

The Lovely Bones

Audition Package

If you are reading this, then you are seriously considering involving yourself (in some capacity) in the upcoming production of *The Lovely Bones*. Thank you for making it this far!

Over the following pages of this audition package, you will find everything you need to know to prepare for your audition on the 10th of February – it is all very exciting I know!

Before you start diving into the selected audition scenes towards the end of this package, please make sure you read through ALL the information surrounding how auditions will take place on the day – you can find this on the next page. It may also be in your interest to check out the character breakdown, particularly if you are unfamiliar with characters from the show. This will give you a better idea of who to audition for – remember research is an actor's greatest tool!

Please also note that rehearsals will be twice a week (to begin with) – Thursday evenings and all-day Saturdays. We will also be adding Monday evenings to the rehearsal schedule, starting April. Performance dates are 10th – 26th of May (3 weekends). By the way, if you do receive a role in this production, you'll need to become a Z-PAC financial member. To do this visit zpactheatre.com.au. A single yearly membership is \$15, while a family (2 adults and up to 4 children under 18) membership is \$30.

Finally, you will need to complete an audition form and hand it over on the day. So, feel free to print out the form at the end of this package, and complete it in advance of your audition. Remember if you forget to bring your form in... do not stress! There will be forms available on the day – you just might have to fight with others over pens.

Please note that due to the mature nature of the show, persons under 18 must have parent/guardian consent to be involved. A consent form is included in this package but will also be available on audition day.

So, with that all out of the way, all I can say is “thank you for showing interest in *The Lovely Bones* and I can't wait to meet you!” ~ Tiff (The Director)

The Lovely Bones - Audition Info

Show:	The Lovely Bones
	Written by: Alice Sebold, Adapted by: Bryony Lavery
Audition Date:	Saturday, 10 th Feb
Time of Audition:	10:00am onwards (doors open at 9:30am)
Location of Audition:	Z-PAC Theatre - 15 Zephyr Street, Hervey Bay
Type of Audition:	Individual auditions w/ call-backs on the day (please stick around until we let you go)
Audition Panel (on day):	Elliot Ashton (Z-PAC Artistic Director) Tiffany Youngs (Director) Tim Holstein (Stage Manager/ AD) *Additional Panellists may be present on day*
Tasks within Audition:	- Group warm-up - Present Scenes / monologues for desired characters - Responding to direction activity - Attempting a light American Accent - Simple Q and A with panel.
Show requirements:	6M & 10F, with some flexibility in number and gender Age range is 15 – 60; flexible playable age

About The Lovely Bones

Notes about the show, from Director Tiffany Youngs

When I first read the script for The Lovely Bones, I just knew I had to get it on the Z-PAC stage. It is a deeply evocative story about life, loss, tragedy and love. The play opens with our main character, Susie's final moments before her brutal murder. From beyond the grave, she watches as her family is transformed by grief, while also desperately trying to communicate her killer's identity. She brings us along on her journey from mourning the experiences she will now never have, to her eventual acceptance and peace with her fate.

The Lovely Bones is a unique coming-of-age story that reminds us to seek hope in the darkest of places, and to hold onto those we love dear. This show does not shy away from painful topics, and as such can be quite confronting at times. Be aware that it contains very mature themes that may be triggering. This includes, but is not limited to violence, death and sexual assault.

I believe The Lovely Bones is quite different to what Z-PAC audiences are used to, but I think that is what makes it exciting! I hope you enjoy it as much as I do!

Frequently Asked Questions

If I cannot make it to the audition at the proposed date or time, can I still audition?

Of course! But please, please, please communicate your inability to attend WELL in advance. This is so we can arrange to see you at a different time, or perhaps on another evening if there are several people who cannot make it. We can also be flexible with a shorter or earlier audition/call-back if you need to be somewhere else on the day.

Do I need to bring anything on the day of the auditions?

Please have a water bottle and possibly your own food/ a snack. You should wear comfortable clothing whilst still being presentable (nice drama blacks always work best). You might also consider bringing your own pencil/ pen just in case. Finally, bring some enthusiasm and a willingness to try something new – also be prepared for the possibility of a longer than anticipated afternoon.

Do I need to prepare a monologue or know the audition scenes ‘off by heart’?

No, you will not need to prepare a monologue for this audition. Also, although I recommend some familiarity with the attached script segments, there is no need to have these scenes learnt ‘off by heart’. What I am trying to see in the audition is whether you fit the role requirements, if you are easily directable, and most importantly how well you can balance with other actors.

If I don’t quite fit the character requirements, should I still audition?

Yes – within reason. You should always try for the roles you want, as you may just be considered for something better. With that being said, the age recommendations are put in place for important casting factors. Several characters will be required to engage in intimate scenes onstage, and actors portraying them will need to be mostly 18+. There are also two characters of colour in this show. To uphold the integrity of the script, it is of the utmost importance that we honour this in our casting. Outside of those characters though, if you present something the panel haven’t seen; you are committed to the role; and you match with other performers, there is no reason I wouldn’t consider you for a specific role... but try not to waste the panel’s time if you really aren’t a great fit overall. Bring the best *you*, you can.

What things can I do to help prepare for my audition? What do you want to see?

I want to see the best, realest version of you that you have to offer. *The Lovely Bones* is a play about life after loss – there are themes of coming of age, dealing with grief, and finding love in the darkest of places. This play is emotive yet sensitive and is portrayed in a hyper-realistic style. Alongside this you will need to portray a light general American accent (or English if auditioning for Ray) so come in prepared.

Character Breakdown

**Please note that some roles have already been cast from last year. The roles listed below are the roles that are currently still open for auditions.*

Susie Salmon

Female, age 14 – casting age 18-25 (Intimate and confronting scenes)

Protagonist, murdered 6th December 1973 by Mr Harvey. Very curious, and a bit too trusting. She spends a lot of time watching and attempting to communicate with her family in the “In-Between”, a place between the living on Earth and the departed in Heaven. She becomes determined to bring her killer to justice. Susie struggles to come to terms with her own death and must watch her peers grow and gain experiences she will never have. She still has the childhood whimsy and naivete of early adolescence but matures some as she learns to accept her fate.

Mr Harvey

Male, age 30s -50s - flexible casting age (Confronting scenes)

Antagonist, serial killer and rapist. Susie’s murderer. He is quiet and unassuming, but cold and calculating. Lives next door to the Salmon family. He lives alone and keeps to himself. He has a fixation for building structures and works as a dollhouse maker. From each of his victims, he takes a souvenir.

Abigail Salmon

Female, age 30s - 40s (Intimate scenes)

Susie’s mother. She struggles with her role as a mother and longs for independence. She is a free spirit who feels like her life has been sidelined by having children. She becomes distant with her family after Susie’s disappearance.

Jack Salmon

Male, age 30s - 40s

Susie’s father. Is loving and devoted to his family. He grows suspicious of Mr Harvey and becomes obsessed with finding evidence to link him to Susie’s death. This obsession, along with his grief, prevents him from moving on.

Len Fenerman

Male, age 30s-40s – flexible casting age (Intimate scenes)

The detective in charge of investigating Susie’s disappearance. He is a widower, having lost his wife to suicide. This loss leaves him with complex feelings of grief, guilt and longing, and allows him to empathise with the Salmon family. He is a kind and well-meaning man. However, he sometimes allows his emotions to cloud his judgement and get in the way of his work. He is also a stickler for following protocol.

Ray Singh

Male, age 14-24 – casting age 18-25. Indian (Intimate scenes)

Susie’s classmate and first (and only) crush and kiss. He is kind, sensitive and highly intelligent. Susie’s death profoundly affects him, and his love for her stays with him. The

police briefly suspect his involvement in Susie's disappearance, but he is soon proven innocent. He strikes up a close friendship with Ruth over their shared connection to Susie. Has an English accent.

Samuel Heckler

Male, age 13-23 – casting age 16-18+ (Intimate scenes)

Lindsey's boyfriend and a great source of comfort and healing for her after her sister's death. He is sensitive, intelligent, athletic and devoted to Lindsey. Lindsey refers to him as the "fixer of broken things".

Cop

Flexible casting age and gender

A cop working Susie's investigation. He is prejudiced and jumps to conclusions.

Leidia Johnson

Female, age 6 – casting age 15-20

A ghost who is a previous victim of Harvey. She is his youngest victim and died in Pennsylvania in 1960.

Flora Hernandez

Female, age 8 – casting age 15-20

A ghost who is a previous victim of Harvey's. She died in Delaware in 1963.

Character Scenes

SUSIE & General ensemble

SUSIE: My name is Salmon. Like the fish. Susie. Fourteen years old. Favourite quote: *if they give you ruled paper, write the other way.* **Observes HARVEY at his task.**

That's me in there. December 6, 1973... back in the day when people believed things like this didn't happen.... I was murdered.

it starts to snow. She puts on her pompom hat which has sewn jingle bells on it...

I take a shortcut through the cornfield back from junior high. It's snowing lightly.

She sticks out her tongue to catch a snowflake. A lovely sensation.

SUSIE & General ensemble

SUSIE: He keeps things to count

She watches as HARVEY examines.

The heel of a shoe... A wedding ring. A pair of glasses. An eraser in the shape of Mickey Mouse. A small bottle of perfume. Plastic bracelet. My Pennsylvania keystone... To remember.

SUSIE & HARVEY

HARVEY: Don't let me startle you

SUSIE: Mr. Harvey

HARVEY: You're the older Salmon girl, right?

SUSIE: Yes

HARVEY: How are your folks?

SUSIE: Fine

HARVEY: I've built something here. Would you like to see?

SUSIE: My mom likes me home before dark.

HARVEY: It's already after dark Susie. **(BEAT)** I've made a little hiding-place.

SUSIE: **(Looks around)** I don't see anything.

HARVEY: You should be more observant Susie. **(He squats down and taps the ground)** Hear that?

SUSIE: What's that?

HARVEY: Wood. It keeps the entrance from collapsing. Other than that... it's all made out of earth...

SUSIE: What is it?

HARVEY: Come and see **(And he gets down into the trap... curious, she follows him in)**

SUSIE: This is neat! **(Surprised)** I haven't said *neato* since elementary school!

HARVEY: Look around. It's got a chimney... shelf for useful stuff... see?

SUSIE: It's really interesting!!!

HARVEY: Isn't it?

SUSIE: I *like* it!

HARVEY: It's *warm*

SUSIE: How did you build it?

HARVEY: I made a plan... and just followed it **(beat)** be polite and have a coke **(beat)**, I'm sure the other kids would. **(beat)** I built this for the neighbourhood kids for a club house... SUSIE: **(She knows he's lying)** Okay, I'll have a coke...

JACK & HARVEY

JACK: What's this?

HARVEY: A mat tent. I like to *build*. Experiment with *structures*... I've been reading this book... about the Dogon and Bambara of Mali... the Immezzureg tribe... They make these tents... as part of the preparation for *marriage*... the bride sits in the tent and the groom visits her when they are to be *joined* so... its sort of... *ceremonial*... **(stops and...)** Mr Salmon, I'm sorry for your loss.

JACK: Thank you **(beat)**

HARVEY: Do you want to help?

JACK: Sure... **(and the start erecting a strange tent)**

HARVEY: the *Immezzureg* tribe of course use *natural* poles, branches of trees, stuff grown in *the earth*... they lash the *arch* pieces onto pronged posts.

JACK: Okay

HARVEY: Then they *weave* more slender rods through the pieces to form *semi*-arches.

JACK: Okay

HARVEY: When the tent is ready for the newly married man and wife... the women make the sheet that covers it as beautiful as possible... **(beat)** this is sort of for my *wife* Sophie. She died...

JACK: I'm sorry

HARVEY: It's snowing

JACK: So it is...

HARVEY: I need to do something in my house...

JACK: Okay **(Harvey heads in. Jack looks up at the snow)** Okay.

JACK

JACK: **(On phone)** Blood type O. Pale. Her skin's... light I guess... regular... she has this smile... it's... like stars exploding... **(beat)** If you've only found a body part... you can't be certain she's dead **(beat)** No, I know nothing is ever certain. Yes... you can come round and get her fingerprints...

(Jack puts down phone. He takes a full whisky bottle. Contemplates it... so wants a drink... but... then begins to pour it down the sink)

LINDSEY: What's that?

JACK: Whisky.

LINDSEY: Why are you pouring that away?

JACK: I'm afraid I might drink it.

LINDSEY: What was that phone call?

JACK: What phone call?

LINDSEY: The phone call where you said the thing you *always* say about Susie's smile... how 'it's like a star exploding.' *That* phone call. **(beat)** It was a cop wasn't it?

JACK: No lies?

LINDSEY: Tell me. *No lies. Everything.*

JACK: The Gilbert's dog found a body part...

LEN FENERMAN & JACK

LEN: What were you doing in the cornfield, Jack? At night, Jack? Was this one of your walks? You can't go around attacking teenage lovers in cornfields.

JACK: It was dark. I thought it was him.

LEN: Two courting teenagers, Jack!

JACK: I'm sorry.

LEN: You could have harmed two innocent kids, Jack. They could have killed you instead of...

JACK: It was dark. I thought they... it was *him*. I'm sorry.

LEN: You're damn lucky they didn't press charges. Jack... You must *stop* stalking George Harvey. You must *stop* making calls to us about him.

JACK: I *know* he did it.

LEN: *Bridal* tents and *your* intuition are not *evidence*. Things have got to move on.

JACK: You're stopping your investigation of him.

LEN: There's no evidence, Jack. (**Jack stands up**) Jack...

JACK: Somebody help me upstairs...

ABIGAIL

LINDSEY: Mom let's go

ABIGAIL: No. That's done for me.

LINDSEY: What's done?

ABIGAIL: I don't believe she's waiting out there.

I don't think lighting candles and doing all that stuff is honouring her memory.

LINDSEY: Okay

ABIGAIL: There are other ways to honour it

LINDSEY: Like what?

ABIGAIL: Like *living*! I just want to live! **(Beat - a shaming admission)** I want to be more than a mother.

LINDSEY: I understand **(beat)** I want to be more than a girl **(beat)** are you going to leave us?

ABIGAIL: I won't leave you. Come here, Baby. **(Lindsey does)** You are doing so well, Lindsey. You are keeping your father alive. **(beat)** I won't leave you.

ABIGAIL

LYNN: Your father had a long-term affair in New Hampshire. Her first initial was F. I never knew what it stood for. Found a lot of options for it over the years (**beat**) Did you know that?

ABIGAIL: No

LYNN: I guess I never told you. I didn't think you needed to know. Now you do, don't you think? My poor, poor sweetheart. Give me your hand. Susie's death brought your father back to me. I never let myself mourn him properly.

ABIGAIL: I know

LYNN: Do you resent me for that?

ABIGAIL: Yes

LYNN: Good. See... that's a nugget.

ABIGAIL: A nugget?

LYNN: Something that's coming out of all of this. A nugget of truth between us.

ABIGAIL: Do you know how alone I've always felt?

LYNN: That's why we're talking Abigail...

ABIGAIL: I can't describe my feelings to anyone... I don't know what to do.

LYNN: Would you promise me not to see this man anymore?

ABIGAIL: What man?

LYNN: The man you're involved with

ABIGAIL: I'm not involved with anyone (**beat**) Mother... if I needed to get away for a while... could I use Daddy's old cabin in New Hampshire...?

LYNN: Have you been *listening* to me?

ABIGAIL: (**Finally... A terrible admission**) How can I be expected to be trapped for the rest of my life by a man frozen in time?

RAY

RAY: Hello Ruth Connors

RUTH: Welcome to the cornfield! It's *freezing!*

RAY: I prepared tea and have it in my thermos here.

RUTH: No thank you. 'I am terrified by this dark thing that sleeps in me; All day I feel its soft feathery turnings, its malignity'.

RAY: What?

RUTH: Plath. **(Ray looks confused)** Sylvia Plath... only the most significant poet of our generation...

RAY: Are you going to Susie Salmon's memorial service?

RUTH: I didn't know there was one.

RAY: I don't think I'm going. I don't think people want me there after...

RUTH: The police

RAY: **(beat)** I kissed her.

RUTH: Do you want some lip balm.

RAY: No!

RUTH: *Here.* I have tons of them. You can keep it.

RAY: Have some tea

RUTH: Coffee's my beverage.

RAY: Susie was great. Do you think they'll find him?

RUTH: *I guess* so. We're like one hundred yards from where it happened.

RAY: I know. Do you ever think of her.

RUTH: All the time. Sometimes I think she's lucky, you know. I hate this place.

RAY: Me too. This is just a temporary hell, not a permanent one. She's in heaven. If you believe that.

RUTH: You don't?

RAY: I don't think so, no.

RUTH: I don't think *la-la* angel wing crap. But I do think there's a heaven.

RAY: Is she happy?

RUTH: It *is* heaven right?

RAY: But what does that mean?

RUTH: Well as my dad would say – it means she's out of this *shithole*.

SAMUEL & LINDSEY w/ Ruth & Ray

SAMUEL: 'Here is your last assignment at Gifted. We want you to solve a murder....' **(He stops)**

LINDSEY: It's okay. I'm okay. It's just a lame exercise... let's do it.

SAMUEL: 'We want you to solve a murder... In a locked room there is a table plus two chairs, cooker and ice box. The one window and the door are locked. On the floor, a small puddle of water... what happened? Remember... most murders are easily solvable because somebody always makes a mistake, overlooks something crucial, leaves a clue... or a trail of clues.

LINDSEY: It's about the puddle of water... *small* puddle. Why *small*?

SAMUEL: How little water do you need to drown / somebody...?

LINDSEY: Drowning's too / obvious...

SAMUEL: / There's no sink / table / two chairs. Rain?

LINDSEY: Windows locked / doors locked /... Icebox! The only other source of water.

SAMUEL: *Frozen* water... *Ice!* The puddle's melted ice...

LINDSEY: Why ice?

RUTH: It's an icicle!!!

SAMUEL: Sharp and pointed which the murderer's

LINDSEY: hidden in the icebox!!!

SAMUEL: You come up behind them. Stick it in... here ... guy...

LINDSEY: dies

RAY: Ice at 32 degrees. Human brain typically at 98.6. Ice melts.

LINDSEY: Murder weapon... gone!

SAMUEL: But... you forgot to wipe up the puddle! We got you!

LINDSEY: Yeah but who's the / murderer? How'd he get out of / the room?

RUTH: It's a 'locked Room Brain Cell Stretcher', they just want to know we can *hypothesize*...

SAMUEL: Lindsey... you okay?

LINDSEY: Yep. Just thinking...



Z-PAC Theatre Audition

SHOW: The Lovely Bones

Name: _____

Contact Phone: _____

Contact Email: _____

Please note: You must be a Financial Member of Z-PAC Theatre to be involved in a production. Visit zpactheatre.com.au to join.

1. Please list the role/s you are interested in auditioning for:

If you are not cast in your preferred role, would you accept any role offered? Yes No

2. Please list all relevant theatre experience (you may attach a résumé if you wish):

3. Would you be interested in working backstage if you are not cast? Yes No

If yes, what would you like to do? (Please circle all that apply)

- Props Costumes Lights Assistant Stage Manager
- Sound Publicity Student Producer Set Make-up

4. Please list all one-time conflicts below between now and the show (e.g., work commitments, vacations etc)

5. Please mark all repeating conflicts on the schedule below and give the times they occur. (i.e. dance every Tuesday from 6:00-9:00).

Monday	Tuesday	Wednesday	Thursday	Friday	Saturday	Sunday

6. Please tell us why you have chosen to audition for this show *and* why you would like to be a part of this production.

7. Would you be willing to attend daytime or weekend rehearsals?

8. Do you have any interesting or useful talents you'd like to share?

9. Anything else?



Parental Consent Form

I, _____, hereby give consent for my child,
(Parent/Guardian name)

_____, to perform in or participate in any way in Z-PAC
(Child name)

Theatre's production of *The Lovely Bones*. By signing, I indicate that I am aware of, and understand the mature and confronting nature of the show. Z-PAC Theatre is fully committed to proper safeguarding.

Signed, _____ Date: _____
Parent/Guardian signature)