BEENLEIGH THEATRE GROUP

THE LOVELY BONES

AUDITION PACK

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At Beenleigh Theatre Group, we believe we all play a role in creating stories that reflect the diversity of the world in which we live, work and perform. We expect all of our members and employees to share this view.

To this end, we are committed to diverse, inclusive casting, and aim to include and engage with diverse thinking in all aspects of the casting process.

Therefore, we invite auditionees to submit for any role they choose, regardless of race, age, national origin, ethnic origin, gender identity or lived experience of disability. All auditionees will be considered for all roles, irrespective of traditional casting, except where such casting may contradict the meaning of the text.

Furthermore:

- Where a character is explicitly identified in the script as BIPOC, only BIPOC artists will be considered. The practice of white-washing reinforces the extremely harmful notion of white superiority, and is subsequently a practice that we emphatically reject.
- Where a character is explicitly identified in the script as LGBTQIA+, we will first seek to cast LGBTQIA+ artists.
- Where a character is explicitly identified as living with a disability, we will first seek to cast artists with similar lived experience.

In addition, Beenleigh Theatre Group seeks to empower First Nations voices in all areas of our theatre community. First Nations artists, therefore, are strongly encouraged to apply to all roles and positions advertised.

Applicants are expected to, at all times, be inclusive and supportive of diversity in language and action. Words or behaviour that may be considered offensive, insensitive, or otherwise oppressive are not tolerated from members of the theatre at any level.

Of course, there is always more to learn and more to do. Beenleigh Theatre Group prioritises our continuous education, reflection, and action.

We look forward to continuing this journey with you.

- Management Committee

About the Show

**“These are the lovely bones that have grown around my absence.
The connections that happened after I was gone.”**

From playwright Bryony Lavery comes the stage adaptation of Alice Sebold’s bestselling novel. This poignant and haunting story is a theatrical experience that explores grief, loss, and the enduring connections between loved ones.

Susie Salmon, a 14-year-old murder victim, narrates her own tale from the "In-Between" after her untimely death. Watching from this liminal space, Susie guides us through her family’s grief, the search for her killer, and the resilience of love that transcends even the darkest moments.

With a compelling mix of gripping drama, poignant emotion, and moments of unexpected hope, The Lovely Bones is a deeply human story about connection, healing, and the enduring impact of those we’ve lost.

Production Details

Director	Roslyn Johnson
Technical Design	Ian Johnson
LX Design and SM	Choe Harrison
AV Design	Jason Nash
Costumes, Props, FX	Aimee Boyd & Row Blackshaw
Sound Design	Roslyn Johnson
Opening Night:	28 March, 2025
Closing Night:	12 April, 2025

There will be a total of 9 performances which will take place on all Friday and Saturday evenings at 7:30pm, and Saturday afternoons at 2pm, that fall within the date range above.

Rehearsals

Rehearsals will commence mid-January 2025.

Rehearsals will be take place on Tuesday and Thursday evenings (7pm - 10pm), and on Sundays (12pm - 4pm).

Each successful auditionee will be required to become a member of BTG at a cost of $10 prior to the commencement of the first rehearsal.

Audition Information

Initial auditions may be in person or video. Video auditions should be sent to info@beenleightheatregroup.com by 3pm on 15 December.

All auditionees should prepare a contemporary dramatic monologue.
Exception for Grandma Lynn, who should prepare a contemporary comic monologue.
Monologues should be approximately 1-2 minutes and demonstrate an US East Coast accent.

In person auditions to be held on 15 December, between 9am and 3pm at Crete Street Theatre, Beenleigh.

All candidates need to be available for in person callbacks, which will take place on subsequent weeknights (after 15 December) and auditionees must indicate availability for January film schedule.

Please note:

- Due to darkness/adult nature of subject material, all 'children's' roles to be played by young adults with the exception of the 'girls in heaven' who can be secondary age teens – pref 13plus- and the role of Buckley who can be younger depending on auditions

- Some actors will need to be available over December/January to film content for the cinematic elements. Particularly Susie and the Heavenly Girls.

- There are a number of intimacy scenes clearly indicated in the casting requirements- these will be facilitated by an intimacy coordinator.

- The production team will decide on the degree of doubling of roles depending on auditions. Individual roles are listed below with an indication of probable doubling.

- The production is set in Pennsylvania USA in the 1970s, accents should be commensurate.

Apply here: https://beenleightheatregroup.com/get-involved/audition

Character / Role Information

This list contains all the characters who appear in the play, though we expect to have a smaller cast with some actors playing multiple roles.

Sex and gender specifications are based on how the character is referred to in the script. These specifications do not preclude gender-diverse artists from applying.

As noted above, ages refer to the playing age of the character, rather than the age requirements of the actor.

SUSIE SALMON (14, F)
The murder victim who observes her loved ones from the “In-Between”. This role demands emotional depth and vulnerability, as Susie wrestles with grief, love, and the hope for justice, all while conveying a sense of wonder and resilience. It's a role that anchors the story and requires a performer with both dramatic intensity and a strong connection to the audience.
Rape and murder scene will be pre-recorded audio. Intimacy scene with Ray will be pre-recorded audio.

MR HARVEY (Middle age, M)
A serial killer who masquerades as a suburban widower. He presents as ‘ordinary’ and non-threatening. This role requires an actor with the ability to portray both a calculated façade and the disturbing truths lurking beneath, bringing complexity to a deeply unsettling character.
Explicit violence scene will be pre-recorded audio.

RUTH CONNORS (14 - late teens, F)
Introspective and enigmatic, Ruth is a classmate of Susie’s with a deep connection to the spiritual and supernatural. This role requires an actor who can convey quiet strength and introspection.
Intimacy scene with Ray (kiss/embrace/sexual implication)

ABIGAIL SALMON (35 - 45, F)
Susie’s mother, who struggles to cope with her daughter’s death. Abigail’s grief takes her on a journey of self-discovery, leading to difficult decisions about her role in the family.
Intimacy scene with Det Fenerman (kiss/embrace/sexual implications).

JACK SALMON (35 - 45, M)
Susie’s devoted father, who becomes consumed by his quest to uncover the truth about her murder. Jack’s determination highlights the depth of his love and grief.

DET. FENERMAN (30+, M, but can be gender swapped)
The detective assigned to Susie’s case. Len is diligent but struggles with the limits of what he can uncover, reflecting the challenges of justice.
Intimacy scene with Abigail (kiss/embrace/sexual implication).

FRANNY (Ageless, F)
Susie’s guide in the afterlife, a calm and compassionate presence who helps Susie navigate her new existence. Wise and composed.
May double as other roles.

LINDSEY SALMON (13 - 20, F)
Susie's younger sister, who matures quickly after her sister's death. Lindsey's resilience and strength make her a compelling force in the story.
I*ntimacy scene with Samuel (kiss/embrace/sexual implications).*

GRANDMA LYNN (55+, F)
Abigail's mother and Susie's grandmother, who brings a mix of levity and wisdom to the grieving family. Her strength and candour help hold the family together.
May double as other roles

BUCKEY SALMON (4 - early teens, M)
Susie's younger brother, who is too young to fully understand her death but feels the profound absence in his family.
May double as other roles.

RAY SINGH (14 - late teens, M, South Asian)
Susie's schoolmate and first crush. Intelligent and kind.
Intimacy scene with Ruth (kiss/embrace/sexual implication).

SAMUEL HECKLER (teen - 20s, M)
Lindsay's boyfriend. A calming, assured presence.
I*ntimacy scene with Lindsey (kiss/embrace/sexual implications).*
May double as other roles.

RUANA SINGH (35 - 45, F, South Asian)
Ray's mother. A graceful and perceptive woman with a quiet strength.
May double as other roles.

PRINCIPAL CADEN (30+, any gender)
School principal. Professional and approachable.
May double as other roles.

HOLIDAY (Puppeteered)
The Salmon's family dog.
May double as other roles.

MRS FLANAGAN (30+, F)
Dump attendant.
May double as other roles.

FLORA, LEAH & WENDY (8, 12 & 13, F)
Previous murder victims. Movement ensemble. Lines in only a few scenes.
One will double as Susie in Scene 1 business.

FINAL GIRL (20s, F)
Stalked by Harvey.
May double as other roles.

COPS (any)
May double as other roles.