

The Little Mermaid

Audition Monologues

Ursula:

Yeeeeeess, hurry home, princess. We wouldn't want to miss old daddy's celebration, now, would we? Huh! Celebration indeed. Bah! In MY day, we had fantastical feasts when I lived in the palace. And now, look at me - wasted away to practically nothing - banished and exiled and practically starving, while he and his flimsy fish-folk celebrate. Well, I'll give 'em something to celebrate soon enough. Flotsam! Jetsam! I want you to keep an extra close watch on this pretty little daughter of his. She may be the key to Triton's undoing! Ah ha ha ha ha!

Grimsby:

(Leaning over side of ship feeling ill) Oh yes . . . delightful . . Prince Eric, just delightful. The salty sea air, the wind blowing in your face . . . a perfect day to be at sea! What's that the sailor said, King Triton must be in a friendly-type mood? King Triton, ruler of the merpeople! (sarcastically)
Merpeople? Eric, pay no attention to this nautical nonsense. Fools say it's the truth. Tellin' you, "down in the depths of the ocean they live." Utter nonsense, bunk, garbage. Just a bunch of seaweed!

Seahorse:

Ahem . . . Announcing the entrance of His royal highness, King Triton!
And presenting the distinguished court composer, Horatio Thelonious Ignatius Crustaceous Sebastian! I'm sure you are all really looking forward to today's concert featuring the beautiful daughters of King Triton!
Ladies & gentlemen be prepared for nothing less than spectacular!
Rumor has it that this will be the finest concert he has ever conducted. And that Ariel, don't you think she has the most beautiful voice, Sebastian? What do you mean if only she'd show up for rehearsals once in a while. . . . Has there been a problem with Ariel?

Sebastian:

Your Majesty, this will be the finest concert I have ever conducted. Your daughters - they will be spectacular! Yes, and in regards to your little Ariel, Yes, yes, she has the most beautiful voice. . . . [sotto] If only she'd show up for rehearsals once in a while.
And now I present to you the daughters of Triton: Aquata, Andrina, Arista, Atina, Adella, Allana and the youngest in her musical debut, the seventh little sister, to sing a song I personally wrote for her. Her voice is like a bell, presenting the youngest of the seven sisters, Ar-i . . . and there she (isn't) - Let's try this again, presenting - Ariel! Um - Ariel? Now where could that girl have gone off to this time?

Monologues From The Little Mermaid

Alisha Gaddis



Monologues From The Little Mermaid:

The Methuen Drama Book of Modern Monologues for Women Dee Cannon, 2016-10-28 Monologues are an essential part of every actor's toolkit. Actors need them for drama school entry training showcases and when auditioning for roles in the industry. Edited by Dee Cannon, author of the bestselling *In Depth Acting*, this book showcases selected monologues from some of the finest modern plays by some of today's leading contemporary playwrights. The monologues contain a diverse range of quirky and memorable characters that cross cultural and historical boundaries and comes in a brand new format with a notes page next to each speech, acting as an actor's workbook as well as a monologue resource. **The Methuen**

Book of Comic Monologues for Women Katy Wix, 2014-05-30 There are many monologues books on the market but very few provide rich material for comedy. This collection from up and coming comedian from the very quirky to the more traditional, perfect for every type of performer. **Teen Girls' Comedic Monologues That Are Actually Funny** Alisha

Gaddis, 2015-12-01 Applause Acting Series This cutting edge, incredibly hysterical monologue book is specifically for teen girls who need the extra bang to land the perfect comedic role. *Teen Girls' Comedic Monologues That Are Actually Funny* features monologues by writers and comics who have written and/or performed for Comedy Central, Backstage magazine, NBC, Huffington Post, The Onion, Second City, E! and many more. This book is the answer to the comedic monologue needs of teen girls everywhere. Monologues, Duologues and Scenes for Young Performers Emma-Louise Tinniswood, 2025-07-24 Do

you struggle to find the perfect monologue for your audition or exam? Or are you searching for road-tested scenes for your students to study and explore in class? Look no further. *Monologues, Duologues and Scenes for Young Performers* is a new original collection of pieces that young people and teachers can rely on. With more than 30 new pieces for male and female actors of varying ages, these scenes explore a wide range of themes, perspectives, and characters, perfect for both the audition room and classroom. All the scenes have been tried and tested by young actors and many have been used in LAMDA examinations as well as for Speech and Drama Festivals and auditions. Moreover, each piece is accompanied by notes on character background and setting as well as a whole separate chapter full of Drama activities and guidance, allowing young performers to explore and analyse each script and deliver their best performance. Featuring a foreword by Jessica Madsen, Cressida Cowper from Netflix's hit *Bridgerton* series, and a focus on diverse themes and perspectives, *Monologues, Duologues and Scenes for Young Performers* is perfect for young people and educators alike, providing tailor-made scenes and tools to get the most out of their performance. *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 Refrigerator Monologues* Catherynne M.

Valente, 2017-06-06 From the New York Times bestselling author Catherynne Valente comes a ferocious riff on the women in superhero comics *The Refrigerator Monologues* is a collection of linked stories from the points of view of the wives and girlfriends of superheroes female heroes and anyone who's ever been refrigerated comic book women who are killed raped brainwashed driven mad disabled or had their powers taken so that a male superhero's storyline will progress In an entirely new and original superhero universe Valente subversively explores these ideas and themes in the superhero genre treating them with the same love gravity and humor as her fairy tales After all superheroes are our new fairy tales and these six women have their own stories to share *Best Contemporary Monologues for Women 18-35* Lawrence Harbison, 2014-11-01

Applause Acting Series Lawrence Harbison has selected 100 terrific monologues for women from contemporary plays all by characters between the ages of 18 and 35 perfect for auditions or class There are comic monologues laughs and dramatic monologues no laughs Most have a compelling present tense action for actors to perform A few are story monologues and they're great stories Actors will find pieces by star playwrights such as Don Nigro Itamar Moses Adam Bock and Jane Martin by exciting up and comers such as Nicole Pandolfo Peter Sinn Nachtrieb Crystal Skillman Greg Kalleres and Frances Ya Chu Cowhig and information on getting the complete text of each play This is a must have resource in the arsenal of every aspiring actor hoping to knock 'em dead with her contemporary piece after bowling over teachers and casting directors alike with a classical excerpt **Kids' Comedic Monologues That Are Actually Funny** Alisha Gaddis, 2016-04-01 This book is

the answer to the comedic monologue needs of kid actors and their parents everywhere *Kids Comedic Monologues That Are Actually Funny* is specifically geared for children ages 5-12 Divided into boy girl and gender neutral categories every piece is guaranteed to be clean hilariously funny easy to memorize and a joy for young actors to perform It features monologues by writers and comics who have written for or performed on *Ellen* *Saturday Night Live* *The Tonight Show* *Last Comic Standing* *Comedy Central Stage* and many more **Platform Monologues** T. G. Tucker, 2022-09-16 In *Platform Monologues* T. G.

Tucker weaves a collection of vivid soliloquies crafted to engage readers into a reflective exploration of the human condition Each monologue stands as an independent narrative projecting diverse voices across various strata of society each articulating its unique perspective with powerful simplicity Tucker's employment of a conversational yet poignant literary style offers profound insights into the psyche of his characters The work resonates with the rich tradition of monologic literature positioning itself within the context of classical and contemporary drama while exploring innovative expressions through the modern lens of literature As T. G. Tucker molds language and sentiment *Platform Monologues* confronts readers with the intricate facets of existence mirroring the complexities of life itself T. G. Tucker an author whose pen draws from a well of deep introspection shapes these platform monologues with the intention to provoke thought and elicit an empathic

response His background undoubtedly infused with a keen observation of society and the human narrative allows Tucker to delve into each character's spirit with authenticity The drive possibly stems from Tucker's contemplation of our ever evolving communicative platforms and the undying essence of storytelling as a tool for connection and reflection This collection emerges as a conduit for the voices that often go unheard a testament to Tucker's dedication to preserving and celebrating the heterogeneous threads that weave the literary tapestry Readers of dramatic literature and enthusiasts of meticulously crafted character studies will find Platform Monologues to be an indispensable addition to their collections Tucker's homage to the enduring art of monologue offers a fresh perspective for aficionados of classical drama and those interested in the evolution of narrative forms The book is recommended for audiences who appreciate the nuanced intricacies of language and the timeless endeavour to capture the very soul of human expression within the confines of the written word The reinvigorated availability in modern format by DigiCat Publishing ensures that this cherished work continues to inspire and challenge a new generation of readers

The 'd' Monologues Kaite O'Reilly, Phillip Zarrilli, 2018-09-05 These performance texts were written exclusively for performers identifying as Deaf disabled or neuro divergent This unique collection of fictional dramatic monologues was written specifically for D deaf and disabled performers the d of the title informed by lived experience But the d could just as easily refer to difference diversity defiance determination desirability and a host of other delicious d's Covering a wide variety of form content and theatrical styles the monologues offer fresh perspectives on difference and disability from across the UK and beyond From biting satire to crip pride observational comedy to poignant revelations of life in contemporary Britain and beyond these texts challenge and subvert ingrained preconceptions of disability and celebrate all the possibilities of human variety This collection is the culmination of ten years work with fictional monologues inspired by over 100 interviews conversations and interactions with D deaf and disabled individuals internationally It brings together new and previously unperformed texts alongside monologues from In Water I'm Weightless National Theatre Wales Cultural Olympiad 2012 the 70 minute stand alone one woman show richard iii redux co written with Phillip Zarrilli and the multilingual intercultural And Suddenly I Disappear The Singapore UK d Monologues The monologues offer a great resource for atypical performers as audition pieces and for companies and individuals as script in hand full productions solo shows or with larger casts The variety of monologues enables flexible presentation as solo choral or ensemble performances

Classical Monologues from Aeschylus to Bernard Shaw Leon Katz, 2002 New Monologues for Women Geoffrey Colman, 2016-06-30 New Monologues for Women features forty monologues from plays published by Bloomsbury Methuen Drama recently The monologues are selected by the editor Geoffrey Colman on account of their relevance to drama school students and recent graduates entering the profession Each monologue is preceded by an introductory paragraph written by the editor outlining the setting character type and point in the plot Suggestions are offered for staging character interpretation points of significance in the text and how to draw from decisions made in

professional productions This collection is the go to resource for the auditioning actor with an insatiable appetite for new original and excellent material 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 *Black Jesus* Anders Lustgarten,2013-11-19 And do you know why I was called by that name Because I decided who would be saved and who would be condemned I took that responsibility for others and now I take it for myself I am Black Jesus I do not crawl Zimbabwe 2015 The Mugabe Government has fallen and investigations into its abuses have begun Eunice Ncube working for the new Truth and Justice Commission begins the interviewing of Gabriel Chibamu one of the most infamous perpetrators of

the horrors of the Mugabe regime As Gabriel s trial and inevitable prosecution approach Eunice begins to sift through the past only to find that right and wrong and guilt and innocence are far less clear than she first thought This stunning new play by Finborough Theatre Playwright in Residence and one of the UK s leading political playwrights Anders Lustgarten is more urgent than ever Black Jesus unpicks the political complexities of Zimbabwe through the devastating personal journeys of two very different people both scarred by one of Africa s most notorious dictatorships The Perfect Audition Monologue Glenn Alterman,2003 The American Mirage Eunji Kim,2025-05-06 How the entertainment narrative of upward mobility distorts the harsh economic realities in America In an age of growing wealth disparities politicians on both sides of the aisle are sounding the alarm about the fading American Dream Yet despite all evidence to the contrary many still view the United States as the land of opportunity The American Mirage addresses this puzzle by exposing the stark reality of today s media landscape revealing how popular entertainment media shapes politics and public opinion in an increasingly news avoiding nation Drawing on an eclectic array of original data Eunji Kim demonstrates how amid a dazzling array of media choices many Americans simply are not consuming the news Instead millions flock to entertainment programs that showcase real life success stories such as American Idol Shark Tank and MasterChef Kim examines how shows like these leave viewers confoundingly optimistic about the prospects of upward mobility promoting a false narrative of rugged individualism and meritocracy that contradicts what is being reported in the news By taking seriously what people casually watch every day The American Mirage shows how rags to riches programs perpetuate the myth of the American Dream glorifying the economic winners fostering tolerance for income inequality and dampening support for redistributive policies that could improve people s lives *Historical Dictionary of Russian Theatre* Laurence Senelick,2015-08-13 A latecomer continually hampered by government control and interference the Russian theatre seems an unlikely source of innovation and creativity Yet by the middle of the nineteenth century it had given rise to a number of outstanding playwrights and actors and by the start of the twentieth century it was in the vanguard of progressive thinking in the realms of directing and design Its influence throughout the world was pervasive Nikolai Gogol Anton Chekhov and Maksim Gor kii remain staples of repertoires in every language the ideas of Konstantin Stanislavskii Vsevolod Meierkhol d and Mikhail Chekhov continue to inspire actors and directors while designers still draw on the graphics of the World of Art group and the Constructivists What distinguishes Russian theater from almost any other is the way in which these achievements evolved and survived in ongoing conflict or cooperation with the State This second edition of *Historical Dictionary of Russian Theatre* covers the history through a chronology an introductory essay appendixes and an extensive bibliography The dictionary section has over 1000 cross referenced entries on individual actors directors designers entrepreneurs plays playhouses and institutions Censorship Children s Theater migr Theater and Shakespeare in Russia This book is an excellent access point for students researchers and anyone wanting to know more about Russian Theatre **Poem Central** Shirley McPhillips,2023-10-10 In everything we

have to understand poetry can help Tony Hoagland Harper's April 2013 In Poem Central Word Journeys with Readers and Writers Shirley McPhillips helps us better understand the central role poetry can play in our personal lives and in the life of our classrooms She introduces us to professional poets teachers and students people of different ages and walks of life who are actively engaged in reading and making poems Their stories and their work show us the power of poems to illuminate the ordinary to nurture inspire and stand alongside us for the journey Poem Central is divided into three main parts weaving poetry into our lives and our classrooms reading poems and writing poems McPhillipshas structured the book in short sections that are easy to read and dip into Each section has a specific focus provides background knowledge shows poets at work highlights information on crafting defines poetic terms features finished work includes classroom examples and lists additional resources In Poem Central a place where people and poems meet teachers and students will discover how to find their way into a poem have conversations around poems and learn fresh and exciting ways to make poems Readers will enjoy the dozens of poems throughout the book that serve to instruct to inspire and to send us on unique word journeys of the mind and heart

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

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