



**THE FESTIVAL 2025
AUDITION PACK**

THESTIVAL will be performed
on Friday 11th April &
Saturday 12th April 2025
at The Lantern Theatre, Sheffield

Step into the spotlight! Thestival 2025 is the ultimate celebration of performance and creativity, so whether you're a seasoned pro or ready to take the stage for the first time, this is your chance to shine.

Thestival brings together an exciting mix of theatrical opportunities designed to showcase your talents. Star in one of our one-act plays, where contrasting tones offer room for both comedic flair and dramatic depth. Or make your mark in Stage Presence, featuring captivating solo performances, duets, and small group acts with a mix of humor and emotion.

This is more than a festival—it's your moment to create, inspire, and be part of an incredible theatrical legacy.

Here you'll find everything you need to know about the different parts of Thestival, the rehearsal process, and how to audition.

Auditions

To Audition for any part of Thestival you must complete the Online Audition form [here](#) by 12:00 PM on Saturday 25th January 2025. The form will ask which sections of Thestival you are interested in and, if applicable, which characters you'd like to be considered for.

Prepare Your Audition Pieces

Based on the section(s) you're interested in being involved with, please prepare the following:

For Shadows of Suspicion or Comedic Elements of Stage Presence

Submit a comedy monologue (1–2 minutes)

For Room to Let or Dramatic Elements of Stage Presence

Submit a dramatic monologue (1–2 minutes)

For Musical Elements of Stage Presence

Submit a song performance (up to 3 minutes)

Submit Your Videos

Upload your video files or provide links and send them via email or WeTransfer to info@buttersideuptheatre.com. Please ensure all submissions are received by 12:00 PM on Saturday 25th January 2025.

What happens next?

The producers and directors will review all submissions together to make their casting decisions. All auditionees will receive a phone call with the outcome of their audition.

The final cast list will be posted online on Sunday 26th January 2025 and the cast invited to join the Thestival 2025 Discord Server.

Rehearsals

Rehearsals will take place on Saturdays between 10am and 2pm at Shakespeare's, Gibraltar St, Sheffield S3 8UB

The first rehearsal will be on Saturday 1st February 2025 and run every week until the performance.

Rehearsals will be a mix of traditional rehearsals and check-in style sessions.

You may not be needed for all rehearsals or the full 4 hours but you will be informed when you are and are not needed.

If there are any dates that you cannot attend, please let us know in your audition submission or by messaging the Producers, Erin Sian Davies (Producer for both one-act plays) & Josh Barker (Producer for Stage Presence), as soon as possible.

Due to the limited time constraints of Thestival, we have a firm rehearsal schedule in place and failure to give notice of absence will result in strikes, and possible removal from the production.

There may be a need to change the time or location of rehearsals or to include additional rehearsals in the weeks closer to the show. We will strive to give you this information as soon as possible via Discord.



Membership

Upon being cast in Theestival, you must become a paying member of Butter Side Up Theatre Company. **This is £15** per year and runs until the start of August 2025.

To sign up, to view the rules of the company, and the expectations of members, please visit www.buttersideuptheatre.com

Upon being cast, you must pay a **£10 show fee**. This can be paid alongside your membership but must be paid before rehearsals begin. For further information please contact info@buttersideuptheatre.com



Friday 11th April

Shadows of Suspicion

Written and Directed by Liam Jewison & Georgi Tunstall

Shadows of Suspicion is a dark comedy murder mystery that delves into the complexities of human nature, exploring the destructive themes of lust, jealousy, greed, and power.

The narrative centres on Penny, a shrewd and calculating wife, who becomes increasingly consumed by paranoia as she suspects her husband Richard is having an affair with his alluring and sophisticated boss. Parallel to Penny's suspicions, we meet Harri, a determined detective investigating the mysterious disappearance of Richard, who is unaware of the secrets lurking beneath the surface.

As the play unfolds, the audience is drawn into the tangled history of Richard's past. Through a series of revealing scenes, a detailed portrait of his life emerges, offering subtle clues that guide both the characters and the viewers toward the truth. These individual moments gradually build tension, leading to a dramatic climax where long-held secrets come to light, and the intensity reaches a boiling point.

Throughout the production, we are introduced to a range of key characters, each playing an integral role in the unravelling mystery. Harri, with a keen eye for detail, begins to connect the dots as they delve deeper into Richard's past, uncovering hidden truths that will leave the audience questioning everything they thought they knew.

Shadows of Suspicion is a captivating exploration of the lengths to which people will go when driven by unchecked desire, overwhelming greed, and deep-seated deceit. With its clever twists and sharply drawn characters, this play keeps audiences on the edge of their seats, leaving them guessing until the very last moment.

Please note: This play is set in modern day London. The character of Sonny needs a cockney accent but all other characters can speak with any British accent. This play includes intimate scenes and themes of violence and death.

Shadows of Suspicion - Characters

Penny – Primary Character – Wife to Richard, she is sharp, calculated, and witty.

Richard – Primary Character – Husband to Penny, he is sincere, impulsive, and genuine.

Harri – Primary Character – Detective (Any gender), they are career driven, intuitive, and tenacious.

Sonny – Secondary Character – Richard's friend and a 'London Geezer', he is rich, cheeky, and affluent.

Ashley – Secondary Character – Penny's younger sibling (Any gender), they are supportive, thoughtful, and family orientated.

Alison – Secondary Character - Richard's Boss, she is glamorous, dominant, and vivacious.

Mike – Secondary Character - Richard's Colleague, he is ambitious and devious.

Jack – Ensemble Character – Friend to Richard and Sonny, he is quiet, naive, and a little bit geeky.

Carol – Ensemble Character – Serves Richard during bank scene, she is described as a humorous jobsworth. She is rich and wears lot of jewellery.

Pedro – Voiceover Character – A Parrot always chatting in the background, a humorous release throughout.

To audition for Sonny, Penny, or Harri, you must perform their specific monologues as your comedic submission.

For other roles you may choose a comedy monologue of your choice.

There are two examples in the Stage Presence section.

Shadows of Suspicion - Monologues

PENNY

Oh babes, did I tell you about this INCREDIBLE cruise offer I found? picture this honey, 3 weeks, you and me, all inclusive trip around wait for it the CARIBBEANwe can go snorkelling, and have dinner on the beach, and lay by the pool and wear our fanciest clothes for dinner and oh, you don't seem very excited darling. I've been waiting all afternoon to tell you about this and look, I know, it's a bit of a luxury BUT you get your Christmas bonus soon baby, and you know how much I love you to spoil me with it ... Eugh, never mind, you're probably just going to turn round and say we can't go because we 'can't afford it' ... Eugh, we never get to do anything I want to do.

HARRI

I love my job. Best job in the world. Watching guilty people try to 'outsmart' me, whilst they're actually just digging themselves deeper, and deeper into a hole they'll never get back out of. Everybody has a tell. You might wrinkle your nose slightly, blink just a bit quicker than you normally would, tuck your hair behind your ear, fiddle with your wedding ring or tap your foot repeatedly. Small, some would say insignificant, habits which tell me that you have something to hide. Even the best liars in the world slip up eventually, and when you make just the tiniest, most minute mistake, you best believe I'm going to be there to pull you up on it.

SONNY

Alright geezer? How you doing eh? Did I tell you what 'appened when I was at the races last week? Well, I put a pony on a sure thing, guaranteed winner; written in the stars it were. Anyway, this horse is powering through, about to cross the line and BAM takes a fucking tumble. Devastated I was. Already spent my winnings trying to impress the big wigs on the board of this fancy new firm I'm seducing. Fuming I was mate. Absolutely fuming. Had to put on a brave face, smile through the pain and all that but man, broke my strawberry tart (heart) it did.

Friday 11th April

Room To Let

Written and Directed by Anthony Garbett

Room to let... studio apartment, kitchen and en-suite, all bills included... but behind this seemingly appealing advert lies a terrible truth.

Landlady Alice Colmill is a vampire who is thirsty for every last drop of fresh blood she can get her fangs on. As her latest tenants have move in, they're unaware of the threat that lurks over their shoulders. Meanwhile, a local vampire hunter, plagued by a memory that still stalks her, and a newfound ally prepare to take a stand against this relentless and lethal homeowner.

Will the new residents be able to see through Alice's façade, resist her deceptive charm, and ultimately bring her down? Or will they succumb to the nightmare that is breathing down their necks and trying to get inside their heads?

Face your fears and delve into this dark supernatural thriller that deals with themes of manipulation, resilience, and inner conflict. Blending wit and horror from the very first bite, there is a lot at stake from the moment the rental contract is signed!

Please note: This play is set in modern day Britain. All characters can speak with any British accent. This play includes intimate scenes and themes of violence and death.

To audition for Alice, Jack, Madeleine, or Mary, you must perform their specific monologues as your dramatic submission.

For other roles you may choose any of these monologues or a dramatic monologue of your choice. There are two examples in the Stage Presence section.

Room To Let - Characters

Alice Colmill – Primary Character – Central figure and antagonist. She is charismatic, manipulative, and predatory. Charming and welcoming on the surface, she uses her allure to prey on her tenants' fears, fully embracing her dangerous vampiric nature.

Jack Price – Primary Character – One of Alice's tenants, he is confrontational, caring, and stubborn. Haunted by past anger, he befriends Madeleine but struggles with the violence necessary to escape Alice's grip once he uncovers her secret.

Madeleine Winters – Primary Character – Another tenant of Alice's, she is personable, trusting, and damaged. A friend to both Evelyn and Jack, she seeks belonging but becomes horrified by Alice's true nature, desperate to avoid the same fate.

Mary Silverwood – Primary Character – A vampire hunter with a troubled history, she is haunted, driven, and embittered. Ruthless and resourceful, she carries a deep grudge against Alice and is determined to save others from what she sees as Alice's curse.

Charles Priestley – Secondary Character – A reverend seeking Mary's aid, he is loving, conflicted, and desperate. His emotions drive his involvement in the hunt, as he clings to the hope that Alice's victims might retain some humanity.

Evelyn Redford – Secondary Character – Madeleine's close friend, she is loyal, suspicious, and cynical. Her deep attachments make her vulnerable to Alice's influence, despite her distrust and inner fears.

Luke Craddock – Secondary Character – Another tenant of Alice's, he is devoted, naïve, and sociable. Drawn to Alice through his attraction, he falls prey to her seduction and becomes a willing accomplice in her vampiric schemes.

Eva Stokes – Secondary Character – Alice's first victim during the events of the story, she is anxious, reluctant, and vengeful. Initially resistant to her vampiric nature, a key turning point unlocks a vicious streak within her.

Elizabeth King – Ensemble Character – A former tenant of Alice's from decades ago, she is mysterious, intense, and wise. Her presence lingers as a spectral reminder of Alice's dark history.

Vampires – Ensemble Characters – Alice's vampiric tenants, they are psychotic, provocative, and menacing. Bound to her will, they serve as eerie enforcers of her control, with limited but impactful lines.

Room To Let - Monologues

ALICE

What is it that you fear the most? Does it lurk in the shadows? Does it stay down by day and then strike at night, when you least expect it? Or is it something so close that it has covered your eyes? Something you can't see through, even though it's right in front of you. Does it haunt you, no matter how hard you try to escape it? Does it make your blood run cold, to think that you may not know about the horrors that could lie within? I think it's not just your fear I can smell. Humans and their God fear what they don't understand or consider improper. I learned that at a very young age. You have to take that fear and make it your ally. As I did. Now, let's get something straight, shall we? I don't want to hurt any of you. I want to save you. From yourselves.

JACK/MADELEINE

All this for that bloody ad. Not your everyday online scam, is it? If I was going to ever meet a vampire, I hadn't imagined it would have been like this. She had us down to a T. Even got us to sign the contract with that red pen. As if we were signing it in our own blood. Have you been hunting vampires long? Not the ideal lifestyle. I can imagine it leaves a scar. Yes, we know how to kill them. We saw you do it. We've seen a few films, but we're no vampire hunters. Do you think we ever wanted any part in any of this? OK, look. We can try and help you get to her. Just so we can all walk free. But I'd rather not be the one to deliver the fatal blow. This is personal, isn't it?

MARY

I can think of a better life to lead. Better than lingering in the shadows, feeding on the innocent, turning people into the undead. It's no wonder your cold heart doesn't beat. You'll die before you give anyone else eternal life. No-one lives forever. You say fear makes us weak, but we're all afraid of something. I've spent most of my life, too much of it, governed by my fears. By you. And that's why I came back to face you. To face my fear. It's the will to do that, to carry on living despite our flaws, despite everything that holds us back, to want to overcome whatever or whoever tries to get in our heads and stop us, that is what makes us human!

Saturday 12th April

Stage Presence

Directed by Michael Hudson, Robert Place & Connor Varley

Stage Presence is a vibrant showcase of theatrical talent and versatility. Divided into three 45-minute segments, it highlights the unique skills required for different types of performances—commanding the stage as soloist, collaborating closely in duets, and shining within a group without overshadowing others.

Featuring a dynamic mix of original scenes and songs, beloved classics, and hidden gems, Stage Presence is designed to captivate audiences and celebrate the magic of performance in all its forms. Whether dramatic or comedic, every piece offers a chance to explore and expand your theatrical horizons!

Please note: Most scenes and sketches will be set in the United Kingdom and actors can speak with any British accent. Some elements may require an American accent. Stage Presence includes songs and scenes with themes of intimacy, abuse, and violence.

For inspiration and guidance, we've included example monologues and songs in the following pages. These are provided to help you prepare and offer an idea of the style and length we expect.

However, you are welcome to choose any piece you feel best reflects your skills, talent, and what you can bring to Thefestival.

Examples - Comedy

FLEABAG: You know that feeling when a guy you like sends you a text at 2 o'clock on a Tuesday night and asks if he can 'come and find you' and you accidentally make it out like you've just got in yourself, so you have to get out of bed, drink half a bottle of wine, get in the shower, shave everything, and wait by the door until the buzzer goes. And then you open the door to him like you'd almost forgotten he was coming over. Then you get to it immediately. Then after some pretty standard bouncing you realise that he is edging towards your arsehole. But you're drunk, and he made the effort to come all the way here, so you let him. He's thrilled. Then the next morning you wake to find him sitting on the bed, fully dressed, gazing at you. He says that last night was incredible. Which you think is an overstatement but he goes on to say it was particularly special because he has never managed to actually... up the bum with anyone before. To be fair, he does have a large penis. He touches your hair and thanks you with genuine earnest. It's sort of moving. He kisses you gently. And then he leaves. And you spend the rest of the day wondering...do I have a massive arsehole?

ARTEMIS: Four turds, five suspects, so many, many nameless victims. The first poop was obviously Frank. Old and weak, he had an accident, that's why he was so intent on destroying it. There were many turds before this one, weren't there, Frank? This was just the first time you got caught, wasn't it? And then you went and did it again the next night? Or did you? Two poops in two nights? Tall order for such a short man. No. The second poop belonged to Charles. He wanted to get back at Frank, but due to his poor diet, couldn't produce a turd. So he called Mac, who jumped at the chance to see Frank humiliated one more time. But Charlie overlooked the fact that Dennis listens to Mac's phone calls and he heard every word. Dennis was jealous that Charlie had chosen Mac to help instead of him. He swore to have his revenge. That's why encouraged Mac to sleep while he stayed up. He was going to put the frame on Mac by pooping next to him. But he didn't realize that a futon slept on by the weight of three men would be off its axis and slope to the center. And like a small brown snail... it crept to the middle between Charlie and Frank. Deandra! You wanted in on this poop war from the start. The outcast? The bitch. You sat on the sidelines while these four titans battled it out. You were jealous that a few pieces of poop got more attention than you. That's why when the lights went out, you unleashed some thunder of your own. Thunder of the... chocolate variety. Oh, well, that would be fine and dandy... if any of it were true.

Examples - Dramatic

ALEX: I'm sorry I'm not speaking, I'm sorry, I know it's weird but I'm trying to work out how to handle this who to be because I'm two different people with the two of you when you're separate and now I'm in the middle and no one. I have absolutely no idea who I am. Everyone else seems to have a personality, a character but I've never, I've never – I used to do voices, I remember this, and I don't think anyone can really understand it when I say it but I remember one moment when I couldn't think what was my own voice, I'd been doing high voices and northern voices and men's voices and impressions of the teachers and my dad, and people on the telly and everyone was laughing and I tried to go back to my own voice but I couldn't remember what it is. And I always stand in front of the mirror for ages, every day I never know what to wear, when I go shopping for clothes I bring him and he says it's up to you, what do you like, and I think I don't know I don't have a fucking clue just choose something that isn't too strange, that means I don't look like a fucking idiot.

JACK: Yeah, well try this one. And I'll say it just once. We coulda had a good life together, fucking real good life. Had us a place of our own. But you didn't want it Ennis! So what we got now is Brokeback Mountain. Everything's built on that --that's all we got boy. Fuckin all. So I hope you know that if you don't never know the rest. You count the damn few times that we have been together in nearly twenty years and you measure the short fucking leash you keep me on and then you ask me about Mexico and you tell me you'll kill me for needing somethin' that I don't hardly never get. You have no idea how bad it gets. I'm not you -- I can't make it on a couple of high altitude fucks once or twice a year. You are too much for me Ennis. Son of a horsin' bitch. I wish I knew how to quit you. but I don't. And maybe I never will. And maybe that's just the way this fucking ends -- knowing all the love we never got to have, stuck in my chest, choking me to death one goddamn day at a time.

Examples - Comedy

First Penis I Saw - Crazy ExGirlfiend

I've thought about him for so long
Those memories are crystal clear
I was so young, he was so big and
strong
I can't believe that he's right here!
I was such an innocent girl when
we first met
He opened up my eyes, showed me
a whole new world...
So how could I ever forget... The
first penis I saw!

First penis very first penis first penis
Very first penis I saw
First penis very first penis penis/
first penis
Very first penis I saw

And of all the penises I've seen,
His had the biggest impact,
And by that what I mean
Is it really made me drop my jaw
"cause it was
The very first penis I saw.
A few times before I'd felt it through
his pants
And just generally kinda rubbed it.
But that night I decided to take a
chance
I took it out and he really seemed
to love it!
I didn't know what to do next
I didn't have that part planned
He said "let me show you some
basic moves"

And then he took my hand...
And taught me all about the...
First penis very first penis first penis
Very first penis I saw
First penis very first penis penis
First penis very first penis I saw

Not the dirtiest -- also not the
cleanest
In terms of penis I really was the
greenest
I was in total awe of
The very first penis I saw

I was so eager I couldn't hide my
keenness
Everything about it seemed quite
ingenious
I couldn't find a single flaw
In the
First penis/ very first penis
Very first penis I saw!

Original:

[https://youtu.be/RUYhukcMgEo?
si=2rCI0Amx5ctMzW_U](https://youtu.be/RUYhukcMgEo?si=2rCI0Amx5ctMzW_U)

Karaoke:

[https://youtu.be/x9q3W8hn988?
si=MAQ-qD1Wbqn99_PB](https://youtu.be/x9q3W8hn988?si=MAQ-qD1Wbqn99_PB)

Examples - Dramatic

PROUD OF YOUR BOY - ALADDIN

I'm going to become somebody
I don't know how exactly, but I am
I have to, somehow
Proud of your boy
I'll make you proud of your boy

Believe me, bad as I've been, ma
You're in for a pleasant surprise
I've wasted time
I've wasted me
So say I'm slow for my age
A late bloomer, okay, I agree
That I've been one rotten kid
Some son, some pride, and some
joy

But I'll get over these lousin' up
Messin' up, screwin' up times
You'll see, ma, now comes the
better part
Someone's gonna make good
Cross his stupid heart
Make good and finally make you
Proud of your boy

Tell me that I've been a louse and
loafer
You won't get a fight here, no,
ma'am
Say I'm a goldbrick, a goof-off, no
good

But that couldn't be all that I am
Water flows under the bridge
Let it pass, let it go
There's no good reason that you
should believe me
Not yet, I know, but
Someday and soon

I'll make you proud of your boy
Though I can't make myself taller
Or smarter, or handsome, or wise
I'll do my best, what else can I do?
Since I wasn't born perfect like dad
or you
Mom, I will try to
Try hard to make you
Proud of your boy

Original:

[https://youtu.be/DX4YR3ItBsw?
si=9WNY3Hyg7n2PZCJ4](https://youtu.be/DX4YR3ItBsw?si=9WNY3Hyg7n2PZCJ4)

Karaoke:

[https://youtu.be/z8H_zQg--Is?
si=yejTs-4KzknL7tws](https://youtu.be/z8H_zQg--Is?si=yejTs-4KzknL7tws)

We look forward to seeing your auditions! If you have any questions or need assistance, please reach out to info@buttersideuptheatre.com.

Good luck!

