

# *The Little Mermaid*

## *Audition Monologues*

### *Trident*

Tridenters, sorry ladies, gentlemen. We wouldn't want to miss old daddy's celebration, now, would we? What Celebration? Indeed, that's my MY day, we had beautiful feast when I lived in the palace. And now, look at me - (sighs) living in practically nothing - (sighs) and eating and practically starving, while he and his family eat like caterpillars. Well, I'll give you something to caterpillar some more. Trident (trident) I mean you to keep an extra close watch on this pretty little daughter of his. She may be the key to Trident's weakness? Ah ha ha ha ha!

### *Gravelly*

(Lunging over side of ship feeling it) Oh, yes ... delighted ... Prince Eric, just delighted. The salty sea air, the most interesting to prince Eric ... a perfect day to be at sea! What's that the sailor said, King Triton must be in a terribly-type mood? King Triton, ruler of the merpeople! (sarcastically)

Merpeople? Eric, pay no attention to their constant comments. Please say it's the truth, Triton? yes, "there is the depth of the ocean they live." Other comments, trash, garbage, but a touch of seaweed!

### *Refinement*

Your Majesty, this will be the finest dinner I have ever conducted. Your daughters - they will be spectacular! Yes, and in regards to your (Eric) son, yes, that has the most beautiful voice ... (sings) It only (that) shows up for refinement once in a while.

And now it presents to you the daughters of Triton; Aquata, Andrina,

Arielia, Alana, Aelfia, Allana and the youngest in her musical debut.

The seventh little sister, in song is song it perfectly suits her. Her voice is like a bell, presenting the youngest of the seven sisters ... (sings) ... and there she (sings) - let's try this again, presenting ... Ariel! Yes ... Ariel! Now where could that girl have gone off to this time!

### *Flounder*

(From flounder) Ariel, wait for me ... You know I can't swim that fast.

Then to let Eric is what's so fantastic? Yeah ... sure ... it - it's great. Now let's get under here. What now that? Did you hear something? Not that I'm getting cold then or anything. It's just, it, er ... it looks - damn to them. Yeah. And I think I may be coming down with something. Yeah, I got this cough. (Flounder coughs nervously) OK. Yeah - yep, yep.

I'll stay and watch for - what? What? Ariel!

I'm not a guppy! This is great - I mean, I really love this. Excitement, adventure, danger (bubbling around every corner - Yay!)

# Monologues From The Little Mermaid

**P. J. Tumielewicz, Peg Lyons**



## **Monologues From The Little Mermaid:**

The Ultimate Scene and Monologue Sourcebook, Updated and Expanded Edition Ed Hooks, 2010-05-19 All actors and acting teachers need *The Ultimate Scene and Monologue Sourcebook* the invaluable guide to finding just the right piece for every audition The unique format of the book is ideal for acting teachers who want their students to understand each monologue in context This remarkable book describes the characters action and mood for more than 1 000 scenes in over 300 plays Using these guidelines the actor can quickly pinpoint the perfect monologue then find the text in the Samuel French or Dramatist Play Service edition of the play Newly revised and expanded the book includes the author's own assessment of each monologue

*The Ultimate Scene and Monologue Sourcebook* Ed Hooks, 1994 Preparing for an audition and unsure of what you want to do *The Ultimate Scene and Monologue Sourcebook* is the book you've been waiting for Unlike scene books that reprint 50 to 75 monologues excerpted from plays but don't include any background information this annotated guide tells you what you really need to know about audition material from more than 300 contemporary plays Here is how the book works Suppose that you're looking for a dramatic male female scene When you scan Part One Play Synopses and Analyses you come across an entry for *The Middle of the Night* by Paddy Chayefsky This is what you see *The Middle of the Night* by Paddy Chayefsky Samuel French Synopsis A kindly 53 year old widower falls in love with a 23 year old woman who is unhappily married to a musician No one in their circle of acquaintances approves of this union but their love is true Analysis Excellent human drama frequently touching Actors who play the widower need to have a good feel for New York City Brooklyn speech patterns This sensitivity isn't as essential for the part of the woman All levels Scenes Monologues Male Monologues 1 Female Female Scenes 1 Male Female Scenes 2 In addition to basic information about the play author and publisher the entry provides you with the story line a critique of the play and the number of audition worthy monologues and scenes it contains If the description of this particular play piques your interest your next step is to turn to Part Six Male Female Scenes for specifics about the selection This is what you'll see there *The Middle of the Night* by Paddy Chayefsky Samuel French Drama Act II Scene 2 pp 40 44 *The Manufacturer* 53 and *The 23* After an unsatisfactory attempt at lovemaking *The Manufacturer* feels awful that he wasn't able to perform usually *The* is very understanding He then asks her to marry him The actor playing *The Manufacturer* must have a good feel for regional New York speech patterns This skill is less critical for the actress playing *The Start* *The Manufacturer* I'm sorry Betty End *The Manufacturer* Oh my sweet I love you so much you don't know If you change your mind tomorrow I won't be angry with you I won't lie to you Betty I'm afraid This entry tells you what type of scene this is dramatic where you'll find the selection act scene and page numbers the length of the scene the names and ages of the characters the context in which the characters are speaking and the first and last lines of the scene If the material seems appropriate all you have to do is get a copy of the play and get to work Because *The Ultimate Scene and Monologue Sourcebook* enables you to make informed decisions about the suitability of more than 1 000

monologues and scenes which you can find easily through the book's extensive cross indexes you'll gain a critical edge in the auditioning process     **The Book of Comic and Dramatic Monologues** Michael Marshall, 1981     *The Perfect Audition Monologue* Glenn Alterman, 2003     **Rethinking Our Classrooms** Wayne Au, Bill Bigelow, Stan Karp, 2007 Since the first edition was published in 1994 *Rethinking Our Classrooms* has sold over 180 000 copies     **Summer Theatre Directory 2005** P. J. Tumielewicz, Peg Lyons, 2004-12     Summer Theatre Directory 2009 , 2008 A national guide to summer employment for performers designers directors staff and techs Includes combined auditions information and features summer opportunities at over 350 summer theatres 80 training programs     **Little Plays with Drills** Ellen M. Willard, 1910

**Summer Theatre Directory, 2001** Jill Charles, 2000-12     **Summer Theatre Directory 2004** P. J. Tumielewicz, 2004

*Latin Style* , 1999-07     *Complete Catalog of Plays & Musicals* Dramatic Publishing Company, 2007     **Mythic Rewriting in the Works of Adelaida García Morales, Carmen Laforet, Montserrat Roig, and Esther Tusquets** Maureen Tobin Stanley, 2000     Sanghaya , 2001     **A Study of the Sources of the Tales and Romances Written by Nathaniel Hawthorne Before 1853** Elizabeth Lathrop Chandler, 1926     *Staging a Comeback* Peter C. Kunze, 2023-09-15

In the early 1980s Walt Disney Productions was struggling largely bolstered by the success of its theme parks Within fifteen years however it had become one of the most powerful entertainment conglomerates in the world *Staging a Comeback* Broadway Hollywood and the Disney Renaissance argues that far from an executive feat this impressive turnaround was accomplished in no small part by the storytellers recruited during this period Drawing from archival research interviews and textual analysis Peter C Kunze examines how the hiring of theatrically trained talent into managerial and production positions reorganized the lagging animation division and revitalized its output By *Aladdin* it was clear that animation not live action was the center of a veritable renaissance at Disney and the animated musicals driving this revival laid the groundwork for the company's growth into Broadway theatrical production The Disney Renaissance not only reinvigorated the Walt Disney Company but both reflects and influenced changes in Broadway and Hollywood more broadly     **Catalog of Copyright Entries** Library of Congress. Copyright Office, 1962     *Catalogue of Title-entries of Books and Other Articles Entered in the Office of the Librarian of Congress, at Washington, Under the Copyright Law ... Wherein the Copyright Has Been Completed by the Deposit of Two Copies in the Office* Library of Congress. Copyright Office, 1920     *Musical Opinion and Music Trade Review* , 1911     The Dramatists Guild Quarterly , 1998

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