CAMBERWELL GIRLS GRAMMAR SCHOOL

SECONDARY SCHOOL PRODUCTION

# Disney THE LITTLE MERMAID



*Camberwell Girls Grammar School acknowledges the Land and Songlines of the Wurundjeri peoples of the Kulin Nation.*

*We pay our respect to the custodians of our Traditional Stories and are inspired by their leadership, uniting community through art.*

*We stand together in support of the Uluru Statement from The Heart, calling for Voice and Treaty.*















# Synopsis

## Act One

Ariel, a young mermaid, crashes to the sea's surface, delighting in the expansive sky and the warm sun on her skin (The World Above). In the distance, a ship appears bearing a sea-loving Prince Eric and his guardian, Grimsby (Fathoms Below). As the ship sails into the horizon, Ariel, shadowed by her best friend, Flounder, recovers a sinking fork that Eric has tossed overboard. The seagull Scuttle swoops in and teaches them about this "dinglehopper" and other human stuff, reminding Ariel that she's late for an engagement below the surface.

On the ocean floor, Sebastian has arranged a concert in celebration of King Triton's anniversary as reigning monarch, featuring the King's seven daughters (Daughters of Triton), but Ariel arrives late and ruins the concert. King Triton wonders if his daughter would be better off if her mother was still alive to guide her (If Only – Triton's Lament), and he appoints Sebastian as her chaperone to keep her out of trouble.

In Ursula's lair, her flunkies Flotsam and Jetsam report back on the celebration, prompting the Sea Witch to reminisce bitterly about her childhood and her brother Triton's ascension to the throne (Daddy's Little Angel). Ursula vows to ruin King Triton by destroying what he loves most in the world – Ariel. Meanwhile, Ariel bemoans her dad's lack of understanding and wonders how he could hate a world that she finds so beautiful (Part of Your World). Sebastian barges in and begins taking charge, but Ariel becomes distracted by a ship passing overhead.

On the ship, Prince Eric and Grimsby argue. Eric has no interest in becoming King, but Grimsby insists that the Prince will be married by his upcoming birthday. Suddenly, a violent storm overtakes the ship, throwing Eric overboard. Ariel, who had been admiring the Prince from afar, dives below the surface to rescue Eric, whom she returns safely to the shore (Part of Your World – Reprise). Back under the water, the Mersisters quiz Flounder about Ariel's odd behaviour (She's in Love), while on the beach an enamoured Eric resolves to find his saviour with the enchanting voice (Her Voice). In an effort both to please Eric and find him a bride, Grimsby arranges a singing contest in order to locate the owner of the mysterious voice.

Upon discovering her love for the world above, Sebastian sings the virtues of the ocean (Under the Sea). Undeterred, Ariel swims away to her secret grotto where King Triton, furious at his daughter for saving a human, destroys her human treasures. Sebastian tries to comfort her, but Ariel, still hurt by her father's actions (If Only – Ariel's Lament), is lured to Ursula's lair by Flotsam and Jetsam. The Sea Witch offers to transform Ariel into a human in exchange for her voice (Poor Unfortunate Souls). Ursula's contract states that Prince Eric must kiss Ariel within three days or she will turn back into a mermaid and become Ursula's slave forever. Spurred on by her dreams of the world above, Ariel agrees to the bargain and trades her voice for human legs.

**At the end of Act One, there will be a 15 minute interval.**

During the interval, please join the wonderful student-led Service Learning Team to purchase refreshments and snacks.
The proceeds from these sales will go towards fundraising for the Port Phillip EcoCentre. The EcoCentre provide education and inspiration to the wider community since 1999, with a focus on transforming the way Melbourne understands its relationship to its environment, and building sustainability.

# Act Two

On the beach, Flounder and Sebastian fret about the three-day timeline. Ever optimistic, Scuttle is convinced that Ariel has what it takes (Positoovity) to win over Prince Eric, who finds her and brings her home to the palace. Below the surface, King Triton worries about his daughter's safety, but up on land, Ariel is elated by the wonders of palace life (Beyond My Wildest Dreams). Sebastian, who has followed Ariel to the palace in order to protect her, finds himself in jeopardy in Chef Louis's kitchen (Les Poissons). Sebastian continues to elude the frustrated chef's grasp (Les Poissons – Reprise), while Ariel's silence prompts Prince Eric to find other ways to communicate, like dancing (One Step Closer) – but he is still haunted by the mysterious voice.

Ariel's progress with Eric on the first day makes Ursula nervous, but she vows to take revenge on Triton through his daughter (Daddy's Little Angel – Reprise). On the second day, Sebastian calls on lagoon animals to serenade the couple (Kiss the Girl), but Flotsam and Jetsam cause a commotion that blocks their kiss. In desperation, Sebastian informs King Triton of Ariel's contract, and the King swears to settle things with Ursula once and for all. As night falls on the second day, Ariel wishes she could tell Eric how she truly feels while Eric longs for the mysterious voice, Sebastian wishes he could solve this predicament, and King Triton regrets pushing Ariel away (If Only – Quartet).

At the singing contest the next day (The Contest), Ariel bursts through the crowd of opportunistic princesses and rather than singing, she dances, prompting Prince Eric to realize how much he truly loves her. But the sun has set, breaking the spell, and Ursula drags Ariel, a mermaid once again, back into the sea.

King Triton confronts Ursula, who agrees to free Ariel if he hands over his trident and becomes Ursula's slave (Poor Unfortunate Souls – Reprise). Just as Ursula attempts to harness the power of the seas now in her control, Ariel swims past her and grabs her magic shell, regaining her voice. Unable to control her pride, Ursula reveals that she was the one who murdered Ariel's mother, prompting Ariel to destroy the shell and, with it, the Sea Witch.

With order restored, Ariel returns the trident to her father. Realizing that Ariel has grown up and that she cares deeply for Prince Eric, King Triton decides to restore her human form. Together, father and daughter swim to the surface, where Prince Eric proposes to Ariel, then learns that it has been her voice he has been seeking all along (Finale Ultimo).

# Team Atlantic







Performing Wednesday 31 July & Friday 2 August 2024 in Barbara Sutton Hall















# Team Pacific







Performing Thursday 1 & Saturday 3 August 2024 in Barbara Sutton Hall













# Director's Notes

The history of mermaids is fascinating, as are the variants of this creature across cultures. Hans Christian Andersen's original tale, 1837 (which came from his imagination, not the cannon of folklore), speaks of a young mermaid who was desperate to experience the world above. Her lure to marry the prince was not predominantly about infatuation but about the attainment of an immortal soul, and it was she who sought out the Sea Witch to help her. In this tale, the sea witch is entirely transparent about the pain and sacrifice of her longing. She even tries to dissuade her. This mermaid's journey to the surface was not so 'musical' as every step she took on her legs felt like a knife blade. She had to have her tongue removed for the trade off and her prince wasn't quite as courageous as our Eric, who, thankfully, does understand that he has something true before him that he could lose if he doesn't snap out of his obsession with the past. The original mermaid is loved by the prince, but not in the way the spell requires to assist her ascension. Her fate is to disintegrate into sea foam. Probably not an ending ever considered by Disney.

It was a cautionary tale for women of the time. The consequences of curiosity, of stepping out of your place. But, she was ultimately granted her immortal soul because of her dedication and loyalty to the prince. Mm.

In 1989 (when I was 15), Disney released a version of this tale that would kick start the 'Disney Renaissance' and reveal to us the kind of story we preferred to be taught: that of restlessness, seeking, finding and attaining… dare I say, 'true love'? At university, I found my tribe – a group of friends who would all belt 'Part of Your World' together, inclusive of the little inhalation she makes after 'out of the sea…'.

This simplification of human complexity has inspired our design: A 2D pop-up storybook world filled with big, bold, colourful illustrations. In Ariel's world, the human stuff is simply magical (until her Father destroys it and turns it into complicated, dimensional objects). Ariel's journey is about transcending the lure of a simplified world. A world in which she is only ever required to be a beautiful block colour and sing. Yes, things become complicated and confronting… she sacrifices her voice for others… but when she takes the opportunity to repair that, her reward is the return of her voice and a greater sense of self/wholeness/dimension… because, if you choose, that marriage is symbolic. Masculine and feminine aspects of self, finding harmony and giving the individual permission to be their complete self. Not one or the other, but a harmonious mixture. That's the 3D underlying message behind the 2D handsome prince and beautiful sea princess finding each other… right?

The Little Mermaid is a BIG show. As always, we have been humbled by the dedication and comradery of our students. The show that you see has been designed and realised by the students, inclusive of the marketing artwork, make-up and lighting. Our students are running the mics and backstage movement of all the big things. We have been particularly blessed this year with two School Leaders - Helena Maunder (Drama Captain) and Isabel Betts (Technical Captain) – of unparalleled dedication and drive. You have both been exceptional role models, leading with generosity, patience, clarity and humour. I hope you know that your character and care are woven through the fabric of this production, and we are all better off because of that.

I must also briefly expose Dr Vicky Ellis to praise (she's not fond of it…), who has designed, sourced, 3D printed, sewed, mentored, and guided… the finish on those tails and tentacles… the costume embellishments. That you dared to dream with us and then turned those dreams into glitter, sequined, musical heaven… you truly are the best.

Now, on with the show!

**Keira Lyons**
*Director*
*Head of Drama & Performing Arts*





# Musical Director's Notes

The Broadway stage version of the Disney 1989 animated film, The Little Mermaid, is about love, loyalty, sacrifice, the emotional power of music and Faustian bargains, but at its core, it is about identity.
After the great successes staging adaptations of Disney's animated films Beauty and the Beast and then the juggernaut of The Lion King, it was The Little Mermaid's turn in 2007 to be fully realised despite the challenges of having a show with most of the scenes set largely underwater, or on top of it, or transitioning in and out of it. An ocean is wet and fluid: stages, lighting rigs, props, orchestra pits and singing…not so much.

The producers of the stage musical version wisely went back to the genius of Alan Menken, the film's original composer, to provide strong musical threads that weaves text, story and music into a wonderfully orchestrated tapestry that is lush, intricate and romantic which magically illustrates an underwater environment.

Alan Menken along with lyricists Glenn Slater and Howard Ashman added numerous new songs for the stage production which built upon the well-known 'Under the Sea' and 'Part of Your World' to include musical styles of '60s rock (She's in Love), vaudeville (Daddy's Little Angel), 1920's Brechtian cabaret (Poor Unfortunate Souls) and even a touch of the operatic (If Only). In true Broadway and Operatic tradition, Menken uses the song to impart critical plot points and character development where the music tells the audience everything they need to know. When characters run out of words and they can't express themselves anymore, it comes out in song.

The score is awash with musical references and themes. Triton's Court Composer is named Sebastian (a reference to J.S. Bach) and Ariel's voice and singing ability is intrinsic to the plot. In one pivotal scene (no spoilers!), her "voice theme" is literally, melodically, harmonically and physically embodied to push through crucial plot development without any text. Also, listen out for the "flowing water motif", a melodically ascending arpeggio pattern signifying Ariel's desire to live on land which is used extensively throughout the score but perhaps its most effective in the moments before 'Part of Your World'. Ursula's theme, which is in a minor key and melodically points downwards, is a metaphor that reveals her darker, more sinister intentions. The musical score is like a sunken treasure ship, revealing its hidden gems and secrets one at a time, along with a few skeletons.

A very heartfelt thank you to the very talented musicians in the orchestra pit who I have had the pleasure of exploring such wonderful music with. Also, a thank you to the incredible creative team of directors, choreographers, vocal coaches, costume and set design, backstage, lighting and tech crews who have all worked tirelessly to bring The Little Mermaid to life. I hope you enjoy the show.

**Rohan Mack**
*Musical Director*
*Director of Music - Instrumental*





# Cast & Characters

## Team Atlantic

**Ariel**
Jessica Taylor

**Eric**
Kiki Page

**Grimsby**
Lucy Ruddle

**Flounder**
Phoebe Plummer

**Scuttle**
Isuli Perera

**King Triton**
Nonie McLean

**Sebastian**
Ash Wang

**Ursula**
Keona Siaw

**Flotsam**
Lara Malachowski

**Jetsam**
Naomi Chin

**Chef Louis**
Tyra Dawson

**MERSISTERS**
**Aquata**
Alisha Catena

**Andrina**
Sienna Campbell

**Arista**
Amber Chia

**Atina**
Sophia Zeitoune

**Adella**
Rachel Franco

**Allana**
Victoria Mao

## Team Pacific

**Ariel**
Abigail Lee

**Eric**
Samantha Chua

**Grimsby**
Audrey Kerr

**Flounder**
Charlotte Taylor

**Scuttle**
Elysia Wang

**King Triton**
Nonie McLean

**Sebastian**
Nysa Ramavat

**Ursula**
Abbey Marcou

**Flotsam**
Natasha Cameron

**Jetsam**
Sharon Tjioe

**Chef Louis**
Harper Drane

**MERSISTERS**
**Aquata**
Carisse Siaw

**Andrina**
Charlize Chow

**Arista**
Heidi Lim

**Atina**
Pippa Soo

**Adella**
Gina Yao

**Allana**
Aathana Sivapalan

# Ensemble

### Core Ensemble
Vivien Chang
Charlotte Chong
Mabel Clohesy
Kelly Ding
Nathinee Evans
Beatrix Funder
Florence Jones
Harriet Jones
Justine Han
Sarah Hao
Kealey Liew
Anna Lui
Laura Mok
Christine Moi
Charlotte Muir
Emily Neoh
Samantha Ng
Ashleigh Ooi
Charlotte Pang
Aneira Paul
Scarlett Puyol
Allegra Reedman
Aanya Richharia
Sophie-May Ronzani
Leila Shroff
Amelia Smith
Vincy Tan
Lammy Tran
Cosette Tsjin
Ashley Wang
Davida Whitwell
Sarah Whitwell
Xixi Yang
Hannah Yeow
Wendy Yin
Ellie Yuen
Anni Zhang
Ella Zhang

### Sailors
Mabel Clohesy
Olive Clohesy
Meg Chaffey
Vivien Chang
Charlotte Chong
Kelly Ding
Nathinee Evans
Beatrix Funder
Madison Hall
Sarah Hao
Sienna Jack
Florence Jones
Harriet Jones
Anna Lui
Laura Mok
Christine Moi
Charlotte Muir
Maya Muir
Usha Nadarajah
Samantha Ng
Charlotte Pang
Aneira Paul
Scarlett Puyol
Allegra Reedman
Liana Robinson
Sophie-May Ronzani
Eloise Scotter
Leila Shroff
Lammy Tran
Xixi Yang
Wendy Yin
Ashley Wang
Davida Whitwell
Sarah Whitwell

### Maids
Beatrix Funder
Justine Han
Harriet Jones
Usha Nadarajah
Emily Neoh
Allegra Reedman
Ellie Yuen
Sarah Whitwell

### Singing Chefs
Olive Clohesy
Meg Chaffey
Laura Mok
Emily Neoh
Ashleigh Ooi
Charlotte Pang
Davida Whitwell

### Movement Chefs
Vivien Chang
Charlotte Chong
Florence Jones
Madison Hall
Charlotte Muir
Charlotte Pang
Liana Robinson
Sara Rowland
Leila Shroff
Mabel Clohesy
Davida Whitwell

### Singing Princesses
Olive Clohesy
Usha Nadarajah
Charlotte Pang
Scarlett Puyol
Eloise Scotter
Xixi Yang

### Dance Ensemble
Meg Chaffey
Ency Chen
Selena Chen
Emily Cheung
Nathinee Evans
Sienna Jack
Erin Lee
Chloe Liang
Charlotte Muir
Tiya Somaia
Erika Tjangdjaja
Isabella Wood

### Chorus of Guests
Alisha Abraham
Kana Cao
Nini Chieng
Chloris Ding
Elise Fan
Madison Hall
Kasey Hao
Iris Hu
Lodzia Hull
Demi Jiang
Niyati Khandelwal
Priscilla Leung
Lilian Li
Sarah Lin
Ayesha Raja
Amiya Rajakulendran
Penelope Ruddle
Ishana Sethi
Nirvani Subedi
Alana So
Isabelle Tartaglia
Misha Vuppala
Lillian Wang
Chloe Yong
Lisha Zhang
Sophia Zhu

# Orchestra

Asha Bhattacharjee
*Keyboard 1*

Sarah Chan
*Flute/Piccolo/Whistle*

Megan Chung
*Bass Clarinet*

Marco Epifano (Staff)
*Soprano & Alto Saxophone/ Clarinet*

Claire Fleming
*Cello*

Vanessa Gao
*Flute*

Amanda Lee
*Percussion*

Jasmine Li
*Violin 2*

Emily Lioe
*Cello*

Hannah Lin
*Trumpet*

Angela Liu
*Double Bass*

Iris Lu
*Clarinet*

Isabel Sootoh
*Violin 1*

Zara Teh
*Clarinet*

Sophie Tong
*Violin 2*

Sasha Wee (Class of 2023)
*Drum Kit/Percussion*

Chloe Wong
*French Horn*

Emily Wong
*Keyboard 2*

Sophie Wong
*Flute*

Joyce Zhang
*Keyboard 3*

Silvia Zhang
*Flute/Alto Flute*

Ray Zhang
*Violin 1*

Kristie Zeng
*Oboe/Cor Anglais*



# Creative Team

**Director**
Keira Lyons (Staff)

**Musical Director**
Rohan Mack (Staff)

**Musical/Vocal Direction**
Kate Savige (Staff)

**Choreographer**
Claire Colthup (Staff)

**The Storm, Water Choreography**
Tyson Wakely (Staff)

**Production Management**
Keira Lyons (Staff)
Eleanor Wood (Staff)
Helena Maunder

**Vocal Coaches**
Cathy Georgiev (Staff)
Carrie Barr (Staff)
Emily Uhlrich (Staff)
Stephen Coutts (Staff)

**Music Administration**
Elizabeth Eliopoulos, with thanks to Rebecca Kost and Jane Scott (Staff)

**Stage Management (Rehearsal & Performance)**
Amy Aw
Isabel Betts
Ruby Edge
Natasha Oakley
Elsie McLean
Aashi Singh

**Backstage Crew**
Amalia Pandeli
Vivienne Torre
Gretel Blake
Maddison O'Meara
Elisha Jiang
Audrey Rees
Marlo O'Reilly
Sharon Zhang
Naomi Lee
Lily Meyer

**TECHNICAL**
**Technical Stage Management**
Isabel Betts

**Lighting Design/ Programming**
Isabel Betts
Hannah Croft
Ruby Tu
Megan Chung

**Lighting Operators**
Isabel Betts
Hannah Croft
Ruby Tu

**Follow Spots**
Michelle Kwong
Tara Akritidis

**Technical Supervision**
Kim Perkins (Staff)

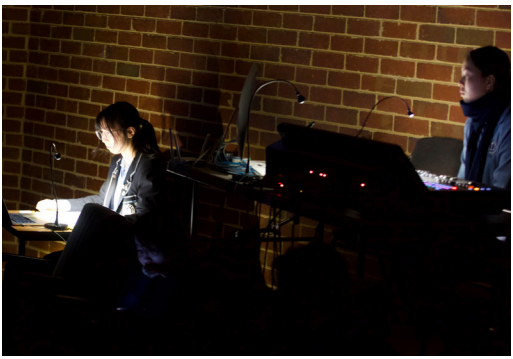
**Sound**
Greenland Audio

**Microphone Operation**
Alicia Baik
Trudy Liu

**SFX Operation**
Megan Kwong

**Microphone Crew**
Alice Liu
Naomi Lee
Lily Meyer
Joanne Tu





## COSTUME & MAKE-UP

**Costume Coordination (Design & Build)**
Vicky Ellis (Staff)
Rebecca Cecil (Class of 2015)

**Mertails & Tentacles (Design & Build)**
Katrina Gaskell
(Bonkell Theatre)

**Make-up & Coordination**
Rebecca Cecil (Class of 2015)

**Head of Make-up (Design & Realisation)**
Laura Tong

**Makeup/Hair Team**
Elise Orme
Romy Mead
Helena Maunder
Samantha Fan
Mia Chang

**Costume Team**
Jessica Maycock
Elise Li
Sarah Hao
Dina Mohd Ghazali
Jenny Wang
Anais Portbury
Lexi Bartnicki
Amelia Trembath
Elise Orme
Shreya Humnabadkar
Alison Chan
Chloe Miao

## SET & PROPS

**Set & Prop Design Concept**
Keira Lyons (Staff)
Helena Maunder

**Design Realisation Coordination**
Helena Maunder

**Assisted by**
Alma Tooke (Staff)

**Set Building**
The Magnificent
Maintenance Department

**Some Set Pieces Hired from**
Diamond Valley Singers

**Floor Mandala Design & Hand Painted**
Laura Tong
Katrina Tong
Mia Chang
Madeline McDonald
Elise Orme

**Large Scale Scenic Artist Mentor**
Sinead Fox (Staff)

**Design & Set Dressing**
Simrah Ahsan
Tara Akritidis
Amy Aw
Isabel Betts
Mia Chang
Samantha Chua
Hannah Croft
Raimi Deb
Charvi Dhingra
Selina Guan
Justine Han
Alina Hou
Elisha Jiang
Candice Ju
Caroline Lu
Megan Kwong
Michelle Kwong
Kaitlyn Law
Elise Li
Alice Liu
Angela Liu
Jasmine Mao
Jessica Maycock
Madeline McDonald
Nonie McLean
Romy Mead
Dina Mohd Ghazali
Melody Mohiti Asli
Kyra Moore
Claire Nguyen
Ava Ong
Elise Orme
Charlotte Pang
Gemma Pham
Claire Pham-Nguyen
Sharika Piratheepan
Sarvani Prabaharan
Rithanyaa Prakash
Anais Portbury
Ishana Sethi
Rachel Tan
Katrina Tong
Laura Tong
Vivienne Torre
Joanne Tu
Ruby Tu
Amelia Trembath
Hayley Stork
Abigail Wandhira
Jenny Wang
Lillian Wang
Selinna Wang
Betty Wen
Jessica Wong
Mila Wong
Lily Wu
Daisy Yang
Lydia Yi
Baoyi Zhu
Surie Zhen
Kira Kam
Emilia Cai
Karen Zheng
Sharon Tjioe

## MARKETING

**Promotional Image Design & Realisation**
Laura Tong
Charlotte Pang

**Collateral Design**
Keith Logan (Staff)

**Photography**
Georgia Bennett (Staff)
Keith Logan (Staff)

**Program**
Georgia Bennett (Staff)

## PROMOTIONAL ARTWORK

In 2024, promotional imagery for the CGGS Secondary School Production was created through a student competition for the first time. Charlotte Pang in Year 10 and Laura Tong in Year 12 were two finalists who submitted different, but complementary designs. They collaborated on the final piece, which you can see below.

The artwork features beautifully illustrated elements from Ariel's underwater world as well as from the world above, all within a stained glass window.



# Thank You

**Sam Bullen,** for thinking of us when we didn't have the capacity to do so, organising room changes and additional help in the MakerSpace.

**Stuart and Ainslie** in Accounts for always being so helpful and quick!

**Laura Washington** for musical debriefs and willingness to plug the prop holes!

**Emma Jamieson and Jennelle Ho** for the essential life skill of ironing / steaming.

**Mark and Angela** from Diamond Valley Singers for their support and mad Tetris truck packing skills.

**Andrew Burnell, Karen Bartram, Carly Iliff** for assistance in generating audience!

**Kate Daffy** for always being prepared to help with anything.

**Sarah Galati and the Parents & Friends Association** for Pre-Show delightfulness.

**Sweet Lin Leng** and **El Wood's Mum** for sewing assistance.

To **Debbie and Steve**, your support for the arts at Camberwell Girls is so humbling and cherished. Thank you for believing in our vision.













# Creatives

## Alan Menken

Alan Menken (Music) Theater scores: God Bless You, Mr. Rosewater; Real Life Funnies; Atina: Evil Queen of the Galaxy; Little Shop of Horrors; Kicks; Patch, Patch, Patch; The Apprenticeship of Duddy Kravitz; Beauty and the Beast; A Christmas Carol; King David; Weird Romance; Der Glöckner von Notre Dame; The Little Mermaid; Leap of Faith; Sister Act; Newsies; Aladdin; and The Hunchback of Notre Dame. Film scores: Little Shop of Horrors; The Little Mermaid; Beauty and the Beast; Aladdin; Newsies; Pocahontas; The Hunchback of Notre Dame; Life with Mikey; Hercules; Home on the Range; The Shaggy Dog; Noel; Enchanted; Tangled; and Mirror, Mirror. TV: Lincoln, Galavant.

Honors: Eight Academy Awards®(19 nominations), seven Golden Globe Awards, eleven GRAMMY® Awards, two Outer Critics Circle Awards, New York Drama Critics' Circle Award, Drama Desk Award, Tony Award®, Olivier Award, London's Evening Standard Award, membership in the Songwriters Hall of Fame, a doctorate in fine arts from New York University, and a star on the Hollywood Walk of Fame.

## Howard Ashman

Howard Ashman (Lyrics) wrote the lyrics for the Disney animated films The Little Mermaid, Beauty and the Beast, and Aladdin (three songs). He was a producer on The Little Mermaid and executive producer on Beauty and the Beast. With Alan Menken, he received two Oscars® and two Golden Globes® for Best Song ("Beauty and the Beast" and "Under the Sea") and four GRAMMY® Awards.

He received an Oscar® nomination with Mr. Menken for "Friend Like Me" from Aladdin. As author, lyricist, and director for the record-breaking stage musical Little Shop of Horrors, he received two Outer Critics Circle Awards, a New York Drama Critics' Circle Award, a London Evening Standard Award, and a Drama Desk Award.

For the film version of Little Shop of Horrors, he received a Best Screenplay nomination from the Writers Guild and, with Mr. Menken, an Oscar® nomination for Best Song. He was author, lyricist, and director of Smile for which he received a Tony Award® nomination for Best Book. His other credits include God Bless You, Mr. Rosewater; The Confirmation; and artistic director, WPA Theatre (1976-1982).

# Glenn Slater

Glenn Slater (Lyrics) Broadway: School of Rock, Leap of Faith, Sister Act (2011 Tony Award® nomination – Best Score, Drama Desk Award nomination – Outstanding Lyrics, Outer Critics Circle Award Nomination – Outstanding New Score); Disney's The Little Mermaid (2008 Tony Award® nomination – Best Score, GRAMMY® nomination – Best Cast Album). West End: Sister Act (2009), Andrew Lloyd Webber's Love Never Dies (2010, Olivier Nomination – Best Musical).

Regional: Leap of Faith (Ahmanson Theatre, Los Angeles, 2010). Off-Broadway: Newyorkers (Manhattan Theatre Club, 2001, Lucille Lortel, Drama Desk, Outer Critics Circle nominations). Film: Disney's Home On The Range (2004), Disney's Tangled (2010, Oscar® and Golden Globe Nominations – Best Song).

Other musicals: Beatsville, with composer/lyricist/wife Wendy Leigh Wilf. TV: Galavant with composer Alan Menken. Awards: The Kleban Award for Lyrics, the ASCAP/Richard Rogers New Horizons Award, and the Jonathan Larson Award.

Upcoming: Happy Trails with composer Alan Menken and The Hudsucker Proxy with composer Stephen Weiner.

# Doug Wright

Doug Wright (Book) received Tony® and Drama Desk Award nominations for his book for the Broadway musical Grey Gardens.

He was awarded the Pulitzer Prize, a Tony Award®, the Drama Desk Award, a GLAAD Media Award, an OCC Award, a Drama League Award, and a Lucille Lortel Award for I Am My Own Wife, which premiered at Playwrights Horizons in 2003.

In 1995, Doug won an Obie Award for his play Quills. His screen adaptation was named Best Picture by the National Board of Review and nominated for three Academy Awards®. Plays include The Stonewater Rapture, Interrogating the Nude, Watbanaland, and Unwrap Your Candy.

For career achievement, Doug was cited by the American Academy of Arts and Letters and awarded the Tolerance Prize from the Kulturforum Europa. Currently, he serves on the board of the New York Theatre Workshop and the Dramatists Guild Council.

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*The Broadway production opened on January 10, 2008, running for 685 performances before closing on August 30, 2009. The stage musical was adapted for middle school children as The Little Mermaid JR. in 2012. The full-length show was then revised and enjoyed sold-out productions in Holland, Moscow, and Tokyo. The Little Mermaid continues to charm audiences around the globe.*

# Disney THE LITTLE MERMAID

Music by
ALAN MENKEN

Lyrics by
HOWARD ASHMAN & GLENN SLATER

Book by
DOUG WRIGHT

Based on 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

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CAMBERWELL GIRLS GRAMMAR SCHOOL