



Beauty, The Beast and You - a creative challenge exploring the 'tale as old as time'



## SCRIPT EXTRACTS AND INSIGHTS THAT ILLUSTRATE THE PRINCIPAL CHARACTERS: BELLE, MAURICE AND THE BEAST

[NB: CAPS appear as part of songs].

### BELLE

Belle has always been a unique Disney heroine: a thinker, a reader. She is blessed with a father who has always allowed her to think for herself and Belle's interest in reading has also opened her mind to new places, new thoughts and new ideas. Books have helped her to accept a different world than the one she came from.

For today's audiences, Disney Theatrical have tweaked her costume and her appearance to someone who still fits into the scenic visual world and the words and ideas of the script but shows her in more of a forward light - no apron for our Belle today, instead of laundry she is focused on sustainable gardening!

Furthermore, the stage show no longer has other characters referencing her as "a girl" or "the girl." She is a young woman who makes active choices and doesn't rely on her looks, her charm or a sword to fulfil her aspirations. Belle is much stronger and more empowered in this modern production with subtle but noticeable changes to the script from, '*dance with me?*' to '*Dance with me*'.

### SCRIPT EXTRACT FOR BELLE:

#### **BELLE (in her village)**

THERE MUST BE MORE THAN THIS PROVINCIAL LIFE!

Well, it's my favourite. Far-off places, daring sword fights, magic spells, a prince in disguise...

#### **CANDLEMAKER**

VERY DIFF'RENT FROM THE REST OF US

#### **SOME VILLAGERS**

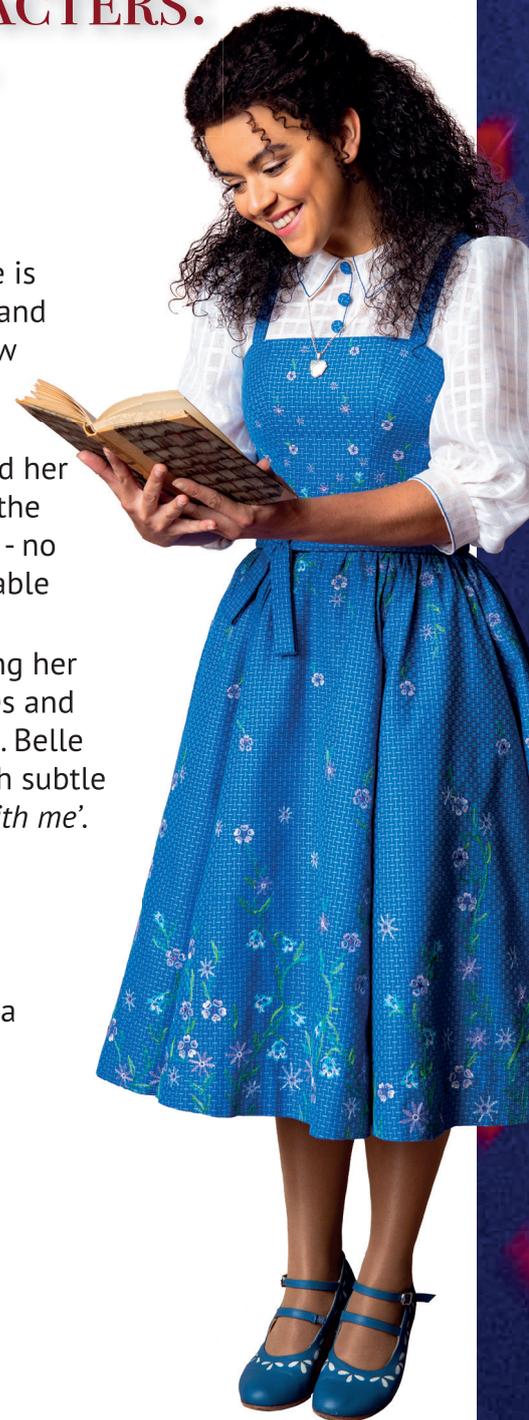
SHE'S NOTHING LIKE THE REST OF US

#### **MAURICE**

You do love those books.

#### **BELLE**

Well, they take me away to wonderful places where there's adventure and mystery and romance and... happy endings.



## **BELLE (REPRISE in the castle)**

### **BELLE**

I WANT MUCH MORE THAN THIS PROVINCIAL LIFE  
I WANT ADVENTURE IN THE GREAT WIDE SOMEWHERE!  
I WANT IT MORE THAN I CAN TELL!  
AND FOR ONCE IT MIGHT BE GRAND  
TO HAVE SOMEONE UNDERSTAND  
I WANT SO MUCH MORE THAN THEY'VE GOT PLANNED FOR...

### **MRS. POTTS**

I like this young woman. She has spirit.

### **BELLE**

I NEVER THOUGHT I'D LEAVE BEHIND  
MY CHILDHOOD DREAMS BUT I DON'T MIND  
I'M WHERE AND WHO I WANT TO BE  
NO CHANGE OF HEART  
A CHANGE IN ME

## **MAURICE**

Maurice and Belle's family name is Jardin (French for garden) and Disney Theatrical have set Maurice and Belle living in a horse drawn wagon. The village is an idyllic setting of attractive buildings surrounded by fields of lavender. But is it as idyllic as it seems?

Being an inventor, Maurice is not one to follow the crowd or care much what other people think. If he did, he probably wouldn't succeed at breaking new ground with his inventions. During the stage show, Maurice invents a way to capture lightening using a milk bottle and then uses this to create the first electric car!

The visual identity of Maurice allows the character to be developed on stage and enhances the portrayal of his key role within the story. Alongside this, Maurice allows the audience to see early on, Belle's affection for and defence of the unique, the unacceptable and disenfranchised. Belle's affection for, and belief in, her father never waivers whether he is inventing or under threat from his own village, *'My father's not crazy! He's a genius!'*

## **SCRIPT EXTRACT FOR MAURICE:**

### **MAURICE**

Well, we'd better get cracking. This thing's not going to fix itself. Now let's see...

*(tinkers with the invention)*

### **BELLE**

It works! Papa, you did it! You really did it! You'll win first prize at the fair tomorrow, I know it!

*MAURICE sets off to the fair*

### **MAURICE**

FIRST PRIZE IS NEARLY MINE  
IT'S QUITE MY BEST INVENTION  
SO SIMPLE, YET COMPLEX  
SO MASSIVE, YET SO SMALL  
THIS TRIUMPH OF DESIGN  
WILL BE MY OLD-AGE PENSION



# BEAST

The appearance of the Beast is one of the most striking moments in story-telling as is the revelation of what lies beneath.

The opening narration sets the scene for the whole story and Disney Theatrical uses the stage setting to full effect. Scrolls are used to create the castle in a non-literal way, and effectively create a fantastical, enchanted world. Colours are used to signify those characters which 'have a heart' so when the castle is under the enchantress' spell the set is cast in grey. However, as the Beast starts to fall in love with Belle the scene in the garden is full of colour.

The relationship between the Beast and Belle develops dramatically against the ticking clock of the rose, the universal symbol of romance.

## SCRIPT EXTRACTS FOR THE BEAST:

Please note there are three parts:

- the opening by the narrator
- the exchange between the Beast and his household when he starts to warm to Belle
- the Beast's inner torment delivered on stage as a song. This monologue highlights the Beast's inner most thoughts and is a great example of how the ancient technique of a monologue delivers so much to the audience. For more information on monologues, please read on below.

### NARRATOR

Once upon a time in a faraway land, a young prince lived in a shining castle. Although he had everything his heart desired, the Prince was spoiled, selfish, and unkind.

*(An OLD BEGGAR WOMAN appears.)*

But then, one winter's night, an old beggar woman came to the castle and offered him a single rose in return for shelter from the bitter cold. Repulsed by her haggard appearance, the Prince sneered at the gift and turned the old woman away. But she warned him not to be deceived by appearances, for beauty is found within. And when he dismissed her again, the old woman's ugliness melted away.

*(The OLD BEGGAR WOMAN transforms into an ENCHANTRESS.)*

And she revealed herself to be a beautiful Enchantress.

*(The YOUNG PRINCE falls to his knees.)*

The Prince tried to apologize, but it was too late, for she had seen that there was no love in his heart. As punishment, she transformed him.

*(The YOUNG PRINCE transforms into the BEAST and holds a magic mirror.)*

The Prince became a hideous beast and the Enchantress placed a powerful spell on the castle and all who lived there.

*(The Enchantress removes all the color from the castle, leaving the Beast in a black and white world.)*

Ashamed of his monstrous form, the Beast concealed himself inside his castle with a magic mirror as his only window to the outside world.

### BEAST

It's no use. She's so beautiful and I'm... well, look at me!

### LUMIERE

*(whispers to MRS. POTTS)*

He has a point.

### MRS. POTTS

Shhh!

*(to the BEAST)*

Master, you must help her to see past all that.

### BEAST

I don't know how!

*(The BEAST slumps in his chair.)*

**MRS. POTTS**

Well, you could start by trying to make yourself more presentable. Straighten up! Try to act like a gentleman.

**BEAST**

I'm just fooling myself. She'll never see me as anything... but a monster.

HOW LONG MUST THIS GO ON?

THIS CRUEL TRICK OF FATE

I SIMPLY MADE ONE CARELESS WRONG DECISION

AND THEN THAT WITCH WAS GONE

AND LEFT ME IN THIS STATE

AN OBJECT OF REVULSION AND DERISION

HATED

IS THERE NO ONE

WHO CAN SHOW ME

HOW TO WIN THE WORLD'S FORGIVENESS?

*(The BEAST looks to the rose. One more petal falls.)*

No! What did they say? Shower her with compliments... impress her with your wit... act like a gentleman. Act like a gentleman! Act like a gentle man.

## WHAT IS A MONOLOGUE?

Monologues are an ancient dramatic form, blurring the line between poetry and theatre. They are

delivered by one actor, often the only person on stage. Monologues can be factual, imaginary, emotional, cunning, or outspoken, or even tell a story. Monologues are intimate and attention-grabbing. Through a monologue, an audience can get a real impression of opinions, thoughts and feelings.

**BEAST**

AND IN MY TWISTED FACE

THERE'S NOT THE SLIGHTEST TRACE  
OF ANYTHING THAT EVEN HINTS AT KINDNESS  
AND FROM MY TORTURED SHAPE  
NO COMFORT, NO ESCAPE  
I SEE, BUT DEEP WITHIN IS UTTER BLINDNESS  
HOPELESS, AS MY DREAM DIES  
AS THE TIME FLIES  
LOVE, A LOST ILLUSION  
HELPLESS, UNFORGIVEN  
COLD AND DRIVEN  
TO THIS SAD CONCLUSION

NO BEAUTY COULD MOVE ME  
NO GOODNESS IMPROVE ME  
NO POWER ON EARTH, IF I CAN'T LOVE HER  
NO PASSION COULD REACH ME

NO LESSON COULD TEACH ME  
HOW I COULD HAVE LOVED HER

AND MAKE HER LOVE ME TOO  
IF I CAN'T LOVE HER, THEN WHO?  
LONG AGO, I SHOULD HAVE SEEN  
ALL THE THINGS I COULD HAVE BEEN  
CARELESS AND UNTHINKING, I MOVED ONWARD  
NO PAIN COULD BE DEEPER  
NO LIFE COULD BE CHEAPER  
NO POINT ANYMORE, IF I CAN'T LOVE HER  
NO SPIRIT COULD WIN ME  
NO HOPE LEFT WITHIN ME  
HOPE I COULD HAVE LOVED HER  
AND THAT SHE'D SET ME FREE  
BUT IT'S NOT TO BE  
IF I CAN'T LOVE HER  
LET THE WORLD BE DONE WITH ME  
*(End of Act One.)*