



Radlett Musical Theatre Company's Production of

noda
Be inspired by amateur theatre

Disney's

THE LITTLE MERMAID

Music by
ALAN MENKEN

Lyrics by
HOWARD ASHMAN &
GLENN SLATER

Book by
DOUG WRIGHT

Based on the Hans Christian Andersen story and the
Disney film produced by Howard Ashman & John Musker
and written & directed by John Musker and Ron Clements

Originally Produced by Disney Theatrical Productions

This amateur production is presented by arrangement with
Music Theatre International (Europe)
All authorised performance materials are also supplied by MTI
Europe

www.mtishows.co.uk



**9th – 15th October 2022 at
The Radlett Centre**



RADLETT MUSICAL
THEATRE COMPANY



@RADLETTMTC



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THE LITTLE MERMAID

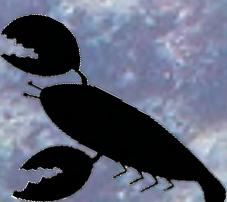
LAUNCH NIGHT

Come and find out about our
next show!

All ages and abilities welcome

16th March 2022, 7:45 pm

Saint John's Church Hall,
Gills Hill Lane, WD7 8DF



RADLETT MUSICAL
THEATRE COMPANY



@RADLETTMTC

LAUNCH PACK

Introduction to RMTC

Radlett Musical Theatre Company (RMTC) is an award-winning, amateur musical theatre group based in Radlett, Hertfordshire, renowned for our high-quality productions and friendly reputation.

With a highly active and dynamic membership, we produce two large-scale musicals at the Radlett Centre every year and put on occasional all-singing, all-dancing One Night Only concerts and smaller productions.

We pride ourselves on catering for all tastes and performing in all musical theatre styles. Recent successes include *All Shook Up*, our 50th anniversary show, *Gold*, 80s cheese-tastic *The Wedding Singer*, circus extravaganza *Barnum*, family favourite *The Sound of Music*, and one of the first amateur productions of Andrew Lloyd Webber's *Cats*.

We're always looking for new members to join us, either on-stage or off. Hopefully you're reading this launch pack because you are thinking of joining us for this year's production of *The Little Mermaid* – yay! We look forward to welcoming you to our company.

RMTC Committee who's who

(Though our AGM is next week so this is subject to change!)

Chair – Jason Allen Lane

Vice Chair – Katie Clemence-Jackson

Treasurer – Richard Kessel

Secretary – Lucy Gardner

Membership Secretary – Gilly Morris

Business Manager – Anthony Hyde

Publicity Officer – Paula Appiah

Publicity Assistant – George Turner

Social Coordinator – Rebecca Binstock

General Members – Charlotte Gocher and Becca Arlington

An Introduction to the Creatives

JULIA RUFNEY – DIRECTOR

Julia Rufey trained at the Guildhall School of Music and Drama.

Theatre credits include: Hermia, *A Midsummer Night's Dream*; Mistress Quickley, *Henry V*; Lucy, *The Rivals*; Sonya, *Uncle Vanya*; Anna, *Ivanov*; Mrs Conway, *Time & the Conways*; Maureen, *Madam Blavatsky Lives*; Grace Dalrymple Elliot, *Terror*; Sheila, *A Chorus Line*; Sally, *Follies*; The Baker's Wife, *Into The Woods*; Woman 1, *Putting it Together*; Reno Sweeney, *Anything Goes*; Lily Vanessi, *Kiss Me Kate*. Julia has also toured extensively with the Comedy Sketch Group, *Mutton* and has appeared in various radio comedy shows.

Television credits include: *Softly Softly*, *The Kett Rebellion*, *General Hospital*, *The Bill*, *Family Affairs*. Directing Credits include: *Blithe Spirit*, *Henry V*, *Macbeth*, *A Midsummer Night's Dream*, *Noises Off*, *French Without Tears*, *Oklahoma!*, *The Mikado*, *Iolanthe*, *Broadway Pirates*, *Oh What A Lovely War*, *South Pacific*, *Carousel*, *The King And I*, *The Sound of Music*, *Kiss Me Kate*, *Annie*, *Crazy for You*, *Anything Goes*, *Guys & Dolls*, *Sister Act*, *Jekyll & Hyde*, *Into the Woods*, *Sweeney Todd*, *Andrew Lloyd Webber's Song and Dance*, *Aspects of Love*, *Joseph & his Amazing Technicolour Dreamcoat*, *Jesus Christ Superstar*, *Grease*, *Chitty Chitty Bang Bang*, and *My Fair Lady*. Julia also directed the world premiere of *Fast Food The Musical* and the UK Premiere of Cole Porter's lost musical *Jubilee*, in London.

PHILIP JOSLIN – MUSICAL DIRECTOR

Following training at Trinity College of Music and a music degree from Bristol University, Philip has conducted and MD'd a wide variety of repertoire, anything between classical works (including Mozart's *Requiem* and Beethoven's 9th *Symphony*) and modern musicals. He has appeared at the International Gilbert and Sullivan Festival (in Buxton) with ALGSS and was nominated for best MD. He is also a guest conductor with the Grims Dyke Opera Company as well as the St Albans based chamber choir, Mosaic. MD credits include *Fiddler on the Roof* – (JP Rep – Theatre Royal Windsor) *Carousel*, *The Mikado**, *Yeomen of the Guard**, *HONK!*, *Iolanthe**, *Trial by Jury**, *HMS Pinafore**, *Wind in the Willows*, *The Pirates of Penzance** (ALGSS); *My Fair Lady*, *Fiddler on the Roof*, *Annie*, *Guys & Dolls*, *The Sound of Music*, *Sweeney Todd*, *My Fair Lady* (SAMTC); *The Sound of Music*, *Acorn Antiques*, *Oh What a Lovely War*, *Guys & Dolls*, *My Fair Lady* (RMTC); *Sweeney Todd* (PIT Productions); *Me and My Girl* (Cassio); *Pippin* (Panda Players). Philip has also re-orchestrated for smaller forces seven of the G&S operettas including those asterisked above. Directorial credits include the Ken Ludwig's play, *Sullivan and Gilbert* and *Sullivan and Bolton Rowe's* operetta *The Zoo* as well as *Gilbert and Sullivan's The Sorcerer*.

JASON ALLEN LANE – CHOREOGRAPHER

Jason started his professional theatre training at the age of five in his hometown of Dublin at the Billie Barry Stage School (Ireland's equivalent to Sylvia Young), followed by The National Performing Arts School, The College of Dance and then with a Musical Theatre Degree at LTA London. Jason has worked both as a performer and a creative on the professional and amateur circuit for the past 40 years.

The Little Mermaid will be Jason's twelfth production on the creative panel for the Radlett Musical Theatre Company. His past productions have been *Gold*, *One Night Only*, *Cats*, *The Producers*, *A Little Night Music*, *Acorn Antiques*, *A Musical Night from Stage and Screen*, *Jesus Christ Superstar*, *A Night at the Musicals and Company*.

Jason is responsible for driving our annual showcases which always prove to be successes. Jason is also very happy to have won a number of awards for his creative work and for RMTC.

Jason has been on the committee for RMTC in many different roles from Social, Business and Chair over the past couple of years. He is currently Chair but is stepping down in the AGM, though delighted to be staying on the committee in a creative role. Jason is also a NODA Regional Representative for Musicals in London's District10.

Jason loves to create and pass his passion on to others. He thinks that people should get involved with this show because it's very rare to get the rights to a Disney musical and the music is stunning. It also has lots of parts for everyone to get involved with. We definitely need as many men as we can get, particularly for the opening number. Come and join us on land or sea!



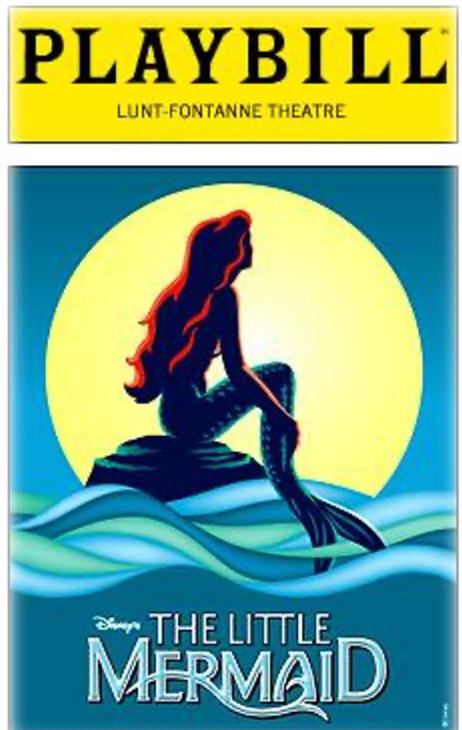
**Here you can see our creatives researching for
The Little Mermaid with their water-themed pics! They cannot wait to meet you all
and start the rehearsal process!**

An Introduction to The Little Mermaid

The Little Mermaid is a stage musical produced by Disney Theatrical, based on the animated 1989 Disney film of the same name and the classic story by Hans Christian Andersen about a mermaid who dreams of the world above the sea and gives up her voice to find true love. Its book is by Doug Wright, music by Alan Menken and lyrics by Howard Ashman (written for the film), with additional lyrics by Glenn Slater. Its underwater setting and story about aquatic characters requires unusual technical designs and strategies to create gliding movements for the actors.

After a pre-Broadway tryout in Denver, Colorado from July to September 2007, the musical began Broadway previews on November 3, 2007 at the Lunt-Fontanne Theatre, replacing Disney's *Beauty and the Beast*. The production officially opened on January 10, 2008 and closed on August 30, 2009 after 685 performances and 50 previews. It introduced Broadway debuts by director Francesca Zambello and Sierra Boggess in the title role.

Subsequent productions have been seen in US regional theatres and internationally. A modified version of the musical with a new book and direction by Glenn Casale was developed in 2012, and this version is the basis for subsequent productions.



Synopsis of the Broadway Production

Act I

Prince Eric, his nautical expert pilot and adviser, Grimsby, and sailors are aboard a ship at sea, discussing the "mythical" merfolk that supposedly live under the sea. Grimsby wants Eric to return to court to fulfill his birthright as king. However, Eric hears a beautiful voice and commands it to be followed ("Fathoms Below").

Deep on the ocean floor in the merfolk kingdom, a concert in honor of a thwarted coup d'état by the sea witch Ursula is underway, being performed by the daughters of Triton the sea king. King Triton's court composer, Sebastian the crab, has composed a song for girls to perform ("Daughters of Triton"). However, the youngest daughter, Ariel, is not there for her solo, bringing the concert to a halt. Ariel has forgotten about

the concert and is swimming around the surface, admiring a new item for her collection, a fork. She reveals that she is fascinated with the human world ("The World Above"). Together with her best friend Flounder, Ariel visits Scuttle and his fellow seagulls to ask about the human things she's collected, and he explains them somewhat erroneously ("Human Stuff").

Elsewhere, Ursula is seeking revenge against her brother, King Triton. She was banished from the palace for using black magic, and tells her minions Flotsam and Jetsam to keep an eye on Ariel, whom she thinks will be the key to getting the crown and trident ("I Want the Good Times Back").

When Ariel returns home, King Triton is angered to learn that she has been on the surface and reprimands her: King Triton is xenophobic towards humans, believing them to be nothing but savage fish-eaters. Ariel rushes off distraught, and King Triton assigns Sebastian to watch over Ariel to make sure she doesn't get into trouble. Ariel sits alone in her grotto, which contains her collection of human things, and imagines living in the human world ("Part of Your World"). Ariel and Flounder meet Scuttle at the surface to see Prince Eric's ship up close. On board, Grimsby tells Eric that he must find a bride and take his place as king. A storm suddenly hits, and Eric is tossed overboard. Ariel saves him from drowning and drags him to shore. She realizes that she is falling in love with him, and vows to find a way to be with him ("Part of Your World (Reprise)").

After Ariel returns home, her behavior makes her sisters and Flounder suspect that she has fallen in love ("She's in Love"). On land, Eric is determined to find the woman who saved his life, but the only clue he has is ("Her Voice"). Sebastian reveals to King Triton that Ariel has saved a human. Triton angrily confronts her about it ("The World Above (Reprise)"), uncovers her grotto and uses his trident to destroy Ariel's human collection. After the king leaves, Sebastian tries to comfort Ariel by pointing out the wonders of the undersea world ("Under the Sea"), but she is disappointed with him for reporting to her father and sneaks off with Flounder during the song. Once she is away, she is stopped by Flotsam and Jetsam, who sweet talk her into seeking help from Ursula ("Sweet Child").

Ariel goes to meet Ursula, who presents a deal: Ariel will be turned into a human for three days, during which she has to win the kiss of true love from Eric. If she does, she will be human permanently; if not, her soul will belong to Ursula. In exchange, Ariel must give up her voice, which will stay in Ursula's magic nautilus shell ("Poor



"Unfortunate Souls"). Ariel signs the agreement and sings into the shell, after which she is transformed into a human and swims up to the surface.

Act II

Sebastian and Flounder bring Ariel, newly human, to shore. Scuttle and the seagulls give her a pep talk to raise her spirits and help her get used to her new legs ("Positoovity"). Eric arrives, but when Ariel tries to talk to him, she cannot speak. Eric brings Ariel back to his palace, where Carlotta, the head mistress, and the maids bathe and dress Ariel. Ariel is fascinated by the human world, while the maids wonder why Eric has brought such a girl to the palace ("Beyond My Wildest Dreams"). That night Chef Louis cooks dinner for Ariel, Grimsby, and Eric, and almost cooks Sebastian for the grand finale ("Les Poissons"/"Les Poissons (Reprise)").

Eric and Ariel spend time together, during which Eric teaches her to dance ("One Step Closer"). Meanwhile, Ursula is anxiously waiting for the three days to end and sends Flotsam and Jetsam to hurry things along ("I Want the Good Times Back (Reprise)"). After a tour of the kingdom, Eric takes Ariel on a quiet boat ride through a lagoon. Sebastian and Scuttle watch anxiously and try to create a romantic atmosphere for Eric to kiss Ariel ("Kiss the Girl"). As they are about to kiss, Flotsam and Jetsam give the boat an "electric shock", scare the animals away, and swim away gloating ("Sweet Child (Reprise)"). As the second day ends, Ariel wishes she had more time and could tell Eric everything, Triton worries about where his daughter has gone and vows to change if she were to return, Sebastian is concerned that Ariel's time as a human is almost up, and Eric still dreams of finding the girl who saved him even though he does not want to lose Ariel ("If Only (Quartet)"). Sebastian returns to the sea and tells an angry King Triton about Ariel's deal with Ursula.

On Ariel's last day as a human, Grimsby has arranged a contest for all foreign princesses to sing for Eric, so he may choose one for his bride ("The Contest"). Eric isn't interested in any of them, and Ariel asks to participate, dancing for him. Eric picks her, but before they can embrace, Ursula appears, declaring that the sun has set and Ariel now belongs to her. Flotsam and Jetsam grab Ariel to take her back to the sea. King Triton arrives to confront his sister, agreeing to take Ariel's place. Ursula claims the trident and declares herself queen ("Poor Unfortunate Souls (Reprise)"). She banishes Triton with a wave of the trident. During a battle with Eric's ship, Ariel grabs Ursula's Nautilus shell and regains her voice (which causes a horrified Flotsam and Jetsam to swim away). Ursula begs Ariel to return the shell to her, as her power is contained within it, and even tries to sweet-talk her into doing so, saying she can turn her human again and reunite her with her prince. Ariel is torn, but ultimately destroys the shell just in time, which destroys Ursula and restores King Triton to his throne and daughter.

Eric and Ariel are reunited on the beach, and Eric asks King Triton for his blessing to marry Ariel. King Triton says that it is Ariel's place to answer, and she accepts Eric's proposal. King Triton then says goodbye to his daughter ("If Only (Reprise)"). In honor of his daughter, Triton declares peace between the humans and merfolk. Ariel and Eric are married and sail away on a ship ("Finale").

Changes from the 1989 film

- In adapting the film into a live stage musical, the following significant changes are made:
- The shark chase sequence that introduced Ariel and Flounder early in the film has been replaced by a new introductory song for Ariel in which she admires a fork from "The World Above".
- Other new songs are "Human Stuff", "I Want the Good Times Back", "She's in Love", "Her Voice", "Sweet Child", "Positoovity", "Beyond My Wildest Dreams", "One Step Closer", "If Only" and "The Contest", and some songs from the film are extended, such as "Fathoms Below". "Under the Sea" is the same as the film version, but in the film it was performed while Sebastian is trying to stop Ariel from daydreaming about Eric; in the musical it occurs later, after King Triton destroys Ariel's collection of human things. In some later productions, however, the song is sung to try to stop Ariel from thinking about Eric like in the film.
- The musical depicts Ursula as King Triton's sister, a concept that was included in an early version of the film but did not make the final product. The musical's writer Doug Wright was given the early notes and scripts of the film, and used this element in adapting the story. In the final stage version, Ursula and Triton are explicitly equal, and upon the death of their father, Poseidon, she received a magic nautilus shell while he received the trident. Each ruled half the oceans, until her cruelty and use of black magic led to him deposing her and assuming full reign over the entire ocean world. Her nautilus shell embodies her power, while in the film it was merely a necklace she used to store Ariel's voice. Ursula also uses the shell to spy on Ariel, while in the film she used Flotsam and Jetsam for that purpose. In the musical Ariel defeats her by destroying the shell. She is destroyed when her shell is broken; she does not grow to monstrous proportions as in the film.
- In the reinvented version of the musical, Ursula and Triton had multiple older sisters, who were all killed by Ursula out of jealousy. When Ursula became the ruler of the seven seas, Triton overthrew her and became king, which is why she wants revenge. The magic nautilus shell was a gift to Ursula from Poseidon, to ease his guilt because he didn't give her as much attention as his other daughters.

- At the climax of the show it's revealed that Ursula is also responsible for the death of Ariel's mother.
- In the musical, the storm at sea sequence is simplified, and Eric merely falls overboard; his sheepdog, Max, is not included, and there is no gunpowder explosion. Ursula's alter ego, Vanessa, is also not included, thereby omitting the subplot of Eric's brainwashing, leading to "The Contest". In the film, Flotsam and Jetsam are killed when Ursula accidentally zaps them with the trident; in the musical they swim away after Ariel takes Ursula's nautilus shell.

Show Week

Tech rehearsal is the afternoon of **Sunday 9th October 2022** and will last all afternoon and evening.

Dress rehearsal is on **Monday 10th October 2022**.

The performances are from **Tuesday 11th October 2022** to **Saturday 15th October 2022** at **The Radlett Centre**.

Performances begin at 7:45 pm, with a Matinee on the Saturday starting at 2:30 pm.

All cast members must be available for all show dates, technical rehearsal and are required to make themselves available for publicity events and performances to publicise the production.

What to do next?

Come along to our launch night on **Wednesday 16th March 2022** where we will be talking about the production and answering questions.

FILL OUT AN AUDITION FORM HERE:

<https://bit.ly/3u462np>



Rehearsals

- All rehearsals will commence promptly at 19.45 on a Wednesday and Thursday unless otherwise stated on the rehearsal schedule. Please note you should expect to attend rehearsals twice a week, unless noted differently on the rehearsal schedule.
- Rehearsals will be at the rehearsal room, St John's Church, Gills Hill Lane, Radlett, Hertfordshire, WD7 8DF unless stated otherwise. A rehearsal schedule will be sent out shortly after auditions are completed, so everyone can check when they are required to attend.
- Sunday rehearsals are a necessity for everyone who is called. Please note that attendance at rehearsals for which you are called is necessary and a register will be taken. There will be several Sunday rehearsals from September. We will get the dates to you ASAP.
- Rehearsal Break: We will try to schedule rehearsals around any known absences (e.g. holidays) but anyone who misses three or more other rehearsals risks being asked to step out of certain scenes/musical numbers, or being asked to leave the show unless the Committee accepts that there are exceptional extenuating circumstances.
- If you are unable to attend a rehearsal for which you are called, please contact our **Production Manager, Becca on 07540 772 485** as soon as reasonably possible, and if on the day by 12.00pm on weekdays, 11am on Sundays.
- If you are absent from a blocking rehearsal, please ask a fellow cast member to take notes for you and liaise together between rehearsals.

PLEASE NOTE, EVERYONE IS REQUIRED TO FILL OUT AN AUDITION FORM SO THE DIRECTOR, CHOREOGRAPHER AND MUSICAL DIRECTOR KNOW WHO IS CONSIDERING BEING PART OF THE COMPANY.

Key dates up to and including audition day

<u>Date</u>	<u>What's happening</u>	<u>Who should be there</u>
<u>Wednesday 16th March 2022</u>	<i>The Little Mermaid</i> Launch night! A chance to talk through the show, the auditions and get to know your cast mates!	Anyone and everyone who wishes to be part of <i>The Little Mermaid</i> . Not just on stage but backstage too!
<u>Tuesday 22ND March 2022</u>	**audition form deadline including for ensemble members**.	Everyone who wishes to be in the cast of <i>The Little Mermaid</i> .
<u>Wednesday 23rd March 2022</u>	Dance workshop with Jason.	Everyone who wishes to be a dancer in <i>The Little Mermaid</i> or anyone wishing to audition for the show in an ensemble role are encouraged to attend the Dance Workshop
<u>Thursday 24th March 2022</u>	Music workshop with Philip	Everyone who wishes to be in the cast of <i>The Little Mermaid</i> .
<u>Wednesday 30th March 2022</u>	Music and acting workshop with Julia and Philip	Everyone who wishes to be in the cast of <i>The Little Mermaid</i> .
<u>Sunday 3rd April 2022</u>	Audition day 15.00pm-18.00pm	Everyone who wishes to be in the cast of <i>The Little Mermaid</i> .
<u>Wednesday 6th April 2022</u>	Recalls if necessary	Anyone who is recalled or couldn't make the auditions. The team will accept video auditions in some circumstances.

<u>Date</u>	<u>What's happening</u>	<u>Who should be there</u>
<u>Wednesday 27th April 2022</u>	First rehearsal	TBC following first round of auditions

Auditions

Fill in the audition form by clicking on the following link:

<https://bit.ly/3u462np>

Auditions will take place on **Sunday 3rd April** at:

The Liberal Synagogue Elstree

High Street

Elstree

Borehamwood

WD6 3EY

The auditions are scheduled for **2-7pm**, but this will depend on how many people we have auditioning, which we will know once the audition forms have all been submitted. We will then create audition slots for each of our auditionees.

The audition panel reserve the right to offer parts to those who they feel suit a role, even if it is not a role that person has auditioned for.

If you are unable to attend the audition date due to personal reasons but would like to audition for a part, please inform the Production Manager, Becca Arlington as soon as reasonably possible so that we can facilitate you. **Email: becca.arlington@rmtec.org.uk or call 07540 772 485.**

LITTLE MERMAID CHARACTER BREAKDOWNS

ARIEL	King Triton's youngest daughter. Beautiful leading girl, feisty and rebellious. Beautiful "Disney" voice, strong actress and dancer
URSULA	Sister to King Triton. Bad through and through! She "steals" Ariel's voice and turns her into a human. She then tries to kill her at the end of the show. Excellent actress and big belt singer.
MERSISTERS	Acquata, Adrina, Arista, Atina, Adella, Allana. They are all Ariel's older sisters. Lots of in-fighting between them and they are all a bit jealous of Ariel's beautiful voice. Strong singers and dancers with good dialogue.
PRINCE ERIC	Handsome leading man. He is an outdoor type, loves sailing and definitely doesn't want to be a King. Grimsby, Eric's guardian is trying to marry him off to a number of Princesses but he doesn't like any of them. Strong singer and actor
GRIMSBY	An older character actor, he is Prince Eric's guardian. He is constantly harassed and struggles with Eric about his behaviour and lack of interest in his state duties. Not a lot of singing but strong character acting.
FLOUNDER	A guppy and Ariel's best friend. 2 young boys with a playing age of about 11 and will be double cast. Must be good singers actors and movers. This is a big part so some stage experience is preferable.
SCUTTLE	A seagull. Purports to be an expert in Human artefacts but he actually knows nothing! Should be a great comedy character actor. He also has one of the most famous songs in the show and should be at least a mover.

KING TRITON	The King of the Sea, he is constantly worried about Ariel's behaviour. He must be a large, imposing older character actor and be a good singer.
SEBASTIAN	A crab who spends all his time chasing Ariel around. He should be black with a convincing Jamaican accent. He also needs to be a good singer and dancer
FLOTSAM/JETSAM	Evil eels and the two sidekicks of Ursula. Flotsam is Female and Jetsam is male. they must be very good dancers but they also have good vocals and dialogue.
CHEF LOUIS	Mad French chef, he must be an eccentric character actor with convincing French accent and good singing voice
PRINCESSES	Up to 6 princesses. Could be less. They are the girls who Grimsby has found as potential brides for Prince Eric. They are all characters, can be loud, ugly and/or sing out of tune!

The Company are sailors, Merfolk, maids, chefs, and general courtiers.

LITTLE MERMAID AUDITION EXTRACTS

ARIEL:

DIALOGUE: Act 1 Scene 4 from start of scene to start of song
 Act 1 Scene 9 page 47 from start of scene up to Sebastian's line "You're swimmin' in some dangerous waters"

VOCAL: No.7 "Part of your World" the whole song
 No. 17 "Beyond My Wildest Dreams" from bar 148 to end

URSULA:

DIALOGUE; Act 1 scene 10 from page 54 "Now, now - mustn't get cold fins"
 up to page 55 start of song.

VOCAL: No. 15 "Poor Unfortunate Souls" from start to bar 43

MERSISTERS:

DIALOGUE: Act 1 scene 2 page 12 - see attached sheet
 VOCAL: No. 10 "She's in Love" 1st verse as a solo
 No. 4 harmony in the concert from bar 28 to end

PRINCE ERIC:

DIALOGUE: Act 1 scene 1 page 1 - see attached sheet
 VOCAL: No. 11 "Her Voice" the whole song

GRIMSBY:

DIALOGUE: See attached sheet
 VOCAL: No. 24 the contest. The first page to bar 9

FLOUNDER:

DIALOGUE: Act 1 Scene 4 page 22 Dialogue from the start of the scene to the start of "part of your world"
 VOCAL: No. 10 "She's In Love" 3rd verse page 84 bar 52 to end

SCUTTLE:

DIALOGUE: Act 2 Scene 1 page 60 - 61. Dialogue from start of the scene to the start of "positoovity"
 VOCAL: No. 16 "Positoovity" start of song to bar 114.

KING TRITON:

DIALOGUE: Act 1 Scene 2 from page 14 "Do you mind!" To page 15 the start of the song.
 VOCAL: No. 5 "If only" the whole song
 AND
 No. 23 "If Only Quartet" from bar 78 to bar 111

SEBASTIAN:

DIALOGUE: Act 1 scene 8 page 41. Dialogue from the start of the scene up to the start of "Under the Sea"
 VOCAL: No. 12 "Under the Sea" page 108 1st verse to bar 40
 AND
 No. 12 "Under the Sea" bar 170 to end

FLOTSAM/JETSAM:

DIALOGUE: Scene 9, page 50 dialogue from start of scene to "Sweet Child"
 VOCAL: No. 14 "Sweet child" The whole song.

CHEF LOUIS:

DIALOGUE: Act 2 Scene 4 Page 70. French dialogue from 17a "chez Louis" bar 18 french dialogue into
 VOCAL: No. 18 "Les Poisson" the whole song

PILOT:

DIALOGUE: Act 1 scene 5 page 27 from Pilot's line "Hurricane a 'comin'" to page 28 "Man overboard"

VOCAL: No. 3 page 13 "Fathoms Below" from bar 1 to bar 25

Please see below sheets of dialogue for the Mersisters and Grimsby

AUDITION EXTRACT FOR GRIMSBY

ERIC: I don't want to be King

GRIMSBY: I swore an oath to your Father on his deathbed that I'd turn you from an errant roustabout into a proper Royal, so you're worthy to fill his shoes!

ERIC: Now you're making *me* queasy!

GRIMSBY: And that's not all. I promised I'd have you married before your next birthday.

ERIC: (*incredulous*) Married?!

GRIMSBY: Our Kingdom needs a queen!

ERIC: Did you ever try to take a princess sailing? It's a joke! Their crinolines get caught in the rigging, and most of them can't even swim!

GRIMSBY: Swim, Sire? Is that a prerequisite?

ERIC: Sure, if we go sailing. Where am I gonna find her, Grimsby? A girl who's as carefree and alive as the sea itself. Where? It's too much to hope for, isn't it. Somewhere out there ... a girl who's a match for a guy like me?

GRIMSBY: Perhaps you're not looking hard enough.

ERIC: Trust me, Grimsby, when I come across the girl of my dreams it'll hit me like lightning!

PILOT: Hurricanes a comin'!

GRIMSBY: Oh! Good heavens!

PILOT: Man overboard!

GRIMSBY: Eric!!!!

AUDITION EXTRACT FOR ALL MERSISTERS

SEBASTIAN: I gotta find her 'fore her Daddy goes lookin'.

SISTER; Good luck! She's in la la land! That girl has fallen head over tails in love!

SEBASTIAN: In love? Ariel?

SISTER: Come on Flounder! Who's the lucky merman?

FLOUNDER: Gee! I dunno! I didn't even know it was love until the second chorus!

SISTER: But you know her better than anybody! You follow her everywhere!

FLOUNDER: Not anymore. Not since she started chasing after humans!

SISTER: A real human? The two legged kind? Daddy's gonna be ripped! Dating outside her species! Thanks Flounder, you're a regular Angel fish!

The remaining extracts will be provided ASAP, once we have access to our librettos.

Notes about Auditions

Libretto Auditions

- We have provided the page numbers and the characters that are to audition on those pages. This will let the production team see a scene with numerous characters working together. This will also help you see what kind of audition you need to do for that scene depending which character you are interested in.
- We may also ask people to read in for other characters throughout auditions.
- Please make sure you read the scenes before auditioning to give yourself a good idea of how to play the character. You are able to use your lib for auditions.

Vocal Auditions

- Everyone is required to attend the vocal workshop on 24th March 2022 and this forms part of the audition process.
- Please think about where the song comes into the story to give you an idea how the song needs to be performed.
- During the audition the panel may ask you to stop before the end of the song you are performing, please take this as a compliment, but please don't stop unless you are asked to, thank you.

Dance Auditions

The Stage Production of Disney's *The Little Mermaid* is very demanding from a dance perspective.

This musical is a fun, upbeat and energetic show which covers a lot of different styles of dance and there will be three small dance pieces to learn as part of the dance Workshop process:

Tap section (please do not be put off if you cannot tap)

Latin/Jazz Section

Chefs Gallop and Tricks

We will use the Dance Workshop date as the Dance Audition. Anyone who is unable to attend the dance workshop/audition must send in a video of the routines to our Production Manager no later than the Friday before the Sunday Auditions.

It's important to note that we aim to put most of our ensemble on heelies. But do not stress if you can't use heelies as we can work around it. If you are auditioning for either Ariel or Flounder it would be an advantage if you can skate, but it's not essential. If you can skate please bring your skates to the audition.

Show Fee

The show fee is **£14.50 per month, payable as an upfront fee or a direct debit for the seven months of rehearsals.** (Children pay half of this amount and there is a 10% discount per family member in the show) To be in the show you also need to be a full member. Membership fee will be decided at the AGM on Wednesday 16th March.

Radlett Musical Theatre Company Golden Rules

- 1 Company members are expected to prioritise the show and are not expected to miss more than three rehearsals during the setting period. If you do miss more than three rehearsals (that you didn't tell us about in advance), you may be asked to leave the production.
- 2 Company members are expected to attend all rehearsals in the three-week period prior to the show week.
- 3 All absences must be reported to Becca, our Production Manager, by email (if in advance) or mobile (if on the day).
- 4 Mobile phones should be switched off or set to "silent" in the rehearsal room.
- 5 RMTC holds rehearsals in venues that have more than one room to enable the cast to socialise without disturbing the rehearsal. All cast members deserve the opportunity to rehearse without distraction.
- 6 Sunday Rehearsals are a standard part of the rehearsal process. Cast members should expect, and make themselves available for, all Sunday rehearsals if called. A rehearsal schedule will be drafted immediately after the show has been cast.

7 Staging a show involves a huge amount of commitment from a great many people, not all of whom appear on stage. This is a team effort and everyone is required to "muck in" wherever required. This includes, but is not limited to, distributing leaflets, drying up coffee cups, tidying the rehearsal room and helping with get ins/get outs. Cast members are all expected to attend at least one publicity event to promote the show.

The Committee recognises that life does get in the way from time to time, but regretfully must reserve the right to remove cast members in the event of poor attendance and lack of commitment to the show.