



## **“THE LILIES OF THE FIELD” AUDITION INFORMATION**

### **PRODUCTION TEAM**

Director: Linnéa Leatherman, 317-709-4482, [cat2act@yahoo.com](mailto:cat2act@yahoo.com)

Assistant Director: Lori Lavalley, 317-515-8327, [lori.lavalley@icloud.com](mailto:lori.lavalley@icloud.com)

Producers: Carla Crandall, 317-372-9344, [crandallc@att.net](mailto:crandallc@att.net)

### **AUDITIONS**

Auditions for The Belfry Theatre’s production of “**The Lilies of the Field**” will be held at 7:00 p.m. on Sunday and Monday, December 19-20, in the chapel of Noblesville First United Methodist Church, 2051 Monument Street, Noblesville. (Enter through the east entrance of the church.) If needed, callbacks will be held at 7:00 p.m. on Tuesday, December 21. **IF YOU CANNOT BE PRESENT FOR ANY OF THESE DATES, PLEASE CONTACT DIRECTOR LINNEA LEATHERMAN TO SET UP AN ALTERNATE AUDITION DATE.**

Director Linnéa Leatherman is seeking a diverse cast. Auditions will consist of readings from the script. Bring a list of your schedule conflicts for the period between January 9, 2022 and March 27, 2022, including weekends. Conflicts can affect casting.

### **PRODUCTION DATES**

Production dates are March 18, 19, 20 and 24, 25, 26, 2022, with performances in the large auditorium at Ivy Tech Hamilton County, 300 North 17<sup>th</sup> street, Noblesville. (This is the former Noblesville High School.) Performances will be on Fridays and Saturdays at 8:00 p.m., and Saturdays and Sundays at 2:00 p.m. Call will be 90 minutes before show time.

### **REHEARSALS**

Rehearsals will begin Sunday, January 9, at 7:00 p.m. They will run 7:00-10:00 p.m. Monday-Thursday, with increased rehearsal time closer to production. Initial rehearsals will not require the attendance of the entire cast. Tech Week begins Sunday, March 13, with load-in of the set and other materials, and a tech run-through with cast that evening. Full makeup and costumes will be required March 14-27, with rehearsals beginning at 6:30 p.m. During the two-week run of the show, there will be one run-through rehearsal on Thursday, March 24, at 7:00 p.m. It will **NOT** be a “speed-through”! Any expected absences from rehearsals should be noted on the audition form. No absences are allowed during the two-week run of the show, March 13 through March 27. We will follow the COVID policies of the venues in which we rehearse and perform, whatever they are at that time.

## **SHOW SYNOPSIS**

**Homer Smith**, a young Black Southern Baptist from South Carolina, is traveling across the United States after receiving his discharge from the U.S. Army. He has fixed up a bed in the back of his station wagon and headed west, his plan being to stop for a day's work here and there as the spirit moves him. Happening upon a group of nuns working in a parched field in the Southwest, he asks if they have any temporary work for him. Through a series of conversations and arrangements, he is hired to fix their leaky roof, but ends up staying much longer than he expected, building a chapel for their mission.

**Mother Maria Marthe** and the **Sisters** have come from Hungary and East Germany, and seem to be living as refugees in the U.S. While they have a lot of donated supplies, they have practically no money. Homer stays with the hard-working nuns, working on the roof, eating with them, teaching them English, and joining with them in their evening songs—even teaching them some new ones. On Sundays he drives them the two miles into Piedras for Mass, a distance they have always walked. While the nuns are at Mass, Homer has breakfast in a diner owned by **José Gonzalez**, who fills him in on the history of the nuns.

Since paying Homer isn't anything Mother Marthe has in mind, Homer also works part-time for **Orville Livingston**, who owns a construction company in the town of North Fork. Through that connection Homer eventually buys what he needs to start building the chapel. However, the project proves to be a burdensome and discouraging one. As the weeks wear on Homer, with no bricks, no pay, and no real hope for success, loses heart and resolves to leave. However, with the help of the local farmers, and the gift of many adobe bricks, the chapel becomes a reality and Homer, despite his staunch Baptist background, is invited to sit in the front pew for the chapel's first Mass.

**Father Gomez** weaves in and out of the scenes as the narrator of the show, and a guitar-playing **Folksinger** adds some music and folklore to the production.

## **CHARACTER DESCRIPTIONS**

**Homer Smith** Young Black man, mid-20's to early 30's. Army vet recently discharged. Strong, sturdy, capable, intelligent. Southern accent. Sings and plays guitar. (Nothing complicated.)

**Mother Maria Marthe** 60+. Small, strong, stern but with warmth. Firm, guttural voice with noticeable German accent. Sings.

The following nuns are all younger than Mother Maria Marthe. Their ages can vary. All will need strong German or Hungarian accents. All must sing.

**Sister Albertine** Oldest of the sisters. Leads the singing.

**Sister Elizabeth**

**Sister Gertrud**

**Sister Agnes**

**Father Gomez** Hispanic priest. Very slight Spanish accent. Any age. LOTS of monologues.

**José Gonzalez** Hispanic owner of the Piedras diner. Pronounced Spanish accent. 40's-50's. Congenial.

**Orville Livingston** Owner of the Livingston Construction Company in North Fork. Self-assured, prosperous middle-aged businessman. Brusque. Patronizing. Cocky.

**Folksinger** Plays guitar and sings "The Ballad of Homer Smith" before each act. Male or female. Any age.

### **FIRST REHEARSAL:**

7:00 p.m., Sunday, January 9

### **AUDITION SHEETS AND REHEARSAL/PERFORMANCE CONFLICT SCHEDULE:**

Please make sure the audition sheet is filled out completely. Please write legibly. Print your e-mail address very clearly.

Please list all known conflicts between January 9 and March 27, including Saturdays and Sundays.

Sunday evening, March 13, is a technical rehearsal and attendance is mandatory.

### **WHAT TO EXPECT WHEN YOU AUDITION:**

Actors will be asked to read scenes from the script. Actors will be called to the stage one or more times to try different scenes and different actor combinations. Actors should arrive on time for the audition and expect to stay for the entire evening. You are welcome to attend both nights, but only need to attend one night.

### **FAQs**

#### **WHAT SHOULD I BRING TO AUDITIONS?**

Please bring a list of all schedule conflicts and a resumé (if you have one).

#### **WHEN WILL I FIND OUT IF I'VE BEEN CAST?**

You will be notified by phone whether you are cast or not. You will be notified no later than Tuesday, December 28. (Hey! Christmas is in there!)

#### **I WAS NOT ASKED TO ATTEND THE SECOND NIGHT OF AUDITIONS. DOES THAT MEAN I WON'T BE CAST?**

Not necessarily.

#### **WHAT IF I HAVE A CONFLICT WITH REHEARSAL DATES, DOES THAT MEAN I WON'T BE CAST?**

The director will usually work around minor conflicts, which is why it is important to list ALL known conflicts on the audition form. Actors **MUST** be available for all performances **AND** all of Tech Week. Conflicts with performance dates or Tech Week will cause you to not be cast. If you have a conflict with a performance date or Tech Week, please do not audition.

#### **WHAT IF I GET SICK AND HAVE TO MISS A REHEARSAL?**

If you are too sick to go to school or work, we don't want you at rehearsal. Contact the Director or Assistant Director as soon as you can if you must miss rehearsal due to illness or an emergency.



# Welcome to The Belfry Theatre AUDITION/CONTACT FORM

Please fill out as much of the requested information below as possible, or **circle or check** the appropriate choice where applicable.

**PLEASE PRINT CLEARLY**

Full Name \_\_\_\_\_

Home Address \_\_\_\_\_

Primary Phone \_\_\_\_\_ Secondary Phone \_\_\_\_\_

E-mail Address \_\_\_\_\_ Facebook Name \_\_\_\_\_

Best way to contact you? Email \_\_\_\_\_ Phone \_\_\_\_\_ Facebook \_\_\_\_\_

Stage Age: \_\_\_\_\_

Theatre experience (continue on back, separate paper, or attach resumé)

Show	Role	Theatre	Year

Preferred Role \_\_\_\_\_ If not cast, would you consider another role? Yes or

No (circle one)

\_\_\_\_\_

List your known schedule conflicts between January 9, 2022 and March 27, 2022 below, including Saturdays and Sundays.

\_\_\_\_\_

If not cast in this production, what crew activities might you enjoy helping with? (Please circle)

Set Construction - Stage Crew – Set Decoration (painting) – Costuming – Props – Publicity – Tech Crew

How did you hear about auditions? \_\_\_\_\_



## **ABOUT THE BELFRY THEATRE**

In July of 1965, a collection of Noblesville residents who enjoyed gathering to read plays decided it was time to take their passion to the next step. That summer, Mrs. Anne Braswell, Mr. and Mrs. Frank Campbell, Mrs. and Mrs. Robert Kraft, Mr. and Mrs. John Kyle, Mrs. Shirley Pritchard, and their leader, the Rev. John Burbank, formed the Hamilton County Theatre Guild.

The Belfry Theatre is a friendly, welcoming place where those who wish to express their acting or other creative skills meet those who enjoy and appreciate quality productions of comedies, musicals, and dramas. Our goal is to attract and develop good actors and production personnel, and showcase their talents in exceptional productions that will enrich and entertain our audiences. We welcome diversity in casting, staffing, and in our audiences.

## **ABOUT “THE LILIES OF THE FIELD”**

The script was written by F. Andrew Leslie and William E. Barrett, from the 1962 novel by William Edmund Barrett. The 1963 movie starred Sidney Poitier in the role of Homer Smith, a role for which he became the first Black actor to win an Academy Award for Best Actor in a Leading Role. Like most movie scripts, it is not exactly like the play, with some characters being different (our Father Gomez is not Irish), but it is an excellent way to get a feel for the setting of our production.



## **Permission to Use Name, Pictures, or Other Identifying Information**

There are times when Play Directors and Board Members feel it is appropriate to recognize cast members and their work in a public forum. Examples of such recognition include but are not limited to publishing actors' names, photographs, and/or displaying aspects of their work on The Belfry Theatre/Hamilton County Theatre Guild website and/or other media. Cast members' photos, likeness, may also be used in promotional posters, Facebook page, and/or printouts. These printed documents will be used to promote the theatre, either by promoting the play directly or The Belfry Theatre/Hamilton County Theatre Guild as a whole.

By signing below you agree to allow The Belfry Theatre/Hamilton County Theatre Guild to use your photo or likeness in the above-described material however they see fit for the betterment of The Belfry Theatre/Hamilton County Theatre Guild.

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**Signature**

**Date:**