOCTOR: Enough.

LUX: ...can't—

DOCTOR: I know.

(A sharp mechanical click. Injector ready.)

LUX: No—

DOCTOR: You're past threshold.

LUX: Don't—

(The injector fires.)

Mika / Silk

SUPPORTING — Female, 20s–30s

Character: Refer to casting package.

Read for: Controlled fury with grief directly underneath it. Not hysterical — precise, cutting, and dangerous, with the hurt showing only at the edges.

SIDE — Break-In

S1E4, "He Moved On, So Have You" — INT. LUX APARTMENT, Bedroom (two-hander w/ Dane)

MIKA: What—

(A beat.)

MIKA: Women's underwear.

(Slow footsteps. Another piece of fabric, picked up.)

MIKA: A bra.

(A beat.)

MIKA: You fucking piece of shit.

(More footsteps. Heavier fabric.)

MIKA: Dress pants. His size.

(A sharp breath.)

MIKA: I'm going to fucking kill him.

(Near-silent footsteps. A bedroom door, partially open. Two people sleeping. Steady breathing. Then—)

DANE: No.

MIKA: What—

(A beat.)

MIKA: Dane.

DANE: You shouldn't be here.

MIKA: Why?

DANE: He's moved on.

(A beat.)

DANE: So have you.

MIKA: I moved back.

(A beat.)

MIKA: Now I'm taking care of loose ends.

DANE: No.

(Silence.)

DANE: You are leaving.

(A beat.)

DANE: Don't come back.

(Silence.)

DANE: Or I'll take care of the loose ends.

(A long beat. Footsteps retreating.)

Marcus / Pulse

SUPPORTING — Male, 30s–40s

Character: Refer to casting package.

Read for: Grounded, economical delivery where competence reads as calm, not stoicism — plus the capacity to open all the way up in the quieter scenes.

SIDE A — Transaction

S1E5, "He Never Noticed They Were Gone" — INT. NORTHVIEW CLINIC

LUX: Took long enough.

MARCUS: Yeah. (pause) Sorry. I was cleaning something. You two hurt?

LUX: No. I'm here with your delivery.

MARCUS: I didn't order anything.

LUX: Somebody did. You want it or am I taking it back?

(Marcus looks at the box. Inspects the contents.)

MARCUS: Eight hundred work?

LUX: Eight hundred? No way. Eleven hundred. You're three hundred short.

(Silence.)

MARCUS: ...Three hundred. Asshole.

LUX: You paying or not?

MARCUS: Fine. I'll pay your price.

(Transaction tone. Second transaction tone.)

MARCUS: Here's another three hundred. Think of it as a tip.

(The box changes hands. Business concludes.)

LUX: No refunds. You chose your price.

MARCUS: No. It's not that. I actually do need some hard-to-find things. You game?

(Paper changes hands. Lux reads.)

LUX: Two days.

MARCUS: Works for me.

LUX: Good.

SIDE B — The Convoy Story

S1E7, "Stay Anyway" — INT. THE VEIL, Bar (monologue, to Nyx/Candy/Mateo)

MARCUS: He told me a story once. Back when he was still in the military. Young lieutenant. Convoy escort. Food shipment. Small village out in the middle of nowhere.

NYX: Sounds easy.

MARCUS: That's what the captain thought.

(A beat.)

MARCUS: Raiders hit the convoy halfway there. Started taking fire. The captain froze.

(Silence.)

MARCUS: First command. First real attack. Just locked up. Nobody knew what to do. So Adrian took over.

CANDY: Wasn't he just a lieutenant?

MARCUS: Second lieutenant. Shouldn't have been in charge of anything. Didn't stop him.

(Marcus smiles, remembering.)

MARCUS: Got the convoy moving again. Organized the defense. Pushed the raiders back. Problem was—

(The smile fades slightly.)

MARCUS: Once they couldn't get the convoy, they turned on the village.

(Silence.)

MARCUS: Most people would've stayed with the food. Mission comes first. Adrian didn't.

NYX: What did he do?

MARCUS: Split the unit. Took half. Ran them straight to the village. Started shooting.

MATEO: That's a plan.

MARCUS: That's Adrian.

(A beat.)

MARCUS: Raiders thought they'd run into a second military unit. Didn't realize it was the same handful of soldiers. They broke contact. Pulled back. Surrendered to a nearby garrison a few days later.

(Silence.)

CANDY: What happened to the captain?

MARCUS: Got yelled at.

CANDY: And Adrian?

MARCUS: Also got yelled at.

NYX: For saving the village?

MARCUS: For taking command. For ignoring orders. For embarrassing a superior officer.

(A beat.)

MARCUS: The captain hated him after that.

MATEO: I'm sensing a pattern.

MARCUS: Yeah.

(The table laughs.)

MARCUS: Funny thing is, the soldiers loved him. The villagers loved him. Every food shipment after that became a celebration. Kids running around. People waiting at the road. The whole thing.

(A beat.)

MARCUS: Captain never got over it.

NYX: Because Adrian made him look bad.

MARCUS: Because Adrian solved the problem.

(Silence. That hangs there.)

MARCUS: That happened a lot.

Dane

SUPPORTING — Male, 30s–40s

Character: Refer to casting package.

Read for: Flat affect and short declarative lines with almost no inflection. The rare emotional or protective beat should land precisely because everything else is so contained. See the Mika side above for Dane's first side ("He's moved on. So have you.").

SIDE — Debrief

S1E6, "Get To The Veil" — INT. SECURE FACILITY, Lab

DOCTOR: Tell me again.

DANE: Restaurant incident. Lower severity. Shorter duration.

DOCTOR: Since then?

DANE: Increased agitation. Poor compliance. Social mismanagement.

DOCTOR: The outings?

DANE: More frequent.

(A beat.)

DANE: He conducted an armed robbery.

DOCTOR: Memory?

(A beat.)

DANE: Some unanswered overlap. No confusion with it.

DOCTOR: Public exposure.

DANE: Contained.

DOCTOR: Witnesses?

DANE: Bartender.

(A beat.)

DANE: Legacy contact. Repeat contact. Attempted escalation.

(The Doctor stops typing for half a second. Then continues.)

DOCTOR: And Lux?

DANE: Termination. As planned.

(Silence. Footsteps enter — measured, older, controlled. A respectful silence.)

OLDER MAN: Dane.

DANE: Sir.

OLDER MAN: Can he still perform?

(A silence.)

DANE: Yes.

OLDER MAN: Can you still manage him?

(A longer silence.)

DANE: For now.

OLDER MAN: Physically. Make sure you can.

DANE: Yes sir.

Masaru Hikaru

SUPPORTING — Male, 50s–60s — CASTING NOTE

Character: Refer to casting package.

No clean spoken side exists yet in the Season 1 locked material. His only scripted appearance (S1E2) is a heavily filtered, fragmentary phone call credited to “OLD MAN (FILTERED)” — not suited to a cold read, and per the locked-canon rules for this project, dialogue shouldn’t be invented to fill the gap.

Recommendation: either hold Masaru casting until he has clean written dialogue (likely Season 2/3, per the roadmap), or bring candidates in against the filtered E2 lines read live by a scene partner, auditioning for presence, stillness, and vocal authority rather than material.

The Doctor

SUPPORTING — Gender open, 40s+

Character: Refer to casting package.

Read for: Even, measured delivery with no urgency ever — including when what he’s saying is alarming. The stolen word “Noted” (Lux picks it up from him later in the season) should land as clinical, not cold.

SIDE — “You Pushed Too Far”

S1E2 — INT. THE VEIL, Medical Room

LUX: What happened?

DOCTOR: You pushed too far.

LUX: Meaning?

DOCTOR: Meaning you collapsed.

LUX: I noticed that part.

(The Doctor says nothing.)

LUX: I was fine ten seconds earlier.

DOCTOR: No. You were functional.

LUX: Interesting distinction.

DOCTOR: Important distinction.

LUX: You don't sound surprised.

DOCTOR: I'm not.

LUX: Then what are you not saying?

(A small pause. The Doctor adjusts something on the tray.)

DOCTOR: Nothing useful.

LUX: That's evasive.

DOCTOR: Correct.

(Lux keeps watching him. The Doctor avoids eye contact intentionally now.)

LUX: You knew this was going to happen.

DOCTOR: No.

(A beat.)

DOCTOR: I knew it might.

(That lands differently.)

LUX: 'Might' sounds rehearsed.

DOCTOR: It should.

(— later, same scene —)

DOCTOR: You can go.

(Silence.)

LUX: That's sudden.

DOCTOR: So was your adjustment.

LUX: You said I shouldn't leave.

DOCTOR: You shouldn't have left earlier.

(A beat.)

DOCTOR: You won't have issues now.

LUX: You sound certain.

DOCTOR: I am certain.

LUX: What changed?

DOCTOR: You did.

(Not helpful. Intentionally.)

Mateo

SUPPORTING — Male, 30s

Character: Refer to casting package.

Read for: Dry, warm, unbothered hospitality-professional energy that can carry real comic timing without ever breaking composure — and real weight when the club goes quiet.

SIDE A — “He Never Noticed They Were Gone”

S1E5 — INT. THE VEIL, Main Floor (w/ Nyx)

NYX: You refunded him.

MATEO: I refunded him.

NYX: That sounded expensive.

MATEO: The refund isn't what worries me.

NYX: Then what does?

MATEO: The worst part? A family came in earlier. Missing daughter.

(Nyx listens.)

MATEO: He made contact.

NYX: Seriously?

MATEO: Yeah.

(A beat.)

MATEO: Then he smiled.

NYX: That's bad?

MATEO: The family got spooked and left.

(Silence.)

MATEO: He never noticed they were gone.

(A beat.)

MATEO: Smiling to an empty table.

(Silence.)

NYX: Okay.

MATEO: Yeah.

NYX: That's worse.

(A beat.)

NYX: Maybe he's just tired.

MATEO: Maybe.

NYX: You don't believe that.

MATEO: Not really.

SIDE B — “Professional Curiosity”

S1E8, "That's New" — INT. THE VEIL, Bar (w/ Sato)

SATO: Ginger ale, please.

(Mateo nods. Reaches below the bar. A bottle opens. A glass slides across polished wood.)

(Sato takes it. Raises it slightly — a silent thank you. Takes a sip.)

MATEO: Thought you were removed.

SATO: I was.

(A beat.)

MATEO: Then why are you still here?

(Sato studies the room. The customers. The staff. Lux. A slight smile. Almost smug.)

SATO: Professional curiosity.

(— later —)

SATO: Heading out? Looks that way.

(He sets a few bills on the bar. Mateo eyes them.)

MATEO: You know that's free.

SATO: I know.

(A beat.)

SATO: Keep it.

(Mateo shrugs. Takes the money. Sato turns. Starts toward the door. Stops. Looks back.)

MATEO: Something wrong?

SATO: No.

(A beat.)

SATO: Actually, quite the opposite. I've seen what I came to see.

(Silence.)

MATEO: And what's that?

(Sato looks out across the room. Lux. The customers. The staff. The club.)

SATO: Why everybody keeps lying for him.

(A beat. Mateo smiles. Just slightly.)

SATO: I'll be seeing all of you again soon.

MATEO: Looking forward to it.

SATO: No you aren't.

(Mateo laughs.)

Cookie

SUPPORTING — Female, 20s–30s

Character: Refer to casting package.

Read for: Speed, playfulness, and total commitment to the bit in the comedic material — then the ability to let it collapse into something completely unguarded. Both sides below should be read by the same actor to see the full range.

SIDE A — The Eggs

S1E6, "Get To The Veil" — INT. THE VEIL, Main Floor (dramatic)

COOKIE: I've been thinking about you.

LUX: I know.

(Cookie freezes.)

COOKIE: What?

LUX: You've been trying to tell me since you walked in the door, trying to figure out what to say while hiding behind the bar.

(A beat.)

COOKIE: Then help me out here Luxie.

(Lux says nothing.)

COOKIE: See? You're listening. That's different.

(Silence.)

COOKIE: I didn't come all this way to report in.

LUX: I know.

COOKIE: I came because I wanted to see you.

(Lux holds her gaze. No hesitation. No confusion. He understands completely.)

COOKIE: There. Now I've done all the work.

LUX: Cookie—

COOKIE: No. Don't start with my name. It's your turn to tell me what you've been thinking about. The way you look at me, the way we danced that night, the next morning. All of it. It was different. I know you know.

(Silence.)

LUX: I don't know what you want me to say.

COOKIE: Bullshit.

(The first flash of anger.)

COOKIE: You know exactly what I want you to say.

(Lux remains silent.)

COOKIE: Come on. You know what this is.

LUX: Yes.

COOKIE: Good. Then just let me know. Give me a thumbs up. A smile. Hell, write me a note on a napkin. Something. Anything.

(Lux cannot. The silence stretches.)

COOKIE: Why am I doing all the work?

LUX: You're not.

COOKIE: Really? Because from where I'm sitting, I've carried this entire conversation.

SIDE B — First Entrance

S1E3, "Nice Finally Meeting You In Person" — EXT./INT. THE RAIN (comedic)

COOKIE: (O.S.) Hi! I love you too, sweetheart! Two hundred? Oh come on. You can do better than that. Yes yes yes. Three hundred it is.

(Closer. Louder.)

COOKIE: (O.S.) Oh my fucking God. RUNNING! LUUUUUUUUUUXXXXX!

(Impact. Cookie collides with him in a hug. Both arms wrapped around him. Holding on. Not letting go.)

COOKIE: Look at you.

(She squeezes him again.)

COOKIE: How much time do you spend in the gym these days?

LUX: None.

COOKIE: Bullshit.

(She grabs his arm.)

COOKIE: These puppies are huge. The only person with more muscle in this entire place is the guy who almost jumped me when I tried to give you a little bitty hug. And I don't mean the fun way.

LUX: Oh. That's just Dane.

COOKIE: (Mocking) Oh. That explains so much.

(Finally she lets go.)

COOKIE: And who's this?

LUX: Brass.

COOKIE: Brass? That's a lovely name.

(She studies him. Then looks back at Lux. Then back to Brass.)

BRASS: Uh—

COOKIE: You come with him. Your name is Brass. What are you two cooking up? I don't do three ways when I'm working. Well. Not every time.

Nyx

SUPPORTING — Female, 20s–30s

Character: Refer to casting package.

Read for: Curious, precise, unafraid to push. The banter should sharpen into genuine interrogation without ever losing its conversational ease.

SIDE — “The Test”

S1E6, “Get To The Veil” — INT. THE VEIL, Main Floor (w/ Lux, Mateo)

NYX: Do you trust Mateo?

LUX: Completely.

NYX: Completely?

LUX: Yes.

NYX: Then why don't you tell him anything?

LUX: He never asks.

(Silence.)

MATEO: Lux—

LUX: What?

MATEO: That's not how people work.

LUX: That's how questions work.

NYX: If he'd asked?

LUX: I'd have answered.

NYX: What don't you trust him with?

LUX: Nothing.

MATEO: Nothing?

LUX: No.

MATEO: Then why am I always the last to know?

LUX: Because you have no interest in most of it.

MATEO: Most of what?

LUX: The things that keep me busy. You care about outcomes. I care about process.

NYX: That's the first thing you've said tonight that sounds normal.

LUX: It's all normal to me.

NYX: Do you trust me?

LUX: No.

NYX: No?

LUX: No.

NYX: Why not?

LUX: You haven't passed the test yet.

(Silence.)

NYX: The test?

LUX: Yes.

NYX: What test?

LUX: If I told you, it would defeat the purpose.

NYX: That's convenient.

LUX: It's true.

Sergeant Kenji Sato

SUPPORTING — Male, 40s

Character: Refer to casting package.

Read for: Dry, patient, procedural delivery. He should never sound suspicious in tone — only in content. The read should feel like a man doing paperwork who happens to be dismantling someone's alibi.

SIDE — “Why The Parkade?”

S1E4, "He Moved On, So Have You" — INT. THE VEIL, Bar

SATO: You were conducting personal business.

LUX: Yes.

SATO: Competitor observation.

LUX: Yes.

SATO: You exited early to walk.

LUX: Yes.

SATO: You were approached by four individuals.

LUX: Yes.

SATO: Altercation followed.

LUX: Yes.

SATO: No complaint.

LUX: Correct.

SATO: No injury to you.

LUX: Correct.

SATO: No further assistance requested.

LUX: Correct.

(Sato stops typing. Looks at him.)

SATO: That's clean.

LUX: Good.

SATO: Too clean.

(A beat. Lux sets his drink down.)

LUX: Is there a question?

SATO: Yes.

(A beat.)

SATO: Why the parkade?

(Silence. The music keeps moving around them.)

LUX: I answered that.

SATO: You answered around it.

LUX: No.

SATO: No?

LUX: You just didn't like the answer.

(A beat. Sato accepts that.)

SATO: Fair.

(He closes the tablet.)

SATO: I have enough for the report.

LUX: Good.

(Sato stands.)

SATO: Mr. Hikaru.

LUX: Sergeant.

(Sato glances once toward Dane.)

SATO: Helpful as well.

DANE: No.

(Sato almost smiles again. This time closer.)

SATO: No.

(A beat. He turns to leave. Then stops.)

SATO: For what it's worth... I believe you were going to The Rain.

LUX: I was.

SATO: I just don't believe that's why you got out there.

End of package. All material above is original and drawn from Season 1 locked/complete episodes; nothing has been added, reworded, or reordered.