# Table of Contents

Welcome to the Theater ......................................................... ii  
About Disney’s *The Little Mermaid* JR. ................................ vii  
The Show ........................................................................... 1  
Fathoms Below ........................................................................ 1  
Daughters of Triton .................................................................. 7  
Human Stuff ........................................................................ 12  
Part of Your World ................................................................. 25  
Under the Sea ........................................................................ 30  
Part of Your World (Reprise 1) .................................................. 42  
Part of Your World (Reprise 2) .................................................. 44  
She’s in Love .......................................................................... 45  
Poor Unfortunate Souls ............................................................ 60  
Les Poissons .......................................................................... 70  
One Step Closer ....................................................................... 76  
Kiss the Girl ........................................................................... 80  
The Contest ........................................................................... 87  
Poor Unfortunate Souls (Reprise) ............................................. 94  
Part of Your World (Finale) ...................................................... 103  
Under the Sea (Bows) ............................................................... 105

Disney’s *The Little Mermaid* JR. Actor’s Script © 2012 Disney  
*The Little Mermaid* JR. and Disney’s *The Little Mermaid* JR. are trademarks of Disney Enterprises Inc. All rights reserved.  
*Broadway Junior, The Broadway Junior Collection, Family Matters,* and *ShowKit* are registered trademarks of Music Theatre International. All rights reserved. Unauthorized duplication is prohibited by law.
CONGRATULATIONS!
You’ll be working with your creative team and fellow cast members to put on a musical. Before you begin rehearsals, there are some important things you should know. This book is your script. Whether putting on a school production or rehearsing a professional show, every actor, director and stage manager works from a script. Your script contains additional information, like this introduction, and a glossary. You can look up any bold words in the glossary at the back of this book. Be sure to take good care of your script, and use a pencil when taking notes in it, since what you’ll be doing onstage can change during rehearsals.

One of the first things you’ll need to learn is what to call the various areas of the stage. Since most stages used to be raked, or tilted down toward the house, where the audience sits, we still use the term downstage to refer to the area closest to the audience and upstage to refer to the area furthest from the audience. Stage left and stage right are from the actor’s perspective when facing the audience. The diagram above shows how to use these terms to label nine different parts of the stage.
what to expect during rehearsals

You will be performing a musical, a type of play that tells a story through songs, dances and dialogue. Because there are so many parts of a musical, most shows have more than one author. The composer writes the music and usually works with a lyricist, who writes the lyrics, or words, to the songs. The book writer writes the dialogue (spoken words, or lines) and the stage directions, which tell the actors what to do onstage and what music cues to listen for.

Your director will plan rehearsals so that the cast is ready to give its best performance on opening night! Remember to warm up before each rehearsal so that your mind, body and voice are ready to go. Every rehearsal process is a little bit different, but here is an idea of what you can expect as you begin to work on your show.

music

Since you’re performing a musical, it is important to learn the music early on in the rehearsal process. Your music director will teach the cast all the songs in the show and tell you what to practice at home.

choreography

After you’ve got the music down, you’ll begin working on the choreography – or dance – in the show. Your choreographer will create the dances and teach them to the cast. The music and the choreography help tell the story.

blocking & scene work

Your director will block the show by telling the cast where to stand and how to move around the stage. You’ll use your theater terms (downstage left, upstage right, etc.) a lot during this portion of the rehearsal process. You will also practice speaking your lines and work on memorizing them. Rehearsing your part from memory is called being off-book. Your director will help you understand the important action in each scene so you can make the best choices for your character’s objective, or what your character wants.
make the script your own

1. Always write your name legibly, either in the space provided on the cover of your script or on the title page. Scripts have a way of getting lost or changing hands during rehearsals!

2. Mark your lines and lyrics with a bright-colored highlighter to make your part stand out on the page. This will allow you to look up from your script during rehearsals, since it will be easier to find your place when you look back down.

3. Underline important stage directions, lines, lyrics and individual words. For example, if your line reads “But don’t worry, I ain’t gonna let them get you or me.” and your director wants you to stress the words “you or me,” underline those words in your script.

4. Save time and space by using the following standard abbreviations:

   - **ON**: onstage
   - **US**: upstage
   - **SL**: stage left
   - **CS**: center stage
   - **OFF**: onstage
   - **DS**: downstage
   - **SR**: stage right
   - **X**: cross

   You may use these abbreviations to modify other instructions (e.g., you could write “R hand up” to remind yourself to raise your right hand). You may also combine them in various ways (e.g., you could write “XDSR” to remind yourself to cross downstage right).

5. Draw diagrams to help clarify your blocking. For example, if you are instructed to walk in a circle around a table, you might draw a box to represent the table, then draw a circle around it with an arrow indicating the direction in which you are supposed to walk.

6. Draw stick figures to help you remember your choreography. Remember, the simpler the better.

7. Mark your music with large commas to remind yourself where to take breaths while singing.

8. Although you should feel free to mark up your script, be careful it doesn’t become so cluttered with notes that you have a hard time finding your lines on the page!
APPLE SELLER
ANNIE
Gee thanks, Mister.

APPLE SELLER
Say kid, when is the orphan’s picnic?
ANNIE
Soon as I take a bite.

(ANNIE takes a bite of the apple. The APPLE SELLER exits as SANDY enters from the other side.)

Hey there. The dogcatchers are after you, ain’t they? Well, they’re after me, too. But don’t worry, I ain’t gonna let them get you or me. Everything’s gonna be fine. For the both of us. If not today, well...

TOMORROW

Slowly in 4 \( \frac{\text{crotchet}}{\text{quarter note}} \)

\( \text{rit.} \)

ANNIE:

The

sun’ll come out to-mor-row. Bet your bot-tom dol-lar that to-

mor-row, there’ll be sun! Just

think-in’ a-bout to-mor-row clears a-way the cob-webs and the
some tips for the theater

**Don’t upstage yourself.** Cheat out so the audience can always see your face and hear your voice.

**Always arrive at rehearsal on time and ready to begin.**

**If you are having trouble memorizing your lines, try writing them down or speaking them aloud.**

**Remember to thank the director and fellow cast and crew members.**

**Keep going!** If you forget a line or something unexpected happens, keep the scene moving forward. Chances are, the audience won’t even notice.

**It takes an ensemble to make a show; everyone’s part is important.**

**Bring your script and a pencil to every rehearsal.**

**Be respectful of others at all times.**

**Before the show, say “break a leg” – which means “good luck” in the theater.**

**Be specific!** Make clear choices about your character’s background and motivation in the show.

**Always be quiet backstage.** And keep in mind, if you can see the audience, they can see you; so stay out of sight.

**HAVE FUN!**
Out on the open sea, **PRINCE ERIC** pursues a mysterious voice despite the protests of his valet, **GRIMSBY** (*Fathoms Below*). Meanwhile, far beneath the waves, the crab **SEBASTIAN** has prepared a concert for **KING TRITON** that will debut his youngest child (**Daughters of Triton**). However, **ARIEL** has gone with her best friend, **FLOUNDER**, to the surface, where they learn about treasures of the world above from the seagull **SCUTTLE** (*Human Stuff*). Deep within her lair, the sea witch **URSULA** and her lackey eels, **FLOTSAM** and **JETSAM**, bemoan their exile and plot to regain power from King Triton using Ariel as bait.

At court, King Triton scolds Ariel for going to the surface and appoints Sebastian as her chaperone. Ariel retreats to her grotto and dreams of living on land (**Part of Your World**). Upon discovering her collection of human objects, Sebastian extols the virtues of ocean life (**Under the Sea**). In the midst of this revelry, Ariel pursues a passing ship until she encounters Prince Eric. Lightning strikes the ship, sending him overboard (**The Storm**). Ariel saves Prince Eric from drowning, brings him safely to shore (**Part of Your World – Reprise**), then disappears into the waves.

Back underwater, the **MERSISTERS** grill Flounder about Ariel’s odd behavior (**She’s in Love**). When King Triton learns of Ariel’s contact with a human, he destroys her grotto. Flotsam and Jetsam find Ariel in despair and lure her to the sea witch’s lair. Ursula offers to change Ariel into a human in exchange for her voice (**Poor Unfortunate Souls**). However, Prince Eric must kiss Ariel within three days or she will turn back into a mermaid and become Ursula’s slave forever. Overcome by her dreams of the world above, Ariel makes the bargain.

On the beach the next morning, Prince Eric finds the mute Ariel and brings her home to the palace. Sebastian follows to protect Ariel but lands himself in jeopardy in the kitchen of **CHEF LOUIS** (*Les Poissons*). Ariel’s silence prompts Prince Eric to find other ways to communicate, like dancing (**One Step Closer**), but he is still determined to find the mysterious voice. On the second day, Sebastian and the Lagoon Animals serenade the couple (**Kiss the Girl**), but Flotsam and Jetsam cause a commotion that blocks their kiss. Grimsby arranges a singing contest on the third day to locate the owner of the mysterious voice and thus a bride for Prince Eric (**The Contest**). When Ariel breaks through the crowd and dances for Prince Eric, he realizes how much he loves her and begins to propose. However, Ursula barges in as the sun sets and the spell is broken, turning Ariel back into a mermaid and drawing her into the sea.

Sebastian rushes to warn King Triton, who agrees to hand over his trident and take Ariel’s place as Ursula’s slave (**Poor Unfortunate Souls – Reprise**). When Prince Eric attempts to rescue Ariel, Ursula loses control of her magic shell, and Ariel’s voice is restored. Trident in hand, Ursula attempts to harness the power of the seas but creates a whirlpool that destroys her and the Eels. With peace restored, Ariel returns the trident to her father. King Triton realizes how much Ariel cares for Prince Eric and restores her human form. He delivers her to the world above, where Prince Eric rushes up and proposes. As Ariel answers, Prince Eric realizes that it has been her voice all along (**Part of Your World – Finale**).
characters

SEA CHORUS – story-telling inhabitants of the sea
PILOT – driver of Prince Eric’s ship
SAILORS – crew of Prince Eric’s ship
PRINCE ERIC – a prince who would rather explore the ocean than govern a kingdom
GRIMSBY – Prince Eric’s valet
MERFOLK & SEA CREATURES – residents of King Triton’s kingdom
SEAHORSE – herald in King Triton’s court
KING TRITON – the King of the Sea and Ariel’s father
SEBASTIAN – an anxious crab and court composer for King Triton
MERSISTERS (Aquata, Andrina, Arista, Atina, Adella, Allana) – the daughters of King Triton and Ariel’s sisters
ARIEL – a little mermaid who longs to be human
FLOUNDER – a rambunctious young fish and Ariel’s best friend
SCUTTLE – a zany seagull and self-proclaimed expert on humans
GULLS – Scuttle’s friends and fellow seagulls
URSULA – a sea witch with a vendetta
TENTACLES – extensions of Ursula, perhaps poor unfortunate souls
FLOTSAM & JETSAM – electric eels and Ursula’s henchmen
CARLOTTA – headmistress in Prince Eric’s palace
CHEF LOUIS – head chef in Prince Eric’s palace
CHEFS – Chef Louis’s assistants
LAGOON ANIMALS – musical inhabitants of Prince Eric’s lagoon
PRINCESSES – neighboring royalty, vying for Prince Eric’s hand in marriage
SCENE ONE: The Ocean Surface

(#1 ORCHESTRA TUNE-UP starts the show. #2 FATHOMS BELOW immediately follows. The SEA CHORUS enters and creates the surface of the ocean. A ship appears with the PILOT at the wheel and SAILORS at work on deck.)

Fathoms Below

Boisterous Sea Shanty

PILOT:

I'll tell you a tale of the bottom less blue,

SAILORS:

an' it's Brave

hey to the star-board, heave ho!
sail—or beware, ’cause a big-un’s a-brew-in’,

I’ll tell you a tale of the bottomless blue,

sail or beware, ’cause a big-un’s a-brewin’,

I’ll tell you a tale of the bottomless blue,

sail or beware, ’cause a big-un’s a-brewin’,

sail or beware, ’cause a big-un’s a-brewin’,

I’ll tell you a tale of the bottomless blue,

sail or beware, ’cause a big-un’s a-brewin’,

sail or beware, ’cause a big-un’s a-brewin’,

I’ll tell you a tale of the bottomless blue,

sail or beware, ’cause a big-un’s a-brewin’,

sail or beware, ’cause a big-un’s a-brewin’,

I’ll tell you a tale of the bottomless blue,
ru - ler of all of the o - ceans is he, in mys -

Fath-oms be - low, be - ter - i-ous fath - oms be - low! From whence way - ward west - er - lies blow! Where

Tri - ton is king, and his mer - peo - ple sing in mys -

(PRINCE ERIC enters, attended by his droll valet, GRIMSBY.) ter - i-ous fath - oms be - low.
PRINCE ERIC: Isn't this perfection, Grimsby? Out on the open sea, surrounded by nothing but water and imagination—
GRIMSBY: Oh, yes, it's simply... (bending over the rail, seasick)
... delightful...

PRINCE ERIC:
The salt on your skin and the wind in your hair, and the waves, as they ebb and they flow! We're miles from the shore, and guess what - I don't care!

GRIMSBY:
As for me, I'm about to heave ho!

VOICE:
Ah_________   Ah_________
PRINCE ERIC: What is that? Do you hear something?

\[
\text{Ah}
\]

GRIMSBY: Milord, please... enough sea-faring! This talk of merpeople and the king of the sea is nautical nonsense!

\[
\text{Ah}
\]

\[
\text{Ah}
\]

PRINCE ERIC: There it is again! Straight ahead!

\[
\text{Ah}
\]

GRIMSBY: Your majesty, you’ve got to return to court and take up your father’s crown!

\[
\text{Ah}
\]

PRINCE ERIC: That’s not the life for me, Grimsby. (to PILOT) Now, follow that voice - to the ends of the earth if we have to!

\[
\text{PILOT: Aye-aye, Captain!}
\]

\[
\text{ALL:}
\]

There’s mermaids out there in the
SCENE TWO: King Triton’s Court

(The SEA CHORUS “descends” below the surface to create an elegant undersea court. MERFOLK and SEA CREATURES gather around KING TRITON, who holds his mighty trident.)

KING TRITON
Benevolent merfolk... welcome! It’s wonderful to see all of you here.

(beat, more serious)
Ever since the Sea Witch robbed us of your dear queen, celebrations like these have lifted my spirits. Thank you.

(A SEAHORSE swims forward to make an announcement.)
SEAHORSE
Presenting the Court Composer:
(#4 SEBASTIAN’S FANFARE. The crab SEBASTIAN enters.)
Horatio Thelonius Ignatius Crustaceous Sebastian!

SEBASTIAN
Oh, Sire! You’re gonna love this number! I wrote it for my star pupil—

KING TRITON
And who might that be?

SEBASTIAN
Your youngest! Such a voice, that child! Notes as clear as ice, pitch as pure as water! Why, I haven’t heard such magnificent sound since the queen...

KING TRITON
May she rest in peace.

SEBASTIAN
Oh, you’re gonna be so proud!
(under his breath)
If only that girl would show up for rehearsals once in a while...

KING TRITON
Well, what are we waiting for? Let the festivities begin!

(#5 DAUGHTERS OF TRITON. The MERSISTERS enter and assemble to sing.)

Daughters of Triton

Brightly Baroque

MERSISTERS:

Ah, we are the daughters of Triton. Great father who loves us and
Music's swell. A-qu-a-ta, A-n-dr-i-na, A-


In concert we hope to en-

light-en the hearts of the mer-folk with

mu-sic's swell. A-qu-a-ta, A

Ah-ha-ha-ha-

Andr-i-na, A-

ha-ha-ha-ha-ha Ah-ha-ha-ha-ha-ha-ha-ha

Disney's The Little Mermaid JR.
(The MERSISTERS have reassembled to pave the way for Ariel’s entrance. But there’s no Ariel. SEBASTIAN clears his throat and conducts another try. #6 WHERE’S ARIEL?)
SEBASTIAN
Not again, child. I was counting on you most of all!

KING TRITON
Ariel! Where in the name of Poseidon is that girl?

(SCENE THREE: The Beach
(The SEA CHORUS “ascends” to create the ocean surface near the shore. ARIEL, a beautiful young mermaid, enters with a splash. Another splash nearby reveals FLOUNDER, a rambunctious young fish and Ariel’s best friend.)

FLOUNDER
Hey, Ariel! There you are!

ARIEL
Just look, Flounder! The sun, the sand... isn’t it the most beautiful place you’ve ever seen?

FLOUNDER
I dunno, Ariel... I’m not sure we ought to be up here.

ARIEL
Don’t be such a guppy!

FLOUNDER
A guppy?!? I’m as brave as you are! I’m not afraid of anything—

ARIEL
What about sharks?
FLOUNDER
Where?!?

ARIEL
Oh, Flounder, you really are a guppy!

FLOUNDER
I am not!

ARIEL
Awww...
(gives FLOUNDER an affectionate pat on the head)
You’ll never guess what I found today. Look!
(lifts up a large silver serving fork)
Have you ever seen anything so wonderful in your entire life?

FLOUNDER
Wow! Cool! What is it?

ARIEL
I don’t know... but I bet Scuttle will! Come on, I’ll race you!

(#8 FINDING SCUTTLE. With a splash, ARIEL hits the water.)

FLOUNDER
Hey, wait for me!
(The SEA CHORUS moves to create the effect of ARIEL and FLOUNDER swimming through the water. The SEA CHORUS forms a small rock island. SCUTTLE, a seagull, enters, humming and looking through the wrong end of a telescope.)

ARIEL
(surfaces and swims right up to SCUTTLE)
Scuttle!

SCUTTLE
(calling out to ARIEL “in the distance“)
Mermaid off the port bow! Ariel, how you doin’ kid?
(puts down the telescope and sees ARIEL up close)
Whoa! What a swim!

ARIEL
(waving the fork)
Scuttle, look what we found!
More human stuff, eh? Lemme see...

SCUTTLE

Can you tell us what it’s for?

FLOUNDER

Wow! This is special. This is very, very... unusual.

ARIEL

What? What is it?

SCUTTLE

It’s a dinglehopper!

ARIEL

A dinglehopper?

SCUTTLE

Oh, these babies are fantabulous... absolutely indispensary.

(#9 HUMAN STUFF)

SCUTTLE (CONT’D)

When it comes to dinglehoppers, I’m a regular encyclopoodia!

Human Stuff

Say that-cha

wan-na have a hair-do like the folks who live up
(Other GULLS enter from the rock island.)

GULL 1:

Flop their

there do, that - 'll flap their wigs!

GULL 2:

wigs! Flap! Awwwk!

GULL 3:

SCUTTLE:

Well, you'll look ab - so - lute - ly

dan - dy, if you use one of these han - dy lit - tle

GULL 1:

GULL 2:

Thing-a-ma-bobs. Jigs!

thing - ma-jigs.
GULL 1: GULL 3:

Bobs! Awwwk!

SCUTTLE:

Pick up the dingle-hopper,

just like so. Twirl it the way I'm
twirling now... Give it a little

yank, and there ya go!

You're what they call "the dog's meow"!
You're what they call "the dog's meow"!

Wonderful stuff!

Awwwk! That human stuff! Can't get enough...

Awwwk! of human stuff! And we are the authority, no need for us to bluff! Because we're great at explaining-

(SCUTTLE pulls out a pipe.) ARIEL: What's that?

Human stuff!
SCUTTLE: A snarfblatt!  ARIEL: Wow!

When they in-ven-ted

snarf-blatts, just by chance,

sud-den-ly life was la-di-da!

Snarf-blatts are what you use to

make folks dance!  Give it a blow, and

then...  voi-là!
SCUTTLE, GULLS:

"Wonderful stuff!"

SCUTTLE, GULL 3: GULLS:

"Awwwk! That human stuff! If you're a buff... Awwwk! of human stuff! It's marvelous! Stupendous!"

GULL 2:

"Completely A-O-J! Which sounds absurd, but take my word, that's what the humans say! Wonderful stuff!"

MTI's Broadway Junior Collection® Actor’s Script · broadwayjr.com
That human stuff. None of it

fluff! Not human stuff! And

heaven knows, since we're the pros, from us, you'll get no

guff.

And once you've got a who's-ma-jig...

thing-a-ma-what... A whatch-a-ma-gig...

That's
Right up to all you need to bring you up to snuff!

SCUTTLE, GULLS:

snuff! With proper dingle-hopper groomin',

rest assured, you'll look real human!

SCUTTLE, GULLS, FLOUNDER, ARIEL:

We know, 'cause we know human stuff!

SCUTTLE, GULLS:

Awwwk!
FLounder

(holds the pipe in his mouth)
Does this thing really work?

SCUTTLE

(takes the pipe from FLOUNDER)
Sure thing, kid, and I ain’t just blowin’ smoke. It makes music the likes of which you never heard—

ARIEL

Music? Oh no! The concert! My father’s gonna kill me!

FLounder

The concert was today?

ARIEL

I completely forgot! Come on, Flounder. Thank you, Scuttle!

SCUTTLE

Anytime, sweets. Anytime!

(#10 HUMAN STUFF - PLAYOFF / INTO URSULA’S LAIR. ARIEL and FLOUNDER dive underwater. SCUTTLE and the GULLS flap away.)

SCENE FOUR: Ursula’s Lair

(We catch up with FLOTSAM and JETSAM as the SEA CHORUS descends and reconfigures to form the dark and sinister lair of the Sea Witch. The EELS are ssso ssslippery that they even ssslither their ssspeech.)

JETSAM

Oh, Sssoorceress of the Ssssea!

FLOTSAM

Oh, Beauty of the Brine!

JETSAM, FLOTSAM

Hail to the Sssea Witch! Hail to Urssssula!

(URSULA the Sea Witch enters with her TENTACLES stretching out in all directions. A magic shell sparkles and glows as it hangs from a chain around her neck.)

URSULA

Flotsam, my pet! Jetsam, my darling! Come to me, my little sea-spies!

(As Ursula’s TENTACLES wrap around the EELS, they sizzle with electricity.)
(URSULA)
Mama’s feeling... woebegone – banished to the nether regions of the sea. No food, hardly any company... I’m simply wasting away!

JETSAM, FLOTSAM
Poor Urssssula!

URSULA
Yes, poor me! What news do you have?

FLOTSAM
King Triton and the merfolk are celebrating your defeat!

JETSAM
And he blames you for the queen’s demise...

URSULA
Of course he does!
(strokes the magic shell)
Use a little black magic to help out a few merfolk, and this is the thanks I get! Well, now it’s time to turn the tides on Triton. We just need to find his Achilles heel... a weakness that will crack his armor...

(URSULA, TENTACLES and EELS pulsate as they think. Then, the EELS get an idea!)

FLOTSAM
The King is terribly devoted to his daughterssss...

JETSAM
Especially the youngest, with the beautiful voice...

FLOTSAM
But – she misssed the celebration...

URSULA
Hmmm... Apparently Ariel takes her gift for granted... just like her mother did! A woman doesn’t know how precious her voice is until she’s been silenced.

FLOTSAM, JETSAM
Ssssilenced...

URSULA
You two find out what that girl really wants then lure her here to my lair. I’ll whip up a little spell to make her dreams come true. Once we have her trapped, Triton will rush to her rescue.
(URSULA)
And then, my dears...

FLOTSAM, JETSAM
Yesss...?

URSULA, TENTACLES
The trident, crown and throne will all be mine!!!

(#11 INTO KING TRITON’S COURT. URSULA, FLOTSAM and JETSAM exit in electrical delight.)

SCENE FIVE: King Triton’s Court

(The SEA CHORUS reconfigures to form the undersea court. KING TRITON enters with SEBASTIAN at his side. ARIEL bursts in, followed by FLOUNDER.)

ARIEL
Daddy, forgive me, I’m so sorry. I just forgot—

KING TRITON
As a result of your careless behavior—

SEBASTIAN
Careless and reckless behavior!

KING TRITON
The entire celebration was—

SEBASTIAN
Ruined! Completely destroyed! This concert was going to be the pinnacle of my distinguished career—

KING TRITON
Sebastian—

ARIEL
But I didn’t mean to—

KING TRITON
Ariel, listen. You’ve been given a gift... your mother’s voice. It’s a wondrous talent, one that demands stewardship and care. So please, dear child, for the sake of her memory—

ARIEL
I know, Daddy. I know.
FLOUNDER
It wasn’t even Ariel’s fault! We were gonna come back straight away. But then the seagull started goin’ on and on about human stuff—

KING TRITON
Seagull? Human stuff? You went up to the surface?!?

ARIEL
(sheepishly)
Um... nothing happened—

KING TRITON
You could’ve been seen by one of those barbarians!

ARIEL
Daddy, they’re not barbarians!

KING TRITON
They’re dangerous – nets, harpoons! You’re my youngest—

ARIEL
I’m old enough to look after myself—

KING TRITON
As long as you live under my reef, you’ll obey my rules!

ARIEL
If you’d just listen to me for once—

KING TRITON
That’s the last time you’re ever swimming to the surface! Understood?

ARIEL
You’re so unfair!

(ARIEL bursts into tears and swims away, followed by FLOUNDER.)

KING TRITON
Agh! She’s stubborn as a barnacle—

SEBASTIAN
Teenagers! Give ‘em an inch, and they swim all over you.

KING TRITON
I can govern a kingdom, but I can’t control my own daughter. Maybe I was too harsh...
SEBASTIAN
Nonsense, Sire! If you ask me, you haven’t been tough enough.

KING TRITON
I haven’t?

SEBASTIAN
Ariel needs constant supervision! Someone to watch over her – to keep her out of trouble.

KING TRITON
That’s not a bad idea—

SEBASTIAN
I’d say it’s a right good one.

KING TRITON
And you are just the crab to do it!

SEBASTIAN
What?!!

KING TRITON
You heard me! From now on, Ariel is your responsibility!

(KING TRITON exits emphatically.)

SEBASTIAN
(follows KING TRITON, pleading)
Mine? But your majesty, she’s a clever mermaid! I’m just a crustacean! Surely you ought to pick someone higher on the evolutionary ladder...

SCENE SIX: Ariel’s Grotto

(#12 PART OF YOUR WORLD. The SEA CHORUS reconfigures to form Ariel’s grotto, filled with “human treasures.” ARIEL, distraught after her fight with Dad, sits among her treasures holding her newly acquired fork. FLOUNDER floats nearby.)

ARIEL
If only I could make my father understand. I just don’t see how a world that makes such wonderful things could be so bad.
Part of Your World

(ARIEL:)

Look at this stuff,  Is n't it neat?

Would n't you think my col lec tion's com plete?

Would n't you think I'm the girl, the girl who has ev 'ry-thing? I've got
gad-gets and giz-mos aplenty. I've got

who-zits and what-zits galore. You want
More Freely

In 4

Semplice, Quasi tempo

Moving forward  A tempo

Get too far.   Legs are required for jump-in', danc-in'.

Disney’s The Little Mermaid JR.
get too far.

Legs are re quali ed for jump in', dance in'.

Stroll in' a long down the...

Street. Up where they walk, up where they run, up where they stay all day in the sun... Wander-in' free, wish I could be part of that world.

Moving forward

More passionately

What would I give if I could live out-ta these wa ters?

What would I pay to spend a day warm on the sand? Bet-cha on
land they un-der-stand. Bet they don’t re-pri-mand their
daugh-ters. Bright young wom-en, sick of

Allargando

swim-min’, read-y to stand. And

A tempo (broader)

read-y to know what the peo-ple know.

Ask ’em my ques-tions and get some an-swers.

What’s a fire? And why does it, what’s the word...

burn? When’s it my turn? Would-n’t I
(FLOTSAM and JETSAM, who have been spying, enter unseen. They whisper to each another:)

**FLOTSAM**

“Sssick of ssswimmin’...”?

**JETSAM**

“Out of the sssea...”?

**FLOTSAM, JETSAM**

Hmmm...

(As SEBASTIAN enters, FLOTSAM and JETSAM disappear into the shadows.)

**SEBASTIAN**

Tell me, child. You got trouble in da mind?

Sebastian!

**ARIEL**

What is all this?
ARIEL
Um... just a few knick-knacks I've collected, that's all.

SEBASTIAN
You ought to be ashamed of yourself! If your poor father knew about this place, he'd—

ARIEL
You're not gonna tell him, are you? Oh, please, Sebastian! He'd never understand!

SEBASTIAN
Ariel, down here is your home! The human world – it's a mess.

(*#13 UNDER THE SEA*)
Life under the sea is better than anything they got up there...

Under the Sea

Buoyant Calypso beat

The sea-weed is

always greener in somebody else's lake.

You dream about going up there,

but that is a big mistake. Just look at the
(SEBASTIAN:)

**Buoyant Calypso beat**

The sea weed is always green in some body else’s lake.

---

(SEA CREATURES of all kinds enter and surround ARIEL.)

Just look at the world around you, right here on the ocean floor.

Such wonderful things surround you. What more is you lookin’ for? Under the sea, under the sea. Darlin’, it’s better down where it’s wetter, take it from me.

Up on the shore they work all day.

Out in the sun they slave away.
While we de-votin' full time to float-in' under the sea.

Down here all the fish is happy as off through the waves dey roll.

HARP, BASS:

The fish on the land ain't happy. They sad 'cause they

SAX, FLOUNDER:

The fish on the land ain't happy. They sad 'cause they

JELLYFISH 1:

in the bowl. But fish in the bowl is lucky.

JELLYFISH 2:

in the bowl. But fish in the bowl is lucky.
They in for a worse fate. One day when the boss get hungry, guess who gon' be on the plate!

They in for a worse fate. One day when the boss get hungry, uh -

Under the sea, under the sea. Nobody beat us, fry us and eat us in frying.

Un - der the sea.

No - bo - dy beat us, fry us and
eat us in fri-ca-see. We what the
SEA CREATURES:
Un-der the sea. Whoa____

land folks love to cook. un-der the

sea we off the hook. We got no

Ah____________________ We got no
troubles, life is the bubbles, under the sea.

troubles, life is the bubbles, under the sea.

The newt play the flute. The carp

The plaice play the bass, and they

sound in' sharp. The bass play the brass. The chub

play the tub. The fluke is the duke of soul. The ray,

he can play. The lings on the strings. The trout
(SEBASTIAN): When the sardine begin the beguine, it’s music to

(Ariel senses something overhead.)

(Ariel: (to Flounder) Look, a ship!
(Ariel swims off toward it. Flounder darts after her. Unaware, Sebastian and the Sea Creatures continue the number.)

SEBASTIAN:

Under the

SEA CREATURES:

Under the sea.

Under the sea.
ARIEL: (to FLOUNDER) Look, a ship! (ARIEL swims off toward it. FLOUNDER darts after her. Unaware, SEBASTIAN and the SEA CREATURES continue the number.)

SEBASTIAN: - under the sea.

SEA CREATURES: - under the sea.

SEBASTIAN: - when the sand begins to sing, it's music to me!

SEA CREATURES: - what do they got, a lot of sand?

SEBASTIAN: - we got a hot crustacean band. Each little snail here knows how to wail here. That's why it's hot under the water. Ya, we in -

SEA CREATURES: - - - -
SEBASTIAN

See child, that’s what I’m talking about!
(looks around to discover ARIEL is missing)
Ariel! Hello?
(exiting)
Oh, somebody’s gotta nail that girl’s fins to the floor!

SCENE SEVEN: The Ocean Surface

(#15 PRINCE ERIC’S SHIP. The SEA CHORUS “ascends” to form the ocean’s surface and the ship from the first scene. PRINCE ERIC enters with GRIMSBY, the PILOT and SAILORS.)
(Music continues under dialogue.)

**PRINCE ERIC**
Now, suppose I don’t want to be King—

**GRIMSBY**
I swore an oath to your dear father on his death bed that I’d turn you from a roustabout into a royal and have you married to a princess—

**PRINCE ERIC**
Ugh!

**GRIMSBY**
– by your next birthday, which is now just three days away!

**PRINCE ERIC**
Did you ever try to take a princess sailing? It’s a joke! Their dresses get caught in the rigging. And most of ‘em can’t even swim—

**GRIMSBY**
You know, there’s more to a woman than her flutter kick. Our kingdom needs a queen!

**PRINCE ERIC**
Where am I gonna find her, Grimbsy? A girl who’s as carefree and alive as the sea itself. Where?

**(ARIEL and FLOUNDER bob up to the surface. SCUTTLE hovers nearby.**

**FLOUNDER**
(staring up at the ship)
Wow...

**(PRINCE ERIC stares out to sea over their heads.**

**PRINCE ERIC**
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.

**(ARIEL tries to avoid being seen or heard, but can’t help but stare at PRINCE ERIC.**
ARIEL

(whispers)
I’ve never seen a human this close before.

SCUTTLE

(shouts)
Me neither!

ARIEL

(grabs SCUTTLE’s beak)
Shh! I thought you were an expert.

SCUTTLE

(whispers)
On their stuff, sure! But yikes – the sight of ‘em! Hideous, ain’t it?

ARIEL

I dunno, Scuttle. I think he’s really handsome.

PRINCE ERIC

Trust me, Grimsby – when I come across the girl of my dreams, it’ll hit me like lightning.

(With #16 THE STORM, lightning cracks across the sky, along with roaring thunder. The SEA CHORUS creates a storm and rocks the ship. FLOTSAM and JETSAM appear and spy.)

Con forza

PILOT: Hurricane a’coming, Captain! King Triton must be angry indeed!

PRINCE ERIC: Batten the hatches, then everyone below deck! And quickly! (SAILORS race to prepare for the storm.)

SCUTTLE: (flapping) Whoa! The wind’s on the move here!

ARIEL: Careful, Scuttle!
SCUTTLE: Ariel!
(The wind blows SCUTTLE away and out of sight. FLOUNDER dives to take cover below.)
PILOT: The ship's listin' badly.
GRIMSBY: (clutches his stomach) Oh, good heavens!

PILOT: Secure the rigging! Eric, take the wheel!
(PRINCE ERIC moves to the helm but slips off the deck and is swallowed up by the voracious sea.)
PRINCE ERIC: Help!
PILOT: Man overboard!
GRIMSBY: Prince Eric!

(GRIMSBY, PILOT and SAILORS exit as the SEA CHORUS dissolves the ship and surrounds the "drowning" PRINCE ERIC. Beneath the water, ARIEL rescues PRINCE ERIC, guiding him back up to the surface for air.)

SEA CHORUS:

(The SEA CHORUS forms the beach and rock island.)
SCENE EIGHT: The Beach

(ARIEL lays PRINCE ERIC safely on the sand. FLOURNED looks
on from the water. SEBASTIAN surfaces nearby, flabbergasted by the
scene before him yet too afraid to utter a word or come any closer.
FLOTSAM and JETSAM surface further away, unseen. SCUTTLE
enters and stands by ARIEL, his feathers mussed from the storm.)

ARIEL: Was I too late?
SCUTTLE: It’s hard to say. (putting his ear against PRINCE ERIC’s
foot) Oh, I - I can’t make out a heartbeat.

(Suddenly, PRINCE ERIC’s chest heaves with life, but he
remains semi-conscious.)

ARIEL

No, look!
(17 PART OF YOUR WORLD - REPRISE 1.)
He’s breathing! Oh, Scuttle, just look at him. He’s so beautiful.

Part of Your World
(Reprise 1)

Slowly and expressively

Freely

(ARIEL)

What would I give _ to live

where you are? What would I pay _ to stay
GRIMSBY
Prince Eric! Ahoy! Somebody! Anybody!

SCUTTLE
On your way, kid... before we’s discovered!

(ARIEL slips into the surf, followed by FLOUNDER and SEBASTIAN. Having now seen enough to fuel Ursula’s scheme, FLOTSAM and JETSAM also exit. A panicked GRIMSBY enters and sees PRINCE ERIC.)

GRIMSBY
Oh, Prince Eric! Are you all right?
(to SCUTTLE)
Get away, you filthy bird!

(SCUTTLE squawks and exits, perturbed. GRIMSBY kneels by PRINCE ERIC.)

PRINCE ERIC
(rousing, a little foggy)
A girl rescued me. She pulled me right out of the surf. And she was singing!

GRIMSBY
There, there now. You took a terrible tumble, dear boy—

PRINCE ERIC
That voice! I can’t get it out of my head—

(ARIEL resurfaces and perches on the rocks, unseen. GRIMSBY helps PRINCE ERIC to his feet.)

GRIMSBY
Come with me. A night of sleep, and you’ll be good as new—
PRINCE ERIC
I must find her! And thank her for saving my life.

GRIMSBY
You’ve heard too many tall tales, my boy.

PRINCE ERIC
No. She was real.

GRIMSBY
(guiding PRINCE ERIC off)
Yes, Prince Eric. Of course she was. As real as a mermaid on the rocks!

(ARIEL looks after Prince Eric – her crush has a name! 
#18 PART OF YOUR WORLD - REPRISE 2.)

ARIEL
Prince Eric...

Part of Your World
(Reprise 2)

(Ariel:)

\[
\text{I don't know}
\]

\[
\text{when, I don't know how, but I know}
\]

\[
\text{something's starting right now.}
\]
SCENE NINE: King Triton’s Court

(#19 SHE’S IN LOVE. The SEA CHORUS “descends” and forms the court. The MERSISTERS enter, gossiping.)

ALLANA
I’m talking about Ariel, that’s who!

ADELLA
What about her?

ALLANA
She sure is acting fishy lately!

AQUATA
I’ll say! Swimmin’ in circles! Chasing her tail!

ALLANA
That girl is up to her gills in something!

She’s in Love

'A60's Girl-group Pop beat

Watch and you’ll see, some-day I’ll be

Maestoso

part of your world!

---

Disney’s The Little Mermaid JR.

*You’re part of your world! (Repeat)*

ARIEL dives into the sea.
ANDRINA:

It's the bends!

AQUATA, ATINA, ALLANA:

_ there's no one home. She floats a-way the days, mo-

pin' on the coastal shelf

AQUATA:

Is she ill? _ Or in sane? Is it

wat-er on the brain? What _ has got her both-ered so?

ANDRINA:

_ It's the bends! _ It's _ the flu! Gosh, I

MERSISTERS:

wish we had a clue! Oh, wait! Oh, dear! Good
It’s the bends!

ANDRINA: It’s the flu! Gosh, I wish we had a clue! Oh, dear! Good grief! It’s clear... She’s in love!

(Ariel swims past, humming dreamily to herself.)

(Just then, Ariel swims past, humming dreamily to herself.)

Pounding heart! Ringing bells!

Look, I think she’s even wearing brand new shells! She’s in love!

In love and

It’s clear... She’s in love!

She’s in love!
brand new shells! She's in love!

ANDRINA, ARISTA, ADELLA: AQUATA, ATINA, ALLANA: love!

In love and it's divine! That girl's on sand-bar nine!

be! Lord above! Got ta be she's in love!

(FLOUNDER swims in, looking for ARIEL.)

ARISTA: Hey Flounder! You notice anything weird about you-know-who?

FLOUNDER: You mean Ariel? I'll say!

(FLOUNDER:) She acts like she don't see me. She does n't ev en speak. She treats me like sa shi mi left ov -
er from last week. You see her late at night, tos-

doesn’t even speak. She treats me like shi-shi left over from last week. You see her late at night, toss-
sin’ in her ocean bed.

MERSISTERS:

MERSISTERS:

And she sighs, and she swoons, and she's

hummin’ little tunes... Even has a sort of glow.
What on earth could it be?

Any hammer-head can see! That sigh! That glow! That

Oh, no! She's in love!

Swoon! Oh no! She's flipped, it

She's in love!

Never fails! All hot... be-

50 Disney's The Little Mermaid JR.
See her hips, How they swish!
neath her scales!

well-a well-a well don't you wonder who's the lucky

She's in love!
sea-food dish? She's found a

She's in love!

She's in love!

And now she's as
See her blush! See her grin! Got-good as sunk! See her grin! Got-
ta be love... A-r-i-e-l and some-one-
ta be love she's in!

(FLOUNDER:)
swim-min' in the sea... K-I-S-S-I-N-G!

AQUATA, ATINA, ALLANA:

ANDRINA, ARISTA, ADELLA:

She's in love! She's in love!
SHE'S IN LOVE! She's in love!

MERSISTERS:
SHE'S IN LOVE! She's in love!

Plain to see, No mistake!

Plain to see! No mistake!

Look at those moon-beams in her wake!

Look at those moon-beams!
(KING TRITON and SEBASTIAN enter, just in time to hear FLOUNDER bring the song home. #20 FLOUNDER)

KING TRITON

In love – my little Ariel? So that explains it! (FLOUNDER tries to swim away inconspicuously.)

Just a minute there, Flounder.

FLOUNDER

Who, me?
**KING TRITON**
You know Ariel as well as anybody. Who’s the lucky merman?

**FLOUNDER**
Gee, I dunno. I didn’t even know it was love until the second chorus!

**KING TRITON**
Sebastian? Any ideas?

**SEBASTIAN**
I’ve tried to stop her, Sire, but she doesn’t listen! I tell her, “Ariel, you’ve got to stay away from those humans – they’re nothing but trouble—”

(FLOUNDER bolts.)

**KING TRITON**
Humans? What about humans?

**SEBASTIAN**
Who said anything about humans?

(SEBASTIAN scampers off.)

**KING TRITON**
(pursuing SEBASTIAN) Sebastian, have you been keeping secrets from me? Where is that girl?!?

**SCENE TEN: Ariel’s Grotto**

(#21 ARIEL’S GROTTO. The SEA CHORUS “follows” KING TRITON to Ariel’s grotto. ARIEL enters, examining a telescope that she recovered after the storm.)

**ARIEL**
And now let me see... what did Scuttle call this one? Is it a ditty-whumper? A thumb-doodle? Whatever it is... Prince Eric held it in his own strong, beautiful human hands—

(An enraged KING TRITON bursts in.)

**KING TRITON**
Ariel!
(taken aback by the collection of human stuff)
What is all this?!?
**ARIEL**

Daddy, they’re my—

**KING TRITON**

Human junk!

**ARIEL**

No, treasures!

**KING TRITON**

Did you save a human from drowning?

**ARIEL**

He would’ve died!

**KING TRITON**

That savage brute could have killed you! And it’s my job to keep you safe from harm.

**ARIEL**

But he didn’t frighten me. He made me feel... wonderful! Besides, I am not a child anymore!

**KING TRITON**

No? Well, you are certainly talking like one. He’s a **human** – you’re a **mermaid**.

**ARIEL**

It doesn’t matter – you don’t understand! I wish mother were here!

**KING TRITON**

*(takes a moment to recover from the low blow)*

Ariel, I miss your mother just as much as you do. But I am still the king. And you are not to go to the surface ever again. Am I clear?!!

*(Now losing his temper, KING TRITON takes the telescope from her and crushes it. He then raises his trident to destroy the other treasures in the grotto with #22 GROTTO DESTRUCTION. The SEA CHORUS reels from the trident’s three powerful blasts. ARIEL bursts into tears then falls into a distraught mermaid heap. KING TRITON starts to swim off. SEBASTIAN enters to see the destruction. KING TRITON pauses for a moment of regret.)*

I’m just trying to protect her, Sebastian.
SEBASTIAN
She’ll be all right, sire. Just give her some time.

(KING TRITON exits. SEBASTIAN gingerly approaches ARIEL.)

ARIEL
I hate him!

SEBASTIAN
Ariel, don’t say—

ARIEL
And some friend you turned out to be – spilling everything—

SEBASTIAN
I couldn’t help it! He had my claws in a clamp!

ARIEL
I don’t need you. I don’t need any of you! Go away!

(SEBASTIAN drops his head.)

ARIEL
I said, go away!

(SEBASTIAN exits. ARIEL sobs.)

I don’t belong here. If only I could be up there...

(FLOTSAM and JETSAM, who have been sspying, as usual, ssslither in and approach ARIEL.)

JETSAM
Poor, sssweet, misssunderstood child.

JETSAM, FLOTSAM
Perhaps the Sea Witch can!

ARIEL
Who are – how did you—
JETSAM
She’s been dying to help you!

ARIEL
Ursula? Help me?

FLOTSAM
Oh, yesss... but she can’t leave her lair...

ARIEL
(weighs fear against desire... then relents:)
Then take me to her!

FLOTSAM, JETSAM
Of courssse...!

(#23 MURKY WATERS. FLOTSAM and JETSAM usher ARIEL into the darkness. Suddenly, FLOUNDER appears.)

FLOUNDER
Hello? Ariel! Where’d you go?
(see ARIEL swim away with FLOTSAM and JETSAM)
Oh, no!
(swims off in a panic)
Sebastian!

SCENE ELEVEN: Ursula’s Lair
(The SEA CHORUS shifts to form Ursula’s lair. FLOTSAM and JETSAM enter with ARIEL, who is having second thoughts.)

FLOTSAM
Oh, Mistress of the Deep! You’ve a visitor...

ARIEL
(turns to leave)
I don’t know if—

JETSAM
(blocking ARIEL’s way out)
Now, now...

FLOTSAM
Mustn’t get cold fins!
(URSULA appears. Her TENTACLES reach out toward ARIEL, who stiffens in fear.)

URSULA
Don’t be shy, Ariel darling!

ARIEL
I – I shouldn’t be here. Mother died because of you.

URSULA
Oh child... what happened to your dear mother was a terrible, unfortunate accident – poor soul.

ARIEL
An... accident?

URSULA
Of course! I did my very best to save her.

ARIEL
You did? But Father told me—

URSULA
The truth is that the ocean wasn’t big enough for both your father and me, so he sent me here. And now I see he’s driven you away, too...

ARIEL
He doesn’t understand me.

URSULA
Oh, but I do, dumpling. We’re so very alike, you and I – gals with ambition! Now tell me absolutely everything.

(FLOTSAM and JETSAM swim next to URSULA, who pets them for a job well done. With the entrance unguarded, FLOUNDER and SEBASTIAN peek in and observe, unnoticed.)

ARIEL
I’m in love with someone. A human.

URSULA
A prince, I hear. Quite a catch! Well, the answer is simple: you’ve got to become human yourself!

ARIEL
Can you do that?
URSULA

My dear, sweet child – it’s what I live for: to help unfortunate merfolk like yourself.

(#24 POOR UNFORTUNATE SOULS.)

Poor souls with no one else to turn to...

Poor Unfortunate Souls

Moderate 2 -
1930’s Cabaret Feel

I admit that in the past I’ve been a nasty. They weren’t kidding when they called me, well, a witch. But you’ll find that nowadays, I’ve mended all my ways, repented, seen the light, and made a switch. True? Yes. And I fortunately know a little

Disney’s The Little Mermaid JR.
mag-ic. It's a ta-lent that I al-ways have pos-

sessed. And here late-ly, please don't laugh, I

use it on be-half of the mis-er-a-ble, lone-ly and de-

A tempo

rall.

URSULA, TENTACLES,
FLOTSAM, JETSAM:

pressed. Pa-thet-ic! Poor un-for-tu-nate

URSULA:

souls, in pain, in

FLOTSAM:

JETSAM:

need. This one long-ing to be thin-ner. That one

wants to get the girl. And do I help them? Yes, in-

MTI's Broadway Junior Collection® Actor's Script · broadwayjr.com 61
Those poor unfortunate souls, so sad, so sad.

true. They come flocking to my cauldron crying

"Spells, Ursula, please!" And I help them, yes, I do! Now it's happened once or twice, someone couldn't pay the price, and I'm afraid I had to rake 'em 'cross the coals. Yes, I've
had the odd complaint. But on the whole I've been a saint, to those poor unfortunate souls.

_URSULA_: I have a spell that will turn you into a human for three days. Before the sun sets on the third day, you've got to get dear ol' princey to kiss you. If you do, you'll stay human forever.

_ARIEL_: And if I don't?

_URSULA_: You will turn back into a mermaid and your soul will be mine forever! (_ARIEL_ gasps.) Life's full of tough choices, isn't it?

(URSULA:) Of course, there is one more thing... my fee.

_ARIEL_: But I don't have any—

_URSULA_: I'm not asking for much. Only... your voice.

_ARIEL_: But if I give away my voice, how can I ever—

_URSULA_: You'll have your looks... Your pretty

Tempo 1°, poco piu mosso
And don’t under-estimate the importance... of body language!

Come on, you poor unfortunate soul! Go ahead! Make your choice! I’m a very busy woman and I haven’t got all day. It won’t cost much, just your voice! You poor unfortunate soul. It’s sad, but true. If you
URSULA
So how’s about it, cupcake?

ARIEL
(the highest stakes before her)
If I become human, will I ever see my family again?
(#25 BELUGA, SEVRUGA.)
My sisters... Daddy—

URSULA
Now do you want princey-poo or not?
(rapid countdown)
Five, four, three, two—
ARIEL

Yes! Yes, I’ll do it!

Yes, I’ll do it!

Very slowly, rubato

URSULA: That a girl!

Now...

(OURSULA:)

Forcefully, poco rubato

lu-ga, Se-vru-ga, come winds of the Cas-pi-an

Piu mosso

Sea... La-rxn-es, gla-cy-dis, ad

max la-rn-gi-tis, la vo-ce to me!

URSULA: Now, sing!

Sing your voice over to me!

(OURSULA holds out the magic shell toward ARIEL.)

Moderato

Ah... Ah... Ah...
SCENE TWELVE: The Beach

(SEBASTIAN and FLOUNDER surface and attend their beloved friend.)

**FLOUNDER**

Ariel! Are you okay?
SEBASTIAN
Oh child, what have you done?

(After a moment, ARIEL sits up and stares at her new legs in wonderment. Slowly and shakily she tries to stand, sticking her arms out for balance... then falls on her rear. SCUTTLE flaps in.)

SCUTTLE
Well, look who got beached! Hiya, Ariel! Wait – there’s something different about’cha. Don’t tell me – it’s your hairdo, right? You’ve been using the dinglehopper!

(ARIEL shakes her head “no.”)

Nah? Hmm... I can’t quite put my foot on it right now—

SEBASTIAN
She’s got legs, you idiot!

FLounder
Ariel traded her voice to the Sea Witch to become human!

SCUTTLE
Nah, kid! Not your beautiful pipes!

(ARIEL nods. She opens her mouth, but no sound.)

SEBASTIAN
Ya see? Not a sound! What would her father say? I’ll tell ya what her father’d say: he’d say he’s gonna kill himself a crab, that’s what he’d say!

FLounder
Now she’s got three days to make Prince Eric fall in love with her. And to prove it, he’s gotta kiss her!

SCUTTLE
The Prince? Well, I’ll say!

(PRINCE ERIC bounds onto the beach, ready to go shipboard. Catching sight of ARIEL, he stops abruptly.)

PRINCE ERIC
Hey, what have we got—?

(to SCUTTLE)

Shoo, shoo.

(SCUTTLE squawks, flaps and move aside. #26 ERIC ENTERS. PRINCE ERIC looks closely at ARIEL.)
(PRINCE ERIC)
Miss, are you all right? You – you seem very familiar... Of course! It’s you! I’ve been looking for you everywhere! What’s your name?

(ARIEL smiles but holds her throat.)
Sore throat, huh?

(ARIEL draws a finger across her throat, sadly.)
Oh, you don’t speak at all? I’m sorry. For a moment, I mistook you for somebody else.

(Frustrated, ARIEL tries to pantomime that she’s the one!) What is it? You’re hurt? No, no... You need help...? Well, I’ve got just the remedy! A warm bath and a hot meal! Come on now... the palace isn’t far.

(PRINCE ERIC props up ARIEL and leads her toward the palace.)

FLOUNDER
Way to go, Ariel!

SCUTTLE
That’s what I call “reelin’ him in”!

SEBASTIAN

(mortified)
Oh, now I’ve got to follow her!

(scampering off after ARIEL and PRINCE ERIC)
This is gonna get me in real hot water!

SCUTTLE

(to audience)
Can you believe that guy? What a crab!

(#27 PALACE KITCHEN. SCUTTLE exits. FLOUNDER flutters his fins and dives into the water.)

SCENE THIRTEEN: The Palace Kitchen

(The SEA CHORUS now forms the palace kitchen. CHEF LOUIS, a French culinary perfectionist, orders CHEFS about as he prepares dinner. #28 LES POISSONS.

CHEF LOUIS
Attention. Attention! Le menu pour ce soir: escargot, lobster bisque, tuna tartare, holy mackerel. Maintenant!

(#28 LES POISSONS. SEBASTIAN enters, grumbling to himself.)
SEBASTIAN
The things I do for that girl! Over the wall... under the gutter... in through the window... Now, finally, someplace that's safe!
(realizes he's in the middle of the kitchen)
Uh-oh!

(SEBASTIAN hides as CHEF LOUIS approaches.)

Les Poissons

Valse Parisienne
- Easy One

CHEF LOUIS:

Les poissons, les poissons, how I love les poissons. Love to chop and to serve little fish. First I cut off their heads, then I pull out the bones. Ah mais oui, ça c'est toujours délicious. Les poissons, les poissons.
hack them in two.

I pull out what's inside and I serve it up fried. God, I love little fish, don't you? Here's something for tempting the palate, prepared in the classic technique.

First you pound the fish flat with a mallet. Then you slash through the
skin, give the belly a slice. Then you rub some salt in... 'cause that makes it taste nice.

Energetic

Les poissons! Les poissons! Ooh la la! Here they are! Say bonjour to our friends from the sea! Fish fil-

let! Fish pâte! Fish flam-bé! Fish tar-
Energetic CHEF LOUIS, CHEFS:

Les poissons! Les poissons! Ooh la--here they are! Say bonjour to our friends from the sea!

CHEF 1: Fish!

CHEF 2: Fish-té!

CHEF 3: Fish-bé!

CHEF 4:---

CHEF 5: Curried bass!

CHEF 6: Kippered smelt!

CHEF 7: Fish-kabs!

CHEF 8: Tuna melt!

BOY CHEFS: “t”!

LADY CHEFS: Roasted, and steamed!

CHEFS, CHEF LOUIS: Heavier
tenderly creamed!

CHEF LOUIS: Dish after dish like you’d wish to have dreamed!
SCENE FOURTEEN: The Palace Hall

(The SEA CHORUS reconfigures to form #29 THE PALACE HALL. CARLOTTA, the chatty and maternal palace headmistress, enters while fastening ARIEL’s new dress.)

CARLOTTA
Imagine, washing up like that on the beach. Must’ve been a horrible shipwreck! I don’t suppose we’ll ever know the truth. Why, you can’t even speak, poor dear! Well, never mind – after your scrub in the tub, you’re fresh as a daisy in a beautiful new frock!

(PRINCE ERIC enters in dashing threads, with GRIMSBY at his side. Seeing ARIEL stops him in his tracks.)

PRINCE ERIC
Well... now I’m the one who’s speechless.

GRIMSBY
It’s been a long time since we dined in the company of such loveliness.

PRINCE ERIC
(smiling at ARIEL)
Usually it’s just me and Grim. He’s gotta look across the table at my ugly mug!

(As GRIMSBY giddily pulls PRINCE ERIC aside downstage for a confidential chat, SEBASTIAN enters opposite, scampers upstage, and hides near ARIEL.)

GRIMSBY
The bath certainly worked its wonders. Your mystery guest is groomed for a groom, you might say!

CHEF LOUIS
Zut alors! I have missed one!

(SEBASTIAN scampers away, pursued by CHEF LOUIS and the CHEFS.)
(CHEF LOUIS enters wielding a serving fork. ARIEL points him in the wrong direction to protect her friend but grabs his fork as he exits. GRIMSBY and PRINCE ERIC do not notice this commotion.)

**PRINCE ERIC**

*(under his breath)*

Easy, old boy, easy... She has no voice.

**GRIMSBY**

Oh, oh dear...

*(With great skill, ARIEL starts to comb her hair with the “dinglehopper.”)*

**PRINCE ERIC**

*(turning to see ARIEL)*

My... isn’t that unusual?

*(ARIEL blushes and hands the fork to PRINCE ERIC.)*

Thank you.

*(ARIEL then notices the pipe in Grimsby’s pocket.)*

**GRIMSBY**

Don’t tell me she’s fond of pipes!

*(hands ARIEL his pipe)*

Can’t say I blame you. That’s an antique from Dusseldorf—

*(ARIEL blows into the pipe as though it were a horn – right into GRIMSBY’s face. CARLOTTA and PRINCE ERIC laugh.)*

**PRINCE ERIC**

Sorry old friend, but it looks like your pipe smoked you—

**GRIMSBY**

Very amusing, yes. Well, she certainly knows how to make you smile.

**CARLOTTA**

Come along, Grimsby. Let’s leave the young ones alone for a bit.

*(CARLOTTA and GRIMSBY exit.)*

**PRINCE ERIC**

You should see the princesses that Grimsby drags to dinner. So prim, so boring. But you...
(PRINCE ERIC)

(ARIEL grins. PRINCE ERIC stares at her a moment. Then he holds his throat and asks:)

So if you don’t mind my asking... what was it? An accident, when you were small?

(ARIEL turns away in shame.)

Oh, I’m sorry, I didn’t mean— Who needs words anyway? A smile says just as much sometimes.

(ARIEL smiles again and flexes up and down on her toes. #30 ONE STEP CLOSER.)

You’re nimble on your feet, aren’t you? Well, dancing beats small talk any day. It’s the way your legs smile... or laugh. It lets you say so many things.

One Step Closer

Flowing, easy intro  Steady 4

(PRINCE ERIC:)

Dancing is a language that is

felt instead of heard.

You can

whisper, sing or shout without so much as a word.

(PRINCE ERIC does a little jig.)

Try it, go on, like so
(PRINCE ERIC does another step. ARIEL imitates him.)

Just let your emotions tell your body what to do.

See how much a single gesture can reveal! And ev’ry lit-tle step, ev’ry sin-gle step is one step clos-er to say-ing what you feel.

(PRINCE ERIC patiently teaches ARIEL a few more dance steps. Shes’s a quick study. They become in tune with one another, moving as one, poetry in motion... Suddenly, wafting through the night breeze are the magical strains of Ariel’s VOICE.)

(PRINCE ERIC stops abruptly.)
PRINCE ERIC: Did you hear something? (ARIEL’s eyes open wide but she shakes her head “no.” PRINCE ERIC becomes distracted.)

VOICE:

Ah________________ Ah________________
Disney’s The Little Mermaid JR.

SEBASTIAN
Out of the frying pan, into the fire! The things I do for you, young lady! Now, I should march you right back home to your father—

(ARIEL’s eyes grow wide, and she shakes her head “no.”)

– so you can be miserable the rest of your life...

(sighs heavily, shakes head, gives in)

It’s true. I got no backbone... All right, child. I’m in. But we got to get that boy to kiss you before it’s too late! Now, a few pointers from a clever crab to a little mermaid. You gotta bat your eyes, like this... Then you gotta pucker your lips, like this...

(SEBASTIAN demonstrates; ARIEL copies.)

Oh, that’s good!

(exiting with ARIEL)

You put those two things together tomorrow and you got that boy in the palm of your hand...

SCENE FIFTEEN: The Lagoon

(#31 THE LAGOON. The SEA CHORUS reconfigures to form a beautiful lagoon, full of enchanting ANIMALS. It is the next evening. PRINCE ERIC and ARIEL enter in a small dinghy, drifting in gentle water. SEBASTIAN and SCUTTLE enter and look on from nearby.)
PRINCE ERIC
No girl’s ever dared to join me out here. Too afraid they’d muddy their shoes. But not you!
(ARIEL beams.)
Peaceful, isn’t it? Not another living soul for miles and miles. If only...

(PRINCE ERIC looks away, out into the distance. FLOUNDER emerges.)

FLOUNDER
Hi guys! What’s happening?

SCUTTLE
Nothing is happening!

SEBASTIAN
(grabs SCUTTLE’s beak in his claw)
Shh! They spent all morning on horseback, then an afternoon picnic, now this... and not so much as a peck on the cheek!

FLOUNDER
Oh no! There’s only one day left!

(ARIEL smiles at PRINCE ERIC. He smiles politely back.)

PRINCE ERIC
(awkwardly)
So... how ‘bout this weather?

SEBASTIAN
We gotta do something, and quick.

SCUTTLE
But what?

FLOUNDER
This could be our last chance!

SEBASTIAN
We got to create the right kinda mood.

SCUTTLE
You mean like candlelight and champagne?

(FLOTSAM and JETSAM enter to spy on the gathering.)
SEBASTIAN
Nonsense. It don’t take all that. Everything we need, we got right here.

(enlisting the ANIMALS as a calypso band)

Percussion...

(#32 KISS THE GIRL.)

Strings... winds... words...

Kiss the Girl

Romantic Calypso

(6)

(SEBASTIAN:)

There you see her,

(ANIMALS:)

mp

Sha la la

sitting there across the way.

Sha la la

(SEBASTIAN:)

She don’t got a lot to say, but there’s some-thing a-
(SEBASTIAN:)

There you see her, sitting there across the way.

ANIMALS:

A - bout her

Kiss the girl.

Yes, you want her.

Look at her, you know you do.
SEBASTIAN:  

Possi - ble she want you, too. There is one way to

GIRLS:  

It don’t take a word, not a

ANIMALS:

Kiss the girl. Oh, not a

GUYS:

Kiss the girl.

SEBASTIAN:  (to FLOUNDER and SCUTTLE) Sing with me now:

single word, go on and kiss the girl.

single word kiss the girl

ALL:

Sha la la la la la, my oh my. Look like the
Kiss the girl.

It don't take a word, not a single word, go on and kiss the girl.

- - 

Sha la la la la la, ain't that sad? Ain't it a shame, too bad, he gon-na miss the girl.

GROUP 1: Hoo hoo hoo_ hoo hoo

GROUP 2: pp  Kiss the girl.

(PRINCE ERIC:) Maybe I could guess? Alexandra? Annabelle? Beatrice?

Kiss her!
SEBASTIAN:

A-ri-el. Her name is A-ri-el.

(GROUP 1:)

You wan-na kiss the girl

(GROUP 2:)

Kiss the girl, kiss the girl!

(PRINCE ERIC:) Ariel! Hey, that’s kinda pretty. Okay - Ariel...

(ARIEL begins to implement Sebastian’s puckering advice.)

Ariel!

Hey, that’s kinda pretty. Okay - Ariel...

(ARIEL shakes her head "yes.")

SEBASTIAN:

A-ri-el.

You wan-na kiss the girl

Kiss the girl, kiss the girl!

ALL:

Sha la la la la la, float along and listen

to the song, the song say kiss the girl!
Sha la la la la la, music play. Do what the
Sha la la la la la, music play. Do what the

SEBASTIAN:

music say. You got-ta kiss the girl. You've got-ta
music say. You got-ta kiss the girl. You've got-ta

kiss the girl. You've got-ta kiss the girl!
kiss the girl. You've got-ta kiss the girl!

You've got-ta kiss the girl! Oh! Go on and
You've got-ta kiss the girl! Go on and
Disney’s The Little Mermaid JR.

(The song has worked its magic. At long last, PRINCE ERIC leans in to kiss ARIEL.)

JETSAM

Oh, no you don’t!

FLOTSAM

Quickly! Block that kiss!

(#33 ZZZAP! FLOTSAM and JETSAM knock the boat and shock all the ANIMALS with their electricity. The ANIMALS make a commotion as they scatter and exit.)

PRINCE ERIC

Whoa! What happened???
(steadies the rocking boat with the oars)
Ariel, are you all right?
(ARIEL nods, but inside she is crushed. PRINCE ERIC starts rowing.)
Well, we ought to get back anyway. Gotta rest up for my birthday tomorrow! Ol’ Grimsby’s planning a ball to help me find the girl with that voice... He wants me married by sunset, or else!

(#34 KISS THE GIRL - PLAYOFF. ARIEL allows a tear to escape, but she smiles for PRINCE ERIC’s sake as they exit.)

SCENE SIXTEEN: The Palace Hall

(The SEA CHORUS dissolves the lagoon and reconfigures to form the palace hall. ARIEL enters with CARLOTTA.)

CARLOTTA

Oh, Ariel dearest, I can’t believe you’ve been with us three whole days already! It’s been such a treat!
(CARLOTTA)
(ARIEL smiles gratefully at CARLOTTA.)
Now, the princesses are arriving to sing for Prince Eric so he can finally choose his bride! You just stand back here with Carlotta while the royalty mingle. It’s sure to be quite a show!

(GRIMSBY enters, followed by PRINCE ERIC. #35 THE CONTEST.)

The Contest

L'istesso tempo (Parlando)

2

GRIMSBY:

Wel come, dear friends, to our

4

con-test. The first that our king-dom has ev er seen. We

7

gath er to-day for a vo cal dis-play, so our

9

prince may at last choose a queen!

(As GRIMSBY calls the gathering to order, opportunistic PRINCESSES parade in, escorted by groomed SAILORS. ARIEL is crushed.)
GRIMSBY: These six princesses possess the most accomplished voices in the land! (to the PRINCESSES) Tonight, one of you will join Prince Eric on the throne. May the best woman win! (One by one, the PRINCESSES step forward to sing.)

Bright 2-beat

PRINCESS 1:

Listen to me, don't I sound

PRINCESS 2:

rich?

PRINCESS 3:

Loud, am I not? Plus I've

PRINCESS 4:

got perfect pitch. Wouldn't you think—

PRINCESS 5:

I'm the girl, the girl who has every-

PRINCESS 6:

thing?

PRINCESSES 1, 2, 3:
(belt, in competition)

PRINCESSES 4, 5, 6:
(head voice, more competition opt. 8vb)

Disney's The Little Mermaid JR.
(Aware that this is her last chance, ARIEL forces her way into the center of the hall.)

**PRINCE ERIC**

Ariel?

**CARLOTTA**

(hopeful, to ARIEL)

Oh, dear one.

**GRIMSBY**

For heaven’s sake, child—

**PRINCE ERIC**

Quiet, Grimsby. Go ahead, Ariel.

(ARIEL takes a deep breath. #36 ONE STEP CLOSER - REPRISE. It looks as if she’s about to attempt a note. But instead, ARIEL executes a few of the dance steps PRINCE ERIC taught her two nights earlier. The PRINCESSES laugh. ARIEL looks to PRINCE ERIC, helpless, then runs into CARLOTTA’s arms.)

**CARLOTTA**

Oh, child! Poor, lost child.

**GRIMSBY**

I had so hoped, dear Eric, that you might find love somewhere in this room.
PRINCE ERIC

(smiling)
I have, Grimsby. I've just been too blind to see it... until now. Come here, Ariel.

(#37 TIME'S UP. PRINCE ERIC takes a knee. Suddenly, wafting on the breeze: URSULA has unleashed ARIEL's true VOICE yet again.)

GRIMSBY: Can it be? Another contestant?

PRINCE ERIC: (jumping up) That's the voice! (ARIEL looks at him, panicked.) But - but tell her the competition is over. I've already made my choice. (ARIEL beams. PRINCE ERIC takes her hand.)

+URSULA:

(Just then the sun sets. The lyrical VOICE morphs into a sinister rattle:)

With great power, moving along

URSULA:

Ahhhh!
SCENE SEVENTEEN: Ariel’s Grotto

**Voice:** Flowingly

**Grimsbey:** Can it be? Another contestant?

**Prince Eric:** (jumping up) That's the voice! (Ariel looks at him, panicked.) But - but tell her the competition is over. I've already made my choice.

**Ariel:** Beams. Prince Eric takes her hand.

**Ursula:** With great power, moving along

(Just then the sun sets. The lyrical voice morphs into a sinister rattle:)

**Ursula:** Why look! Such a gorgeous sunset! And on the third day, too! Time's up. You lose!

(Now turning back into a mermaid, Ariel begins to stumble and gasp for air.)

**Prince Eric:** Ariel, what’s wrong?

**Grimsbey:** My heavens!

**Prince Eric:** (looking offstage, after Ariel) She's jumped into the sea! I have to go after her!

**Prince Eric dashes off to his ship and ALL scatter and exit.**

(The sea chorus dissolves the palace, "descends" into the ocean, and forms the ruins of Ariel’s grotto.)

---

**Scene Seventeen: Ariel’s Grotto**

(The sea chorus dissolves the palace, "descends" into the ocean, and forms the ruins of Ariel’s grotto.)
KING TRITON
Ariel?!? I haven’t seen you for three days and I’m... worried. I thought you might be here... Ariel? I’ve – I’ve come to apologize...

(SEBASTIAN and FLOUNDER enter.)

SEBASTIAN
Most merciful Triton—

KING TRITON
Where have you been, Sebastian? And where is Ariel?

SEBASTIAN
Oh, she’d be so angry if she knew I was here—

KING TRITON
I entrust my youngest daughter to you, and what happens? She disappears! I ought to have you cracked and shelled!

FLOUNDER
He almost was, Your Greatness.

KING TRITON
What kind of tragedy will it take—

SEBASTIAN
(cowering, can barely squeak it out)
A tragedy involving the Sea Witch...

KING TRITON
What?!?

FLOUNDER
(to himself)
Don’t be a guppy. Don’t be a guppy.
(to KING TRITON)
You see, Your Majesty, these two slippery eels came and took Ariel to Ursula, and she traded her voice for a pair of legs—

KING TRITON
She bartered away her voice to become human?!?

SEBASTIAN
Yes. And now that child has given up her very soul—
**KING TRITON**

*(looking up, hopelessly)*

Oh, Ariel! What have you done?*

*(to SEBASTIAN and FLOUNDER, with resolve)*

Come, we must save my daughter!

*(KING TRITON, SEBASTIAN and FLOUNDER dash off to #38 URSULA’S LAIR.)*

**SCENE EIGHTEEN: Ursula’s Lair**

*(The SEA CHORUS forms Ursula’s lair. URSULA enters, her TENTACLES in a tizzy. FLOTSAM and JETSAM enter with ARIEL, who has regained her tail. She struggles in the EELS’ electric grip.)*

**URSULA**

Say goodbye to your Prince! You’re mine now, mermaid! Get ready to spend the rest of your days as my slave!

*(Ursula’s TENTACLES begin to wrap around ARIEL. KING TRITON enters, followed by SEBASTIAN and FLOUNDER.)*

**KING TRITON**

Ursula!

**URSULA**

King Triton! You’re right on cue!

**KING TRITON**

What have you done to my daughter?

**URSULA**

Nothing! She’s done it all to herself, trading her voice away. And for what? Human heartbreak!

**KING TRITON**

Give her back to me.

**URSULA**

Not on your life!

*(#39 POOR UNFORTUNATE SOULS - REPRISE.)*
Poor Unfortunate Souls
(Reprise)

(URSULA:) Freely

It so happens that your daughter made a bargain. Swapped her voice to land a man up where it's dry.

KING TRITON: No!

Is it binding? Goodness, yes! Unless?

break-able, unless... There is a little something we could try.

KING TRITON: Unless?

Quasi tempo

Go on. Yes... perhaps we could arrange a sort of
own. Make this deal and set her free, or else she comes with me, to suffer through eternity alone...

KING TRITON: It's not my soul you're after - it's my power.

URSULA: Now, which would you rather be: the King of the Sea, or a father to his little girl?

KING TRITON: The trident is a great responsibility, Ursula.

URSULA: Nonsense, Trite One. Hand it over!

(ARIEL watches in horror as KING TRITON bows his head and hands over his trident.)

URSULA: Finally! The oceans belong to me!

(URSULA removes the magic shell from her neck and holds it out to complement the trident.)
URSULA & TENTACLES:

And now you poor un-fort-u-nate soul! Time's

URSULA:

up! You're through! Now the

pow-er of Po-sei-don has been once a-again made whole. All the

mag-ic of the tri-dent, and the shell in my con-trol! And now

URSULA: Now see for yourself how banishment feels!

dark shall reign for-ev-er, o-ver o-cean, sea, and shoal!

(URSULA aims the trident and blasts KING TRITON offstage. The TENTACLES begin to stretch out, making URSULA grow larger.)

URSULA, FLOTSAM, JETSAM & TENTACLES:

You poor, un -
SCENE NINETEEN: The Ocean Surface

(As URSULA cackles and points the trident skyward, she grows enormous with power, her TENTACLES "grabbing" FLOUNDER, SEBASTIAN, ARIEL, FLOTSAM and JETSAM. The SEA CHORUS “ascends” with them and forms the surface of the ocean. Prince Eric’s ship approaches with PRINCE ERIC and the PILOT.)

PRINCE ERIC: You there!

(″#40 CONFRONTATION. Dialogue and action continue over the music.″)

URSULA, TENTACLES
What’s this? A human ship?

TENTACLES
Ha!

PRINCE ERIC
Who are you? And what have you done with Ariel?

URSULA
Careful, princey-poo! The water’s looking awfully choppy!

(″URSULA points the trident to rile the seas. Her TENTACLES menacingly poke out of the surface.″)

PILOT
Beware, monster! King Triton rules over these seas!

URSULA
Not anymore!

PRINCE ERIC
I won’t let you harm her!

URSULA
Ha!
(URSULA and the TENTACLES cackle and reach toward the ship.)

PILOT
Captain, we’ve got to turn back, or she’ll pull us under!

(With URSULA distracted by PRINCE ERIC, ARIEL snatches the magic shell from URSULA’s grasp and holds it high above her head.)

FLOTSAM
Look out!

JETSAM
The shell!

URSULA, TENTACLES
(to ARIEL)
You fool!

(Shocked by this turn of events, the TENTACLES release their grasp on FLOUNDER, SEBASTIAN, ARIEL, FLOTSAM and JETSAM.)

FLOUNDER
(a guppy no more, charges URSULA)
You witch!

FLOTSAM
(apprehending FLOUNDER)
Not so fast, guppy!

JETSAM
(charging ARIEL)
Get the shell!

SEBASTIAN
(apprehending JETSAM)
Stop there, sea-snake!

(FLOTSAM restrains FLOUNDER as SEBASTIAN clamps JETSAM – a sidekick stalemate. The action FREEZES as URSULA witnesses her most prized possession, the magic shell, glow in ARIEL’s hands and release the voice back into her larynx.)
ARIEL:

(touching her throat)
My voice...

URSULA
Well... look who’s talking! No matter.
(shakes the trident)
I have what I want now. And you don’t!

(The TENTACLES pull ARIEL face-to-face with URSULA. URSULA aims the trident at ARIEL, but ARIEL doesn’t flinch.)

ARIEL
You may have my father’s trident, but you’ll never have his power.

URSULA
Impertinent mermaid. I’ll dispatch you just as easily as I eliminated your mother.

ARIEL
So Father was right!

URSULA
Yes, Father was right! And you’ll soon see just how insignificant the merfolk become when Ursula’s in charge! With trident in hand, I shall unleash the power of Poseidon to destroy you all!

(#41 WHIRLPOOL. As URSULA points the trident at the waters and makes circling motions, the SEA CHORUS forms a whirlpool around her, but it soon gets out of control. URSULA and the TENTACLES begin spinning as well.)
(URSULA)
Wait. Oh, no. Stop. I – I can’t control it!

SEBASTIAN
Ariel, the trident!

(ARIEL breaks free of the TENTACLES’ grasp and bravely reaches out to grab the trident. ARIEL extends the trident to SEBASTIAN and FLOUNDER, who grab hold and stay afloat while the sea swallows URSULA, the TENTACLES and the EELS.)

URSULA, TENTACLES, EELS
Noooooo!

(With Ursula’s reign of terror now over, the SEA CHORUS reforms a calm water surface around ARIEL, SEBASTIAN and FLOUNDER.)

SEBASTIAN
Ariel! Are you all right, child?

ARIEL
Yes. Thank you for your help.

FLOUNDER
Not such a guppy any more, am I?

ARIEL
Nope. You’re the best friends a girl could wish for.

(SEBASTIAN and FLOUNDER embrace ARIEL. KING TRITON breaks through the surface, now free from his imprisonment.)

KING TRITON
Ariel!

ARIEL
Daddy!

(hands KING TRITON the trident and bows her head)
I’ve caused so much trouble. Can you ever forgive me?

KING TRITON
Why, I’ve never been prouder. Somehow, in the blink of an eye, when my back was turned, you grew up.

(KING TRITON hugs ARIEL, who looks out toward the land.)
(KING TRITON)
You love him very much, don’t you?

(ARIEL nods. #42 HUMAN AGAIN. As KING TRITON waves his trident – with much more control and grace than Ursula demonstrated – the SEA CHORUS peacefully encircles ARIEL. KING TRITON moves the seas toward the land.)

SCENE TWENTY: The Beach

(The SEA CHORUS forms the beach and parts the waters. KING TRITON places the newly human ARIEL on the sand.)

KING TRITON
You belong to his world now.

ARIEL
Thank you, Daddy. Thank you so much.

KING TRITON
Just remember... when you hear the surf roar at night and feel the tingle of salt in the air... it’s only your father, checking in on his little girl.
(PRINCE ERIC bounds in, followed by GRIMSBY.)

PRINCE ERIC

Ariel!

(stops short, seeing KING TRITON)
Who are you?

KING TRITON

I’m her father, King Triton. And you’re the human who came to her rescue.

PRINCE ERIC

(in awe)
With all due respect, sir, Ariel is the one who has done the rescuing.

GRIMSBY

(can’t believe his eyes)
The King of the Sea? And she’s his daughter?

PRINCE ERIC

Does that upset you?

GRIMSBY

Heavens, no! I’m just relieved she’s royalty!

PRINCE ERIC

(to KING TRITON)
Your Majesty? At last, I’ve found someone who makes me eager to seize the future and claim my birthright as king.

(looks at ARIEL)
But if I slip out to sea sometimes, I hope she'll be right there beside me.

(to KING TRITON)
May I have her hand?

KING TRITON

Ariel can speak for herself.

PRINCE ERIC

She can?

(#43 PART OF YOUR WORLD - FINALE.)
**Part of Your World (Finale)**

Freely

**ARIEL:**

\[ \text{What would I give to live where you are?} \]

**PRINCE ERIC:** *(smiling wide)* Oh, Ariel! It’s been your voice all along!

*(PRINCE ERIC and ARIEL embrace at last.)*

**ALL:**

\[ \text{Now they can walk. Now they can run. Now they can} \]

MTI’s Broadway Junior Collection® Actor’s Script • broadwayjr.com 103
PRINCE ERIC:

stay all day in the sun! Just you and

ARIEL:

me... And I will be...

PRINCE ERIC & ARIEL:

Part of your world!

ALL:

Part of your world!

Ah!

(#44 UNDER THE SEA - BOWS.)
Under the Sea (Bows)

Buoyant Calypso beat

ALL: Under the sea,

under the sea. Nobody

beat us, fry us, and eat us in fric-a-see.

We what the land folks love to cook.

Under the sea we off the hook. Each lit-tle

snail here know how to wail here. That's why it's
hot-ter un-der the wa-ter. Ya, we in

luck here down in the muck here. Un-der the

sea!

(#45 EXIT MUSIC.)
glossary

actor: A person who performs as a character in a play or musical.
author: A writer of a play or musical, also known as a playwright. A musical’s authors include the book writer, a composer and a lyricist.
blocking: The actors’ movement in a play or musical, not including the choreography. The director usually assigns blocking during rehearsals.
book writer: One of the authors of a musical. The book writer writes the lines (dialogue) and the stage directions. Also called the librettist.
cast: The performers in a show.
cheating out: Turning oneself slightly toward the house when performing so the audience may better see one’s face and hear one’s lines.
choreographer: A person who creates and teaches the dance numbers in a musical.
composer: A person who writes music for a musical.
creative team: The author(s), director, choreographer, music director and designers for a play or musical.
cross: When an actor onstage moves toward or away from another actor or object.
dialogue: A conversation between two or more characters.
director: A person who provides the artistic vision, coordinates the creative elements and stages the play.
downstage: The portion of the stage closest to the audience. The opposite of upstage.
house: The area of the theater where the audience sits to watch the show.
house left: The left side of the theater from the audience’s perspective. If something is located “house left,” it is to the left side of the audience as they are seated in the theater.
house right: The right side of the theater from the audience’s perspective. If something is located “house right,” it is to the right side of the audience as they are seated in the theater.
lines: The dialogue spoken by the actors.
**lyricist**: A person who writes the lyrics of a musical. The lyricist works with a composer to create songs.

**lyrics**: The words of a song.

**monologue**: A dramatic speech by one actor.

**music director**: A person in charge of teaching the songs to the cast and orchestra and maintaining the quality of the performed score.

**musical**: A play with songs that are used to tell a story.

**off-book**: The actor’s ability to perform his or her memorized lines without holding the script.

**offstage**: Any area out of view of the audience. Also called backstage.

**onstage**: Anything on stage within view of the audience.

**opening night**: The first official performance of a production, after which the show is frozen, meaning no further changes are made.

**play**: A type of dramatic writing meant to be performed live on a stage. A musical is one kind of play.

**protagonist**: The main character in a musical. The action centers around this character.

**raked stage**: A stage which is raised slightly upstage so that it slants towards the audience.

**rehearsal**: A meeting where the cast learns and practices the show.

**script**: 1) The written words that make up a show, including spoken words, stage directions and lyrics. 2) The book that contains those words.

**speed-through**: To speak through the dialogue of a scene as quickly as possible. A speed-through rehearsal helps actors memorize their lines, and it infuses energy into the pacing of a scene.

**stage directions**: Words in the script that describe the actions.

**stage left**: The left side of the stage, from the actor’s perspective. The same side of the theater as house right.

**stage manager**: A person who is responsible for keeping all rehearsals and performances on schedule.

**stage right**: The right side of the stage, from the actor’s perspective. The same side of the theater as house left.

**upstage**: The part of the stage furthest from the audience. The opposite of downstage.

**warm-ups**: Exercises at the beginning of a rehearsal or before a performance that prepare actors’ voices and bodies.
Credits & Copyrights

Content
Disney Theatrical Group: Ken Cerniglia, Lisa Mitchell, Colleen McCormack, David Redman Scott

iTheatrics: Diane Clune, Susan Fuller, Timothy Allen McDonald, Marty Johnson, Cynthia A. Ripley, Rob Rokicki, Lindsay Weiner

Designers
Steven G. Kennedy, Kevin Johnson, Kevin Yates

Disney’s The Little Mermaid JR. was adapted for young performers from the Broadway show by Ken Cerniglia (libretto) and David Weinstein (score).

Find a complete list of Broadway Junior musicals at broadwayjr.com, School Edition and full-length musicals at MTIShows.com and Disney stage titles at DisneyTheatricalLicensing.com.

Disney’s The Little Mermaid JR. Actor’s Script © 2012 Disney Music and Lyrics © 1988, 2007, 2011 Walt Disney Music Company (ASCAP) / Punchbuggy Music (ASCAP) / Wonderland Music Company, Inc. (BMI) / Menken Music (BMI) The Little Mermaid JR. and Disney’s The Little Mermaid JR. are trademarks of Disney Enterprises Inc. All rights reserved. Broadway Junior, The Broadway Junior Collection, Family Matters, and ShowKit are registered trademarks of Music Theatre International. All rights reserved. Unauthorized duplication is prohibited by law.