

ONCE UPON A

ONE
MORE
TIME

AUDITION & SHOW
INFORMATION

ABOUT THE ATTIC

At The Attic Productions, we believe theatre should ignite imagination, stir emotion, and invite both performers and audiences into something unexpected. We strive to create an environment where creativity is encouraged, passion is celebrated, and performers are inspired to dream boldly, take artistic risks, and fully immerse themselves in the storytelling process.

Our work is guided by a commitment to bold, brave, boutique theatre and cabaret – productions that prioritise authenticity, emotional connection and imaginative staging. We challenge ourselves and our artists to step beyond the familiar, exploring stories with honesty, energy and curiosity while embracing the magic that live performance can offer.

At the heart of The Attic is a love of unique storytelling. We are passionate about pushing creative boundaries and discovering fresh ways to bring stories to life – whether through innovative staging, powerful music, immersive theatrical experiences, or unexpected creative choices that captivate and surprise audiences.

We aim to create theatre that feels alive, intimate and impactful. Theatre that entertains, but also moves people. Theatre that celebrates bold voices, collaborative creativity and fearless ideas.

Above all, The Attic Productions exists to create memorable theatrical experiences – productions that are vibrant, heartfelt and distinctive, leaving audiences inspired and performers proud to have been part of something truly special.

PRODUCTION TEAM



DIRECTOR / VOCAL DIRECTOR
Amanda Daniel



CHOREOGRAPHER
Charlotte McMurtrie



TECHNICAL DIRECTOR
Scott Daniel



COSTUME DESIGN
Carly McMurtrie



SET DESIGN
Melanie Gribble

ABOUT THE SHOW

The Attic Productions is thrilled to present ONCE UPON A ONE MORE TIME as part of our 2026 season. Once Upon a One More Time is a high-energy jukebox musical that reimagines the world of classic storybook heroines through the iconic music of Britney Spears.

In a kingdom where the princesses gather for their regular book club, everything changes when a rebellious fairy godmother introduces them to a book that challenges everything they thought they knew about their stories. Suddenly, Cinderella and her fellow heroines begin to question the roles they've always played – and the "happily ever afters" they were told to accept. As the characters begin to rethink their destinies, the story unfolds into a bold, playful and empowering journey of self-discovery, friendship and rewriting the narrative.

Packed with more than twenty of Britney Spears' biggest hits – including "Baby One More Time", "Toxic", "Circus" and "Oops!... I Did It Again" – the musical blends pop concert energy with theatrical storytelling to create a vibrant celebration of identity, autonomy and finding your own voice.

At its heart, Once Upon a One More Time is about challenging expectations, embracing independence and discovering that the most powerful ending is the one you choose for yourself.



OUR VISION



At The Attic Productions, we are drawn to stories that dare to question the script.

This production is a celebration of reclaiming narrative – exploring identity, friendship, autonomy and reinvention through high-energy storytelling.

While the world may borrow familiar storybook imagery this is something very different from a traditional Disney-inspired show. Yes, there are princesses – but this is not a glittery fairytale where everything is neat, tidy, and predictable. In this world, the princesses question the script, break the mould and take control of their own stories. This is not a sweet “happily ever after.”, it’s a bold, funny, self-aware and modern twist on the stories we thought we knew.

What happens when the characters stop following the storybook script? As they begin to challenge the roles they’ve always been expected to play, the story itself begins to shift page by page. Told through a playful “show within the show” concept, the fairytale world begins to unravel and rebuild in real time as the princesses step beyond the page and start rewriting their identities.

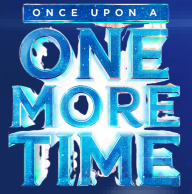
Our vision is to fuse concert-level energy with character-driven heart – blending sparkle with substance. Beneath the pop anthems and theatrical spectacle lies a commitment to vibrant, empowering and honest storytelling, exploring real emotions, complex relationships and the courage it takes to step outside the story that’s been written for you. Every detail, from movement to visual storytelling, will be crafted with intention.

Dance will play a key role in how the story unfolds, with choreography used not only as spectacle but as a storytelling language – revealing emotion, relationships and character journeys in ways words alone cannot.

Visually, the production embraces the iconography of classic fairytales while reimagining it through a contemporary, pop-inspired lens. The characters honour the stories we recognise while confidently stepping into something entirely new. Because while the world may look like a fairytale, this is not a story about waiting to be rescued. It is a story about rewriting the script – and choosing yourself.

- All auditionees must be 17 years or over at the time of audition to be considered. Anyone interested in the role of Little Girl must be at least 10 years old to audition.
- Audition forms are to be submitted by 5PM, Friday 10th April, 2026.
<https://form.jotform.com/260680668488069>
- Auditions will be held on Saturday 18th April and Sunday 19th April from 9am at THE ATTIC SPACE and are by appointment only.
- There will be 8 - 10 performances at the Studio, The Art House Wyong from 9th October - 17th October, 2026
- All roles in this production are being auditioned. We are looking for a diverse cast of performers. All ethnicities and gender types are encouraged to apply for any roles.
- 'Age' refers to the playing age, or age the character should appear. Actors whose ages are outside the specified range should still audition if they believe they can convincingly play the role.
- This production operates under a profit-share model, reflecting the collaborative spirit of The Attic Productions. While there is no upfront performance fee, performers will share in any profits generated once production costs have been recouped.
- If you have any questions around the show or the audition process please feel free to DM us on our socials or email atticonemoretime@gmail.com

IMPORTANT DATES



| | |
|-----------------------|--|
| Audition forms due: | Friday 10 th April, 2026 |
| Auditions: | Saturday 18 th April & Sunday 19 th April, 2026 |
| Callbacks: | Sunday 19 th April, 2026 from 5pm if needed |
| First Rehearsal: | Sunday 10 th May (ALL CAST - Meet & Greet) |
| Dancer Rehearsals: | Start - Tuesday 12 th May, 2026 |
| Principal Rehearsals: | Start - Thursday 11 th June, 2026 |
| Dress Rehearsals: | Saturday 3 rd October & Sunday 4 th October, 2026 |
| Bump In: | Monday 5 th October 2026 |
| Production Week: | Tuesday 6 th October - Thursday 8 th October, 2026 |
| Performances: | Friday 9 th October - Saturday 17 th October, 2026 |

Rehearsals will take place on Tuesday and Thursday nights from 7.00pm-10.00pm at THE ATTIC SPACE (17/12 Reliance Dr, Tuggerah) and monthly Sundays from 10am - 4pm. (to be provided at the first rehearsal)

As this is an ensemble show, not every cast member will be required at every rehearsal. The Attic runs a tight rehearsal schedule and will only call cast members when they are needed. However, as we get closer to the performance dates, the full cast will be required. Please indicate on your audition form any other commitments that may clash with rehearsals.

The team is very dedicated to making this a slick, professional and enjoyable experience and as such we require all cast members to show professionalism throughout the audition, rehearsal and show period.

REHEARSAL SCHEDULE

there will be additional calls for costuming, filming, photoshoots and marketing with plenty of notice given. All cast are expected at all scheduled rehearsals throughout the 4 month period, any known absences must be included on your audition form.

Full attendance at the following rehearsals and performances is compulsory and there will be no exceptions.

| | | |
|---|-------------------------------------|------------------------------------|
| SATURDAY 3rd October | Dress Rehearsal 10am - 4pm | The Attic Space |
| SUNDAY 4th October | Dress Rehearsal 10am - 4pm | The Attic Space |
| MONDAY 5th October | Bump In & Tech Rehearsal | The Art House Studio, Wyong |
| Tuesday 6th October | Dress Rehearsal 7.30pm | The Art House Studio, Wyong |
| Wednesday 7th October | Dress Rehearsal 7.30pm | The Art House Studio, Wyong |
| Friday 9th October | Opening Show 7.30pm | The Art House Studio, Wyong |
| Saturday 10th October | Matinee 2pm | The Art House Studio, Wyong |
| Saturday 10th October | Evening Show 7.30pm | The Art House Studio, Wyong |
| Sunday 11th October | Matinee 2pm | The Art House Studio, Wyong |
| Thursday 15th October | Evening Show 7.30pm | The Art House Studio, Wyong |
| Friday 16th October | Evening Show 7.30pm | The Art House Studio, Wyong |
| Saturday 17th October | Matinee 2pm | The Art House Studio, Wyong |
| Saturday 17th October | Closing Show 7.30pm | The Art House Studio, Wyong |

The Attic Productions celebrates diversity and inclusion and we are committed to casting ONCE UPON A ONE MORE TIME accordingly. We are welcoming singers, dancers and actors of any genders, communities, identities, backgrounds, and races to come forward and audition for this incredible production.

CAST SIZE - 16 - 20

Principal Roles

Cinderella

Prince Charming

Narrator

Snow White

Stepmother

Supporting Roles / Company

Fairy Godmother - "The OFG"

Clumsy

Sleeping Beauty

Rapunzel

Princess Pea

Belinda & Betany

Little Mermaid

Belle

Goldilocks

Prince Affable

Prince Brawny

Prince Mischevious

Prince Suave

Prince Euradite

Little Girl



AUDITION DETAILS

Auditions will take place on
Saturday 18th April & Sunday 19th April, 2026.
9am - 5pm

Auditionees will be required to:

- Register for a Dance Call (Movers or Advanced)
- Register for an Individual or Small Group Audition

Dance Call - Saturday 18th April at 10am & 12.30pm
Company Auditions - Saturday 18th April at 11.30am
Principal Auditions - Sunday 19th April from 9am
Callbacks - Sunday 19th April from 5pm

CLICK THIS LINK TO REGISTER FOR YOUR AUDITION

<https://www.jotform.com/form/260680668488069>

AUDITION OUTLINE

Principal Roles

Each person auditioning for a principal role will be asked to:

- Sing one own choice song
- Read a piece of dialogue and take some stage direction from the panel
- Take part in a movement/ dance audition on Saturday 18th April.

Company Only Roles

Those wishing to be COMPANY only, will be required to:

- Register for a small group vocal audition.
- Take part in a movement/ dance audition on Saturday 18th April.

See more details below about what is expected at each audition. Any questions,
email us or send us a DM atticonceuponatime@gmail.com

DANCE CALL

All cast members in OUAOMT will be required to demonstrate a basic to advanced level of coordination, depending on the role. This show is high-energy, pop-driven, and full of movement - even actor focused roles will need to move with purpose and confidence. Most roles in OUAOMT require on stage cast to sing, act and dance. Select roles require less dancing but may still require movement.

A movement/dance group audition will be held separately to your singing/acting audition in small groups. Please ensure you wear appropriate clothing and footwear i.e. no short skirts, tight jeans or sandals and bring plenty of water. There is no need to prepare anything for this audition, it will be taught to you by the choreographer on the day. ALL AUDITIONEES MUST ATTEND A DANCE CALL

Movers: Saturday 18th April - 10am

Choose this dance call if you consider yourself more of a mover than a dancer. This choreography will focus more on rhythm and characterization, rather than technical ability. If you excel in this session, the creative team may ask you to stay for the advanced call.

Advanced: Saturday 18th April - 12.30pm

Choose this dance call if you can pick up choreography easily, consider yourself a 'dancer first' and/or have held roles in dance ensembles before.

What We're Looking For: Confidence and presence, Musicality and rhythm, Character expression in movement, Ensemble awareness and responsiveness, Potential for growth and adaptability.

Most importantly: Have fun with it. This is a pop musical with big energy and bigger heart - we want to see performers who love being in the room and bringing joy to the floor.

WHAT TO PREPARE FOR YOUR AUDITION

PRINCIPAL AUDITIONS

ACTING SCRIPT

A selection of monologue excerpts ("sides") have been provided in this audition pack. (see below) Please choose one excerpt that resonates with you and the character you wish to portray and prepare it for your audition. During your audition, you will also be given an additional short dialogue scene to read with a member of the panel, allowing us to see your responsiveness and ability to play a moment in real time. Bold choices, strong characterisation and a sense of fun are encouraged.

SINGING

Please prepare one song - approximately 1.5 - 2 minutes in the musical theatre pop style which best demonstrates your vocal ability and personality.

Please come prepared with a backing track downloaded on your phone and/or other electronic device, there will be a speaker available to connect to. We will not be accepting acapella auditions.

You'll want to choose a song that reflects the show's bold energy, contemporary sound, and emotional depth. Once Upon a One More Time is a pop-packed jukebox musical with attitude, heart, and humour - so your song choice should match that dynamic spirit. Think Pop or Pop-Rock - Songs that feel current, energetic, and vocally dynamic will work best for this audition. Avoid traditional musical theatre ballads that lean too classical or overly "Disney".

Look for songs that allow you to demonstrate both vocal ability and performance style - whether that's attitude, charm, comedic timing, emotional vulnerability, or confident pop energy. Pick a song that highlights your strengths - whether that's vocal power, emotional connection, storytelling, comedic flair, or stage presence. Choose a song that allows you to connect to the lyrics, make bold performance choices, and show us who you are as a performer. Authenticity and individuality are key.

WHAT TO PREPARE FOR YOUR AUDITION

COMPANY AUDITIONS

Performers primarily interested in company, dance or movement-focused ensemble roles must also register for a Group Singing Audition. We are looking for performers who can sing confidently in a group while bringing strong pop energy and personality to the room.

You will learn a short section from "Stronger" as a group. This part of the audition is designed to see how you pick up music quickly, hold your part within an ensemble, and bring character and performance to the material.

You do not need to prepare anything in advance for this section. We are not looking for perfection – we are looking for performers who are engaged, responsive, collaborative and willing to fully commit to the moment.

Most importantly, have fun with it. This show celebrates characters who find their voice and rewrite their story – so don't be afraid to let your personality shine.

These auditions will be held on Saturday 18th April at 11.30am



AUDITION TIPS

Please be prepared and know your song well. You can have your words if needed.

Embrace Pop Storytelling. - Strong pop vocals are important, but clear storytelling and connection to the lyrics matter just as much.

Lead with Character and Sass (or Heart!) - Don't be afraid to bring personality into the room. Whether your song leans playful, powerful, heartfelt or cheeky, let your character choices shine through.

Bring clear character choices to your audition. Think about who you are in the moment, what you want, and why it matters to you. Strong choices and clear intention will help bring your performance to life.

Volume and Diction: When speaking and singing, make sure every word can be understood and heard.

Commit fully to the moment. Take bold choices and trust them. We are excited to see performers who are willing to explore character, humour and emotional truth in their performance.

Stay connected and responsive. If you are asked to sing again or try something differently, embrace the direction and show your ability to adapt and collaborate.

Be unapologetically You - Authenticity is everything. Confidence and individuality go a long way. Bring your unique energy and make bold choices.

Be ready for a fun day. Relax, smile and bring your best attitude. Be yourself and let your talents shine. We have a limited number of cast in this show so please give it everything you've got at auditions.

CHARACTER BREAKDOWN

Cinderella: Female, Stage Age: 20- 35. Mezzo Soprano

An earnest and warm-hearted young maiden who is constantly mistreated by her stepmother and stepsisters. She is a survivor trying to find her place in the modern world. Sings & dances.

Snow White: Female, Stage Age: 20- 35. Soprano

A young, beautiful woman known for her gentle, kind, and cheerful nature. While generally sweet and innocent, she can also be assertive. Sings & dances.

Prince Charming: Male, Stage Age: 20 - 40. Tenor

Self-dramatizing and endlessly confident. A hero in his own life's story. Vain and gorgeous, he is a disloyal lover who is currently searching for the next new, exciting thing. Sings & dances.

Narrator: Male, Stage Age: 30-60. Any

Ring leader. An excellent story-teller who helps run the show within the show. A stern boss who just wants things to run smoothly. Sings & moves well.

Stepmother: Female - Stage Age: 40-60. Alto

The mean-spirited, greedy, demanding stepmother of Cinderella. A scheming woman who knows how to work a system to get what she wants. Has a high belt. Sings and Moves well

Fairy Godmother - "The O.F.G": Female Stage Age: 45-75. Alto

A benevolent, magical figure, often depicted as an elderly woman with a kind heart known for her ability to grant wishes and help those in need, often appearing as a beacon of hope and a mentor. Has great comedic timing. Sings and moves well.

Sleeping Beauty: Female Stage Age: 20 - 40. Alto

Graceful, playful, and optimistic. She knows that a wonderful future awaits, if you just have the courage to dream it. Sings & dances.

CHARACTER BREAKDOWN

Rapunzel: Female Stage Age: 20 - 40. Mezzo Soprano

A lovely maiden who is sheltered and terribly lonely. She is completely and utterly innocent of worldly matters. She yearns to experience the world. Sings & dances.

Princess Pea: Female Stage Age: 25-40. Alto

An outspoken, strong, and optimistic princess from the swamp lands. Sings & dances.

Little Mermaid: Female Stage Age: 25-40. Mezzo Soprano

She is obsessed with everything about the human world. Hard headed, naive, and emotional, but also kind-hearted. Sings & dances.

Belinda & Betany: Female Stage Age: 25-40. Mezzo Soprano's

Cinderella's stepsisters who follow in their mother's footsteps of abusing Cinderella. Both sing & dance.

Clumsy: Male Identifying Stage Age: 20-30. Any.

Snow White's loyal personal attendant. Endearing, warm-hearted and hilariously awkward. With a sincere desire to find his own happily ever after. Sings & Dances

Prince Euraldite: Male Identifying Stage Age: 20-30. Any.

Prince Charming's loyal right-hand man – thoughtful, intelligent, and a little awkward. Finds the courage to embrace who he is and find his own happily ever after. Sings and dances.

Little Girl: Female. Stage Age: 8 - 12. Any.

A curious and imaginative young girl who unexpectedly finds herself inside the fairytale world. Honest, fearless and full of wonder, she challenges the princesses to question the stories they have always known and helps spark the journey toward rewriting their happily ever after. Sings and moves well.

CHARACTER BREAKDOWN

COMPANY/DANCERS: Male / Female. 17+

The Company of Once Upon a One More Time bring the vibrant fairytale world to life. This dynamic ensemble plays a wide range of characters throughout the show, including additional princesses, princes, villagers, storytellers, and members of the kingdom.

Company performers may take on roles such as Belle, Goldilocks, and other familiar fairytale figures, as well as various princes and members of the royal court. The company helps shape the world of the story through energetic musical numbers, movement-driven storytelling, and strong character work.

These roles require versatile performers with strong pop vocals, confident movement ability, and a bold stage presence. Company members will frequently shift between characters, contributing to the humour, heart, and theatrical spectacle of the production while supporting the central story.

We are looking for performers who are dynamic, playful, and fearless storytellers, ready to embrace the pop energy of the show while creating vivid and engaging characters that bring this reimagined fairytale world to life.



FOR PRINCIPAL AUDITIONS ONLY... Choose one of the following 4 pieces that best allows you to showcase your personality, storytelling and character choices.

Side 1 – “The Story”

Have you ever felt like your life was already written for you?
Like someone, somewhere, decided how the story was supposed to go...
before you even had a chance to speak?
In fairy tales it's easy. The princess waits. The prince arrives.
Everyone smiles for the final page. But real people don't live on pages.
What if the princess is tired of waiting?
What if the prince is still trying to figure out who he is?
What if the ending everyone expects... isn't the one your heart is pulling you
toward?
Because stories sound perfect when you hear them from the outside.
But when you're the one living inside the story... things feel very different.
And sometimes the bravest thing someone can do is stop following the story they
were given...
and start choosing the one they actually want.

Side 2 – “The Prince Situation”

Okay, I just need to talk about the prince situation for a moment.
Because apparently the official fairy tale system works like this:
You attend one royal ball. You dance with someone mysterious for about four
minutes. You exchange maybe... three sentences under very flattering lighting—
and suddenly it's true love. Excuse me? That feels... fast.
I once ordered the wrong lunch and thought about it for two days.
But this? This is a lifelong commitment. And don't get me wrong — I believe in
romance. I love a dramatic entrance. A sweeping declaration.
Possibly a key change if the moment calls for it.
But before announcing eternal love to an entire kingdom... would it be completely
unreasonable to have one normal conversation first? Just some basics.
What's your favourite food? Do you actually run this kingdom, or is it more of a
symbolic position? And most importantly—
are you the kind of person who bursts into song at random moments?
Because if we're talking about happily ever after...
I feel like it should involve slightly more than one dance or a lost shoe!

Side 3 – “The Rules”

Fairy tales have rules. Very important rules.

Princesses are kind. Princes are brave.

Villains wear enough black velvet to be identified from several kingdoms away.

Every story follows the same reliable pattern.

The princess dreams. The prince rescues. The kingdom celebrates.

And right on schedule... everyone lives happily ever after.

The system works beautifully. As long as nobody asks questions.

Because the moment someone pauses the story and says,

“Hang on... why does it have to happen this way?”

Well.

That’s when fairy tales start to panic.

Because if the princess stops waiting... if the prince chooses a different path...

if the characters start making their own decisions...

Suddenly the story isn’t following the script anymore.

And once that happens? Well...

Anything could happen next.

Side 4 – “Prince Problem”

Okay, I’d just like to point out that being a prince is a lot of pressure.

People think it’s all dramatic entrances and heroic speeches.

But no one talks about the expectations.

Apparently I’m supposed to ride in on a horse, defeat a villain, look heroic doing it,

and somehow arrive exactly at the moment the princess needs rescuing.

No pressure.

And don’t even get me started on the hair.

It has to be windswept. Heroic. Effortless.

Which is very difficult when you’ve been riding a horse for three hours.

But here’s the thing no one tells you about fairy tales.

Sometimes the prince doesn’t actually know what he’s doing.

Sometimes he’s just... trying his best.

And sometimes— the princess doesn’t need rescuing at all.

Which, frankly, would make my schedule a lot easier.

We're seeking performers who are bold, brave, playful and unafraid to make strong creative choices. This production invites performers who are ready to embrace high-energy storytelling, pop concert spirit and fearless theatricality. Bring your individuality, your humour and your heart – and be ready to dive into a world where storybook characters challenge the script and discover their own voices. This is a vibrant, empowering show and we're excited to build a company that brings its energy, joy and sparkle to the stage.

Any questions.... DM us or email
atticonceuponatime@gmail.com

See you at auditions!

ONCE UPON A ONE MORE TIME CREATIVE TEAM

www.atticproductions.com.au

“Sometimes the bravest thing you can do is turn the page.”