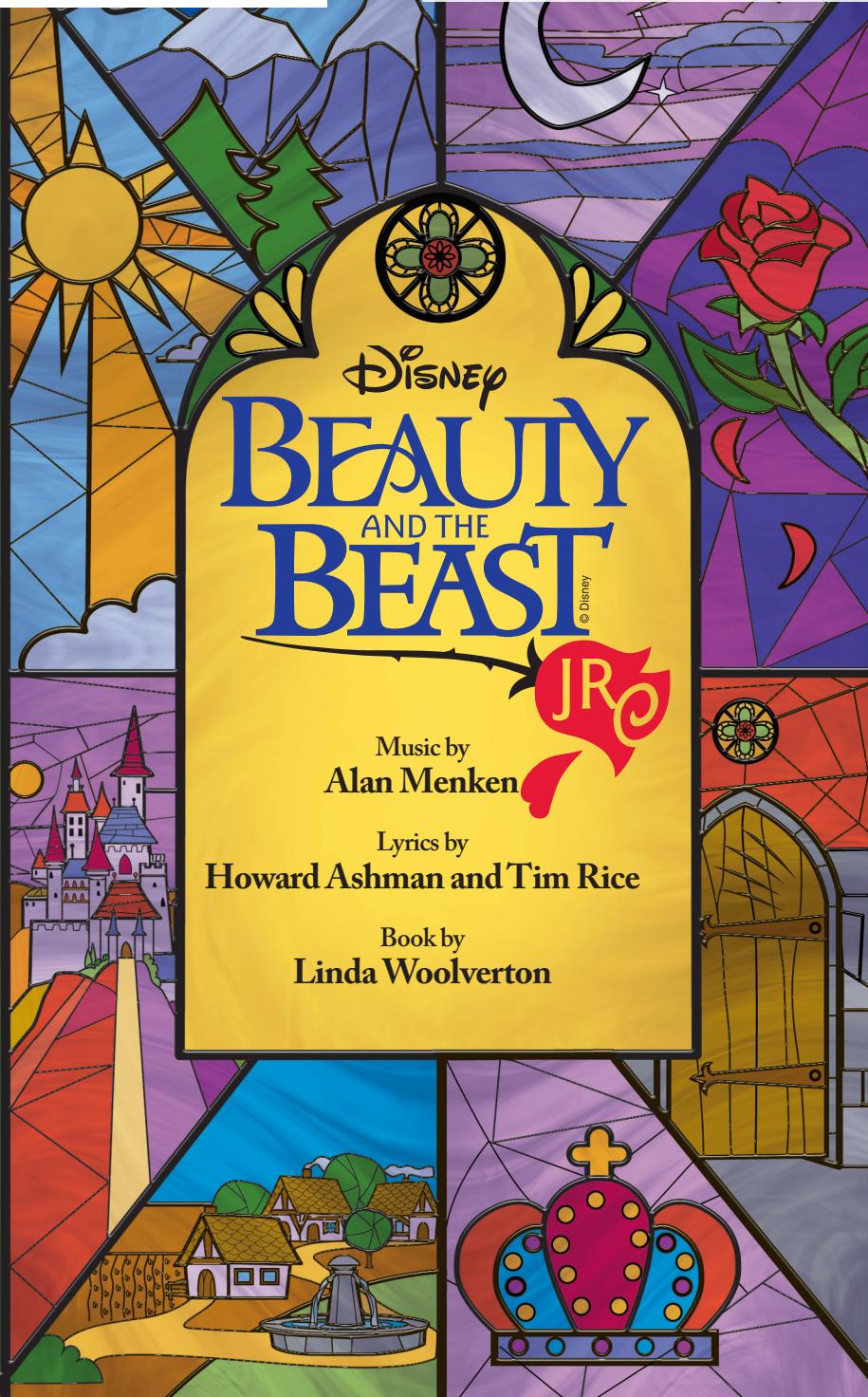




MUSIC THEATRE INTERNATIONAL
BROADWAY JUNIOR®
60 MINUTES

Name: _____

Character: _____



Actor's Script



ACTOR'S SCRIPT

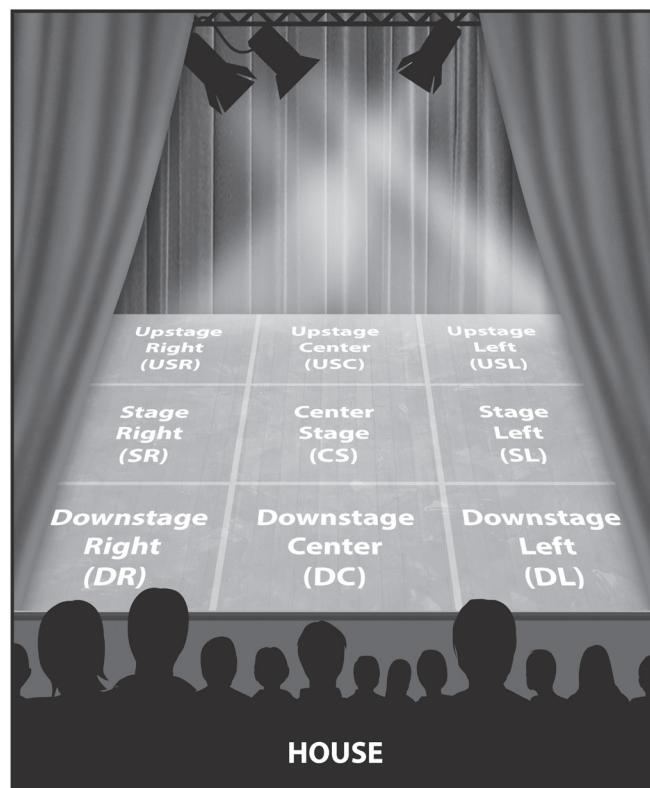
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Welcome to the Theater

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 Actor's Script contains additional information for this musical, like this introduction, and two glossaries. You can look up any bold words in the Actor's Glossary at the back of this book. Be sure to take good care of your script, and take notes with a pencil, 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, the term **downstage** is still used to refer to the area closest to the audience, and **upstage** is used to refer to the area farthest from the audience. **Stage left** and **stage right** are from the actor's perspective when facing the audience. This diagram 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 music, **choreography** 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 during 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

Since most musicals include some movement or dance, you'll also be rehearsing choreography. 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 determine where everyone in the cast stands and how they move around the stage. You'll use theater **blocking** 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.

Marking Your Script

Notating your script can help you to remember important blocking and direction. Below are some tips to keep you on track.

-  **1** Always write your name legibly on your script. 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 director wants you to stress a word, underline it in your script.
-  **4** Save time and space by using the following standard abbreviations:
 - ON:** onstage **OFF:** offstage **US:** upstage
 - DS:** downstage **SL:** stage left **SR:** stage right
 - CS:** center stage **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.
-  **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!

Milo Abramson (Lumiere)

1

They're still in there?

MRS. POTTS

2

Yes, and so far he has been a perfect gentleman.

LUMIERE

4

XDSR

3

Mama, I have a bubbly feeling inside. I don't know what it is, but it makes me feel kind of bubbly.

CHIP

MRS. POTTS

(#20 HUMAN AGAIN)

LUMIERE

Ah, oui... my little friend, the day we have waited for may be at hand!

MRS. POTTS

If only that were true, Lumiere.

5

Ah, human again.

LUMIERE

Human again.

MRS. POTTS

LUMIERE

Yes. Think what that means!

6

Human Again

15

LUMIERE:

I'll be cook-ing a - gain,
be good look-ing a - gain, with a

18

8

Look at Mrs. Potts right before "with a"



Synopsis

Once upon a time in a faraway land, an **ENCHANTRESS** turns a cruel, unfeeling **PRINCE** into a hideous **BEAST**. To break the spell, the Beast must learn to love another and earn her love in return before the last petal falls from an enchanted rose.

Ten years later, in a small village far below the Beast's castle, a beautiful and intelligent young woman, **BELLE**, yearns for adventure (*Belle*). On his way to show his invention at a fair, Belle's father, **MAURICE**, gets lost and seeks shelter in the Beast's castle. Enchanted servants – **COGSWORTH**, **LUMIERE**, **BABETTE**, **MRS. POTTS** and **CHIP** – try to make Maurice comfortable, but the Beast imprisons the intruder.

Meanwhile, back in town, **GASTON**, the village brute, proposes to Belle, to the dismay of **LES FILLES DE LA VILLE**, who fawn over him. Belle turns Gaston down (*Belle – Reprise*). When Belle notices Gaston's sidekick, **LEFOU**, wearing her father's scarf, Belle runs off to search for him. Belle finds her missing father at the castle and offers herself in exchange for his freedom. The Beast agrees, sending Maurice back to the village, and then escorts Belle to her bedroom, where she considers what she has done (*Home*). Seeing their guest forlorn, Mrs. Potts and **MADAME de la GRANDE BOUCHE** comfort Belle (*Home – Tag*).

In the village tavern, Lefou and the **VILLAGERS** try to lift Gaston's spirits (*Gaston*). When "crazy old" Maurice barges in claiming that he has seen a Beast, Gaston and Lefou form a plan to win Belle (*Gaston – Reprise*).

At the castle, the servants coach the Beast on how to act like a gentleman. When Belle refuses to accept the Beast's invitation to dinner, he loses his temper and tells her to starve. However, Lumiere and the **SERVANTS** offer Belle an extravagant feast anyway (*Be Our Guest*). After, Cogsworth gives Belle a tour of the castle and she wanders off into the forbidden west wing. The Beast discovers her there and loses his temper, which causes the frightened Belle to flee the castle.

In the forest, Belle is attacked by wolves. The Beast comes to her rescue, but is injured in the process. Having a change of heart, Belle helps the Beast back to the castle and dresses his wound. The servants recognize something different between Belle and the Beast (*Something There*) and express their hope that the spell may soon be broken (*Human Again*). The Beast asks Belle to have dinner with him and they share a romantic evening together (*Beauty and the Beast*).

Despite this new friendship, Belle longs to see her father. Using the Beast's magic mirror, Belle sees that Maurice is in trouble, so the Beast frees her. Belle finds Maurice in the forest and takes him home to the village, where Gaston has arranged for **MONSIEUR D'ARQUE** to take him away. Belle proves that her father is not crazy by showing the Beast in the magic mirror. Jealous of Belle's

affection for someone else, Gaston whips the villagers into a frenzy. They storm the castle to kill the Beast (***The Mob Song***). While the servants defend the castle from the villagers' attack, Gaston confronts and stabs the Beast in the west wing. The Beast, while still much stronger than Gaston, refuses to kill him and Gaston runs away in shame. Belle arrives and tells the dying beast she loves him (***Home – Reprise***), which breaks the spell. The Beast transforms back into the Prince, the servants become human again, and they all live happily ever after.

 **Characters** 

NARRATORS	villagers who serve as storytellers
BELLE	a confident young heroine who longs for adventure
MAURICE	Belle's quirky father and an inventor
BEAST	a Prince who was transformed by an Enchantress
GASTON	a pompous, egotistical brute who wants Belle to marry him
LEFOU	Gaston's trusty but dim-witted sidekick
LES FILLES DE LA VILLE	villagers who fawn over Gaston
LUMIERE	a charming French <i>maître d'</i> , who has become a candelabra
COGSWORTH	a nervous, English butler who has become a clock
MRS. POTTS	a sweet, motherly cook who has become a teapot
BABETTE	a flirtatious maid who has become a feather duster
MADAME DE LA GRANDE BOUCHE	an opera singer who has become a wardrobe
CHIP	Mrs. Potts' young son who has become a teacup
OLD BEGGAR	the mysterious woman who casts a spell on the Prince, turning him into a Beast
WOMAN/ ENCHANTRESS	
MONSIEUR D'ARQUE	sinister townsman who works for Gaston
SERVANTS	the castle's staff who have been transformed into objects
VILLAGERS	the residents of Belle and Gaston's village

Theater Tips

- It takes an ensemble to make a show; everyone's part is important.
- Be respectful of others at all times.
- Arrive at rehearsal on time and ready to begin.
- Bring your script and a pencil to every rehearsal.
- Be specific! Make clear choices about your character's background and motivation for each line and action.
- Don't upstage yourself. **Cheat out** so the audience can always see your face and hear your voice.
- To help memorize your lines, write them down or speak them aloud to yourself in a mirror.
- Remember to thank your director and fellow cast and crew.
- Before each performance, wish everyone "break a leg" – which is theater talk for "good luck"!
- Be quiet backstage. If you can see the audience, they can see you, so stay out of sight.
- If you forget a line or something unexpected happens on stage, keep going! When you remain confident and in character, it's unlikely that the audience will notice anything is wrong.
- **Have fun!**



PROLOGUE: A Castle

(#1 PROLOGUE... *A young PRINCE stands in the doorway of a majestic castle. NARRATORS address the audience.*)

NARRATOR 1

Once upon a time in a faraway land, a young prince lived in a shining castle.

NARRATOR 2

Although he had everything his heart desired, the Prince was spoiled, selfish and unkind.

(*An OLD BEGGAR WOMAN enters.*)

NARRATOR 3

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.

(*The PRINCE and OLD BEGGAR WOMAN pantomime the following action.*)

NARRATOR 4

Repulsed by her haggard appearance, the Prince sneered at the gift and turned the old woman away.

NARRATOR 1

But she warned him not to be deceived by appearances, for beauty is found within.

NARRATOR 3

And when he dismissed her again, the old woman's ugliness melted away to reveal a beautiful enchantress.

NARRATOR 4

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

NARRATOR 2

As punishment, she transformed him into a hideous beast and placed a powerful spell on the castle and all who lived there.

(The ENCHANTRESS exits. The PRINCE has been transformed into the BEAST.)

NARRATOR 3

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

(The rose appears.)

NARRATOR 1

The rose she had offered him was truly an enchanted rose, which would bloom for many years.

(The BEAST covers the rose with a glass dome for protection.)

NARRATOR 4

If he could learn to love another and earn her love in return by the time the last petal fell, then the spell would be broken.

NARRATOR 2

If not... he would be doomed to remain a beast for all time.

(The BEAST gazes at the rose... trapped, forlorn and hopeless.)

NARRATOR 1

As the years passed, he fell into despair and lost all hope.

NARRATORS

For who could ever learn to love a beast?

(The BEAST and the NARRATORS exit.)

SCENE 1: The Village

(A charming, provincial French village. Sunrise. BELLE enters. #2 BELLE.)

Belle

(VILLAGERS enter and bustle about their daily business.)

15 ARISTOCRATIC LADY: FISHMONGER:


The musical score consists of two staves. The first staff is for the 'Aristocratic Lady' and the second for the 'Fishmonger'. Both staves begin with a treble clef, a key signature of two sharps, and a common time signature. The 'Aristocratic Lady' staff has a fermata over the first note and a double bar line with repeat dots. The 'Fishmonger' staff has a fermata over the first note and a single bar line. The vocal parts are labeled 'say:' and 'Bon - jour!' respectively. The 'Aristocratic Lady' staff ends with a fermata over the last note, while the 'Fishmonger' staff ends with a fermata over the first note of the next measure.

SAUSAGE

EGG SELLER: CURL GIRL:

BAKER:

A musical score for a single melodic line. The key signature is A major (two sharps). The melody consists of eighth-note patterns: a pair of eighth-note pairs followed by a single eighth note, then a pair of eighth-note pairs followed by a single eighth note, and finally a pair of eighth-note pairs followed by a single eighth note. The lyrics 'jour!' are written below the notes.

jour!

Bon - jour! Bon - jour! Bon - jour!

er! Be

21 **BELLE:**

There goes the baker with his tray, like

24

always, the same old bread and rolls to

There goes the bak - er with his tray, like

al - ways, the same old bread and rolls to

27

sell. Ev-'ry morn-ing just the same, since the

31

morn-ing that we came to this poor pro-vin-cial

34 BAKER:

town. Good morn-ing, Belle!

BELLE: Morning, *Monsieur*.

BAKER: Where you off to?

BELLE: The bookshop. I just finished the most wonderful story about a beanstalk and an ogre and—

42 BAKER:

That's nice. Ma - rie! The ba -

45

guettes! Hur - ry up!

(*BELLE sighs "never mind" and continues on her way.*
Various VILLAGERS talk about her as she passes.)

**ARISTOCRATIC LADY,
LADY WITH CANE:**

47

Look, there she goes, the girl is strange, no ques - tion.

51

Dazed and dis - tract - ed, can't you tell? _____

**LADY WITH BABY,
SAUSAGE CURL GIRL:**

54

Nev-er part of an - y crowd, 'cause her

**CANDLE SELLER,
FISHMONGER:**

57

head's up on some cloud. No de - ny - ing she's a

SOME VILLAGERS:

60

fun-ny girl, that Belle. _____ Bon-jour..

HATSELLER:

64

Good - day. How is your fam - 'ly?

**SAUSAGE
CURL GIRL:**

HATSELLER:

67

Bon-jour. Good-day. How is your wife?

71

I need six eggs! That's too ex - pen-sive! There

**LADY WITH
CANE:**

**ARISTOCRATIC
LADY:**

BELLE:

75

must be more than this provincial life!

80

3 4 4 4 4 4 2

(BELLE walks into the bookshop.)

BOOKSELLER: Ah, Belle!

BELLE: Good morning. I've come to return the book I borrowed.

BOOKSELLER: Finished already?

BELLE: Oh, I couldn't put it down. Have you got anything new?

BOOKSELLER: (chuckles) Not since yesterday.

BELLE: That's all right. (points to a book on the shelf) I'll borrow this one!

BOOKSELLER: That one? But you've read it twice!

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

BOOKSELLER: If you like it all that much... it's yours.

BELLE: But sir!

BOOKSELLER: I insist.

BELLE: Well, thank you. Thank you very much!

112 **VILLAGERS:**

Look, there she goes, that girl is so peculiar.

115

I wonder if she's feeling well.

119 **GROUP 1:**

With a dream-y, far-off look and her

GROUP 2:

122 **VILLAGEERS:**

nose stuck in a book. What a puzzle to the

125 *(BELLE reads her book.)*

rest of us is Belle.

128 **BELLE:**

Oh, is - n't

131

this a - maz - ing? It's my

135

fav - 'rite part be - - - cause...

139

you'll see...

144

Here's where she meets Prince

148

Charm - ing, but she won't dis -

152

cov - er that it's him 'til chap - ter

156

three._____

160

ARISTOCRATIC LADY:



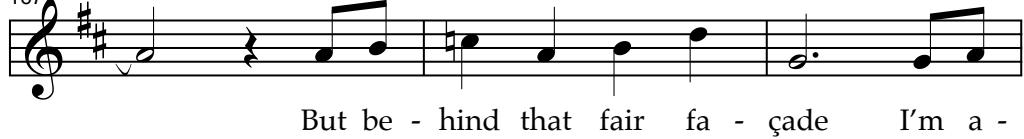
Now, it's no won-der that her name means "beau-ty."

164

Her looks have got no par - al - lel._____

167

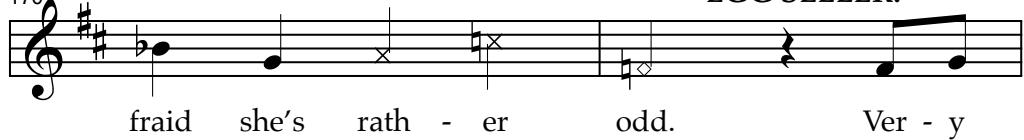
HATSELLER:



But be - hind that fair fa - çade I'm a -

170

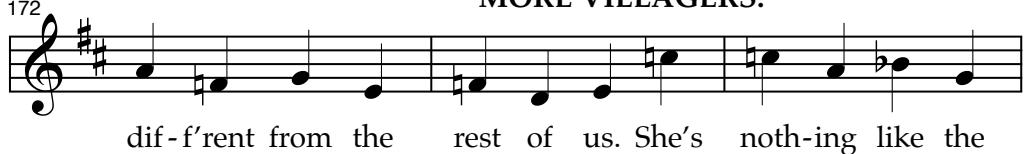
EGG SELLER:



fraid she's rath - er odd. Ver - y

172

MORE VILLAGERS:



dif - f'rent from the rest of us. She's noth-ing like the

175 GROUP 1: *f*

rest of us. Yes, dif - f'rent from the rest of us is

GROUP 2:

Yes, dif - f'rent from the rest of us is

178

Belle. _____

Belle. _____

183 3 4 4 6 2

(GASTON enters proudly from a successful hunting trip. He is a very handsome, rude, self-centered hunter who goes to great lengths to get what he wants. His dim-witted sidekick, LEFOU, follows, carrying a sack of Gaston's game.)

LEFOU: You didn't miss a shot, Gaston. You're the greatest hunter in the whole world!

in the whole world.

LEFOU: No beast alive stands a chance against you! And no girl, for that matter.

GASTON: It's true, Lefou. *(points to BELLE)* And I've got my sights set on that one.

LEFOU: The inventor's daughter?

GASTON: She's the lucky girl I'm going to marry.

LEFOU: But, she's—

GASTON: The most beautiful girl in town.

LEFOU: I know, but—

GASTON: And don't I deserve the best?

LEFOU: Well, of course you do!

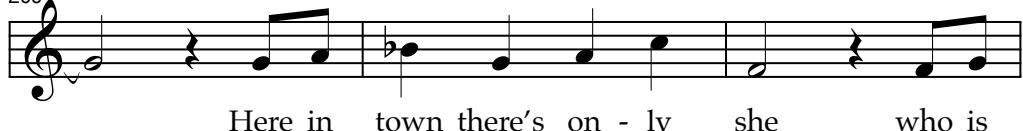
202 GASTON:



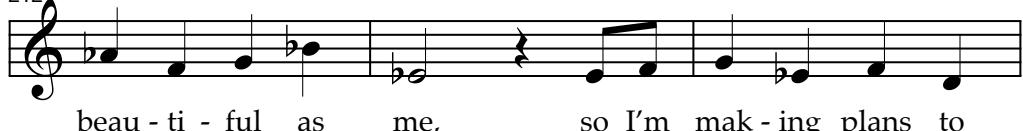
205



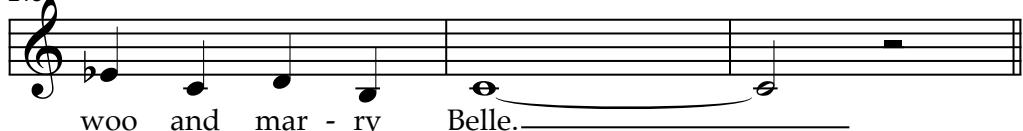
209



212



215



218 LES FILLES:



223



227

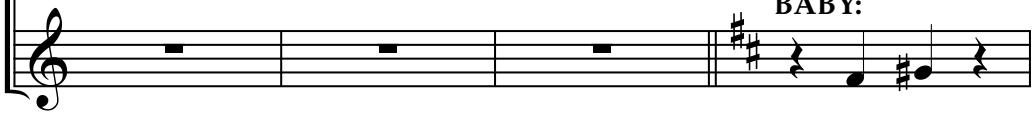
*ff*

231 (LES FILLES): GASTON:



tall, dark, strong and hand - some brute! Par -

LADY WITH BABY:



Bon-jour!

235 LADY WITH CANE: MILKMAID:



don. Mais oui! What love - ly

BELLE: ARISTOCRATIC LADY:



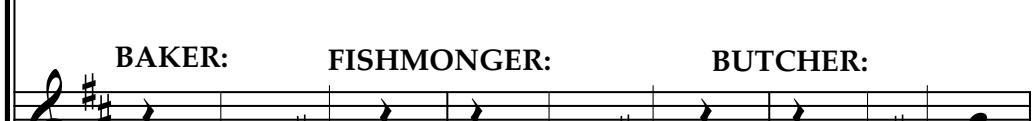
Good day. You call this ba - con?

238 LADY WITH CANE: GASTON:



grapes! ...Ten yards! 'Scuse me!

BAKER: FISHMONGER: BUTCHER:



Some cheese... ...One pound. I'll get the

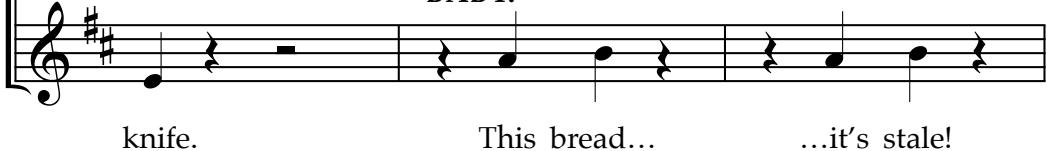
**SAUSAGE
CURL GIRL:**

241



Sheet music for Sausage Curl Girl. The key signature is A major (two sharps). The melody consists of eighth and sixteenth notes. The lyrics are: Please let me through! Those fish... ...they

**LADY WITH
BABY:**

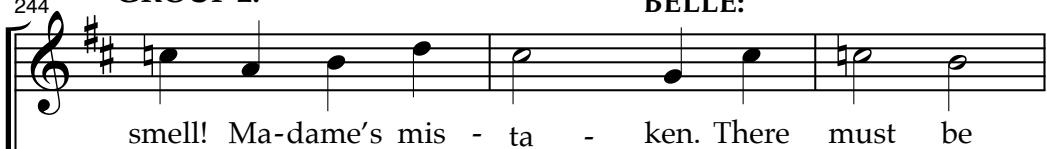


Sheet music for Lady with Baby. The key signature is A major (two sharps). The melody consists of eighth and sixteenth notes. The lyrics are: knife. This bread... ...it's stale!

GROUP 2:

BELLE:

244



Sheet music for Group 2 and Belle. The key signature is A major (two sharps). The melody consists of eighth and sixteenth notes. The lyrics are: smell! Ma-dame's mis - ta - ken. There must be

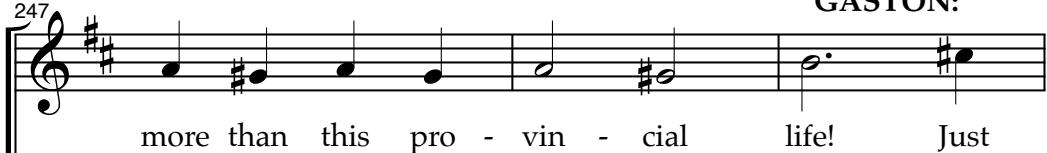
GROUP 1:



Sheet music for Group 1. The key signature is A major (two sharps). The melody consists of eighth and sixteenth notes. The lyrics are: Well may - be so!

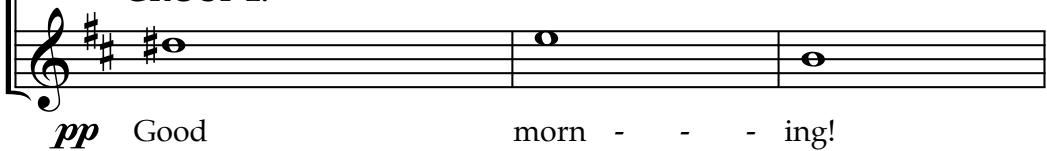
GASTON:

247



Sheet music for Gaston. The key signature is A major (two sharps). The melody consists of eighth and sixteenth notes. The lyrics are: more than this pro - vin - cial life! Just

GROUP 2:



Sheet music for Group 2. The key signature is A major (two sharps). The melody consists of eighth and sixteenth notes. The lyrics are: **pp** Good morn - - - ing!

250

watch, I'm go-ing to make Belle my wife!

VILLAGERS:

Oh! Good morn - ing!

254 (VILLAGERS):

Look, there she goes, a girl who's strange but

257

spe - cial. A most pe - cu - liar mad - 'moi -'

GROUP 1:

selle. It's a pit - y and a

263 (GROUP 1):

sin... sub. p 'Cause she

GROUP 2:

She does-n't quite fit in. sub. p 'Cause she

266

real - ly is a fun - ny girl. A beau - ty but a
real - ly is a fun - ny girl. A beau - ty but a

269

fun - ny girl. She real - ly is a fun - ny
fun - ny girl. She real - ly is a fun - ny

271

girl _____ that
girl _____ that

275

Belle. _____
Belle. _____

*(Feeling the VILLAGERS' eyes on her, BELLE whirls around. They go back to their activities then exit. #3 **BELLE – PLAYOFF**. BELLE heads for home. GASTON runs in front of her and strikes a pose.)*

GASTON

Hello... Belle.

BELLE

Bonjour, Gaston.

(GASTON blocks BELLE's way.)

Excuse me.

(GASTON snatches Belle's book.)

Gaston. May I have my book, please?

GASTON

(flipping through the book)

How can you read this? There's no pictures.

BELLE

Well some people use their imagination!

GASTON

Belle, it's about time you got your head out of these books and paid attention to more important things.

(GASTON strikes a handsome pose.)

LEFOU

Hint... hint.

BELLE

Like you? Gaston, please! I have to get inside to help my father.

LEFOU

That crazy old fool. He needs all the help he can get!

(GASTON and LEFOU laugh heartily.)

BELLE

Don't talk about my father that way!

(*GASTON thunks LEFOU on the head.*)

GASTON

(*to LEFOU*)

Yeah! Don't talk about her father that way!

BELLE

My father's not crazy! He's a genius!

(#4 **MAURICE'S ENTRANCE**. *Belle's slightly addled genius father, MAURICE, brings his colorful and noisy invention onstage. As he waves merrily, part of the invention breaks. GASTON and LEFOU laugh and exit.*)

Papa! Papa, are you all right?

MAURICE

Oh, I'll never get this bone-headed contraption to work!

BELLE

Yes, you will! And you'll win first prize at the fair tomorrow.

MAURICE

Well... we'd better get cracking then! Now let me see, where did I put that dog-legged clencher?

BELLE

(*holds out a funny-looking tool*)

Papa...

MAURICE

Oh... thank you, dear!

(*takes the tool and starts tinkering*)

So... did you have a good time in town today?

BELLE

I got a new book.

MAURICE

You do love those books.

(*MAURICE ducks behind the invention.*)

BELLE

Papa... do you think I'm... odd?

MAURICE

My daughter! Odd?

(re-appears with silly-looking goggles)

Now where would you get an idea like that?

BELLE

I don't know. It's just... I'm not sure I fit in here. There's no one I can really talk to.

MAURICE

What about Gaston? He's a handsome fellow.

BELLE

He's handsome all right... and rude and conceited and— oh Papa, he's not for me!

MAURICE

Well, don't you worry, 'cause this invention's going to be the start of a new life for us.

(MAURICE pulls a lever. The invention chugs to life.)

BELLE

It works!

MAURICE

It does? It does!

BELLE

Papa, you did it! You really did it!

(puts a scarf around MAURICE's neck)

Here, I made you a scarf for good luck at the fair.

MAURICE

Now I know I'll win. And then, we'll get out of this town and travel to all those places you've read about in your books!

BELLE

Goodbye, Papa.

MAURICE

Bye bye, Belle.

BELLE

Be careful!

(#5 **INTO THE FOREST**. *MAURICE heads toward the forest. BELLE exits.*)

SCENE 2: The Forest

(*The NARRATORS enter.*)

NARRATOR 1

On his way to the fair to show off his new invention, Maurice entered a dark forest.

MAURICE

Now let's see, is it this way... or this way...

(*MAURICE becomes nervous. He looks around, concerned. A wolf howls.*)

Oh, dear!

(*Another howl.*)

Wolves!

(*WOLVES enter and pantomime the following action with MAURICE.*)

NARRATOR 2

Suddenly, a pack of hungry wolves appeared and began to circle Maurice.

MAURICE

Stay back... back! Help! Someone help me! Get back! Help!

NARRATOR 3

Fearing for his life, Maurice raced toward a nearby castle.

NARRATOR 4

A wolf lunged for Maurice... and grabbed the scarf right off his neck!

(*MAURICE approaches and knocks on the castle door. The NARRATORS exit.*)

MAURICE

Let me in! Let me in!

(*The door opens.*)

SCENE 3: The Castle

(*MAURICE steps inside. The castle appears hollow, lifeless and empty, like a deserted cathedral.*)

MAURICE

Hello?

(*his voice echoes in the vastness*)

Hello!

(**#6 STRANGER IN THE HOUSE.** *MAURICE proceeds cautiously, looking around. Two figures appear in the shadows. LUMIERE, a candelabra, is a charming, very French maître d'. COGSWORTH, a mantle clock, is an officious English major-domo. They stand side-by-side, motionless but whispering as MAURICE wanders past.*)

COGSWORTH

What? Who is that?

LUMIERE

He must have lost his way in the woods.

MAURICE

(*ventures further into the castle*)

Is anyone home?

COGSWORTH

If we keep quiet, maybe he'll go away.

MAURICE

(*hears something, moves to investigate*)

I don't mean to intrude, but I'm lost and need a place to stay for the night.

LUMIERE

Poor fellow.

(pauses, weighs options)

Oh, Cogsworth, have a heart.

(steps out, to MAURICE)

Monsieur, you are welcome here!

MAURICE

(startled, jumps back)

Ah!

COGSWORTH

And good-bye!

(COGSWORTH pushes MAURICE toward the door.)

MAURICE

Wait... wait... wait! You're a clock!

(pokes and prods COGSWORTH curiously)

And you're talking!

COGSWORTH

Really sir... hee-hee... stop it, I say!

MAURICE

(stops poking and scratches his head)

I don't mean to be rude. It's just that I've never seen a... aaaachooo!

LUMIERE

You're chilled to the bone, *Monsieur*.

(leads MAURICE to a large chair)

Come... warm yourself by the fire.

COGSWORTH

Not the Master's chair! I'm not seeing this. I'm not seeing this!

(BABETTE, a feather duster, enters.)

BABETTE

Oooh la la... what have we here? Do my eyes deceive me or is this a man?

MAURICE

(embarrassed)

Oh! Well! Hello!

COGSWORTH

All right! This has gone far enough!

MRS. POTTS

(*offstage*)
Coming through!

(*MRS. POTTS, a kind-hearted teapot, enters, followed by her son CHIP, a teacup.*)

How would you like a nice spot of tea, sir? It will warm you up in no time.

MAURICE

Oh, yes please!

(*MRS. POTTS pours into CHIP. MAURICE gasps.*)

CHIP

I think I scared him, Mama.

MAURICE

Hey there, little fella! What's your name?

CHIP

Chip.

BABETTE

Care for a blanket, *monsieur*?

(*BABETTE throws a blanket over MAURICE's shoulders.*)

COGSWORTH

We've got to get him out of here! Do you have any idea what the Master will do if he finds out we let a stranger in—

LUMIERE

Calm yourself, Cogsworth. The Master will never have to know.

(*Suddenly, a loud roar echoes through the castle. EVERYONE gasps. The BEAST enters. #7 MAURICE AND THE BEAST.*)

BEAST

There's a stranger here!

LUMIERE

Master, allow me to explain—

BEAST

Who let him in?

COGSWORTH

(quaking in fear)

M— Master... May I take this opportunity to say, I was against it from the start!

BEAST

You have all betrayed me!

MRS. POTTS

Oh dear!

BEAST

(to MAURICE)

Who are you?

MAURICE

(frozen with fear in the chair)

M— Maurice.

BEAST

What are you doing in my castle?

MAURICE

I lost my way in the woods...

BEAST

You're not welcome here!

MAURICE

I'm sorry. I... I'll just be on my way.

(MAURICE looks up and gets a good look at the BEAST's face.

MAURICE gasps with horror.)

BEAST

It's hideous, isn't it? You've come to stare at the Beast, haven't you?

MAURICE

No, no! I meant no harm! I was merely looking for a place to stay!

BEAST

I'll give you a place to stay.

(The BEAST grabs MAURICE and exits. The SERVANTS follow.)

SCENE 4: Belle's Cottage

(*GASTON enters with three sobbing LES FILLES DE LA VILLE.*)

LA FILLE 1

It can't be true! I don't believe it.

LA FILLE 2

Why would you go and do a thing like that?

LA FILLE 3

I simply can't bear it!

LA FILLE 1

Oh Gaston, say it isn't so.

GASTON

It's so.

LES FILLES

Waaaaaaaahhhh!

GASTON

Girls... I'm just getting married. Don't tell me a little thing like that's going to change your feelings for me?

LA FILLE 1

Oh no!

LA FILLE 2

No!

LA FILLE 3

Never!

GASTON

Good. Well... if we're going to have a wedding, I guess I'd better propose to the bride!

LES FILLES

Waaaaaaaahhhh!

(*The LES FILLES DE LA VILLE go off sobbing. GASTON turns to BELLE's cottage. BELLE enters carrying a flowerpot and sees GASTON. There's nowhere to hide!*)

BELLE

(plasters a fake smile on her face)
Gaston? What a... pleasant surprise.

(BELLE sets the flowerpot down.)

GASTON

Isn't it, though? I'm just full of surprises.

(With BELLE's back turned, GASTON plucks the flowers from the pot and hands them to her.)

GASTON

For you... *mademoiselle*.

BELLE

(taking the flowers)
Oh, Gaston...
(looks at the pot, sighs)
... you shouldn't have.

GASTON

Don't mention it. Belle, this is the day your dreams come true!

BELLE

What could you possibly know about my dreams, Gaston?

GASTON

Plenty! Picture this. A rustic hunting lodge. My little wife massaging my feet while the strapping boys play on the floor with the dogs. We'll have six or seven.

BELLE

Dogs?

GASTON

No, boys!

BELLE

Imagine that!

GASTON

So Belle, what'll it be?

BELLE

I just don't deserve you.

GASTON

Who does?

BELLE

But thanks for asking!

(BELLE enters the cottage. LES FILLES DE LA VILLE return. #8
BELLE – REPRISE.)

LA FILLE 1

So... how'd it go?

GASTON

You know that Belle... always playing hard-to-get.

LES FILLES

She turned you down?!?

GASTON

For now. But I'll have Belle for my wife. Make no mistake about that!

(GASTON exits. The *LES FILLES DE LA VILLE* laugh at the idea.)

Belle (Reprise)

LES FILLES:

“Ma-dame Gas-ton! Can’t you just

A musical score for a character named Gaston. The score consists of a single melodic line on a five-line staff. The key signature is A major (two sharps). The melody begins with a half note, followed by a quarter note, a half note, a quarter note, a half note, a quarter note, a half note, a quarter note, and a half note. The lyrics are: "see it? 'Ma-dame Gas-ton!' His 'lit-tle". The score is numbered 11 at the top left.

15 **LA FILLE #1:** **LA FILLE #2:**

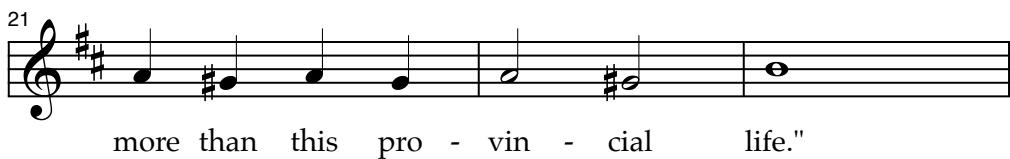
wife."
No, sir!
Not her!

18 **LA FILLE #3:**

LES FILLES:
(mimicking Belle)



I guar - an - tee it! She "wants" much



more than this pro - vin - cial life."

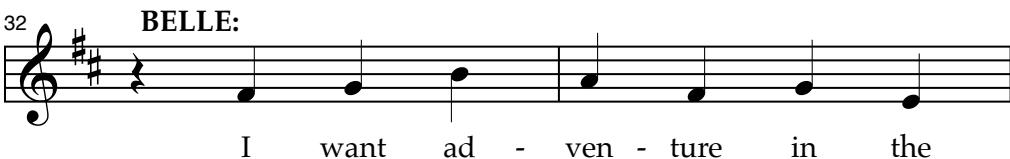


4 4

LES FILLES: (pursuing GASTON offstage, variously) Oh, Gaston!
Oh no, you don't! He's mine!

BELLE: (peeks out of the cottage, to herself)
Is he gone? Can you imagine... he asked me to marry him!
Me the wife of that boorish, brainless...

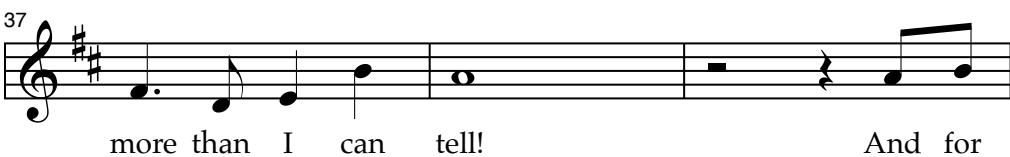
Grandly but still moving



I want ad - ven - ture in the



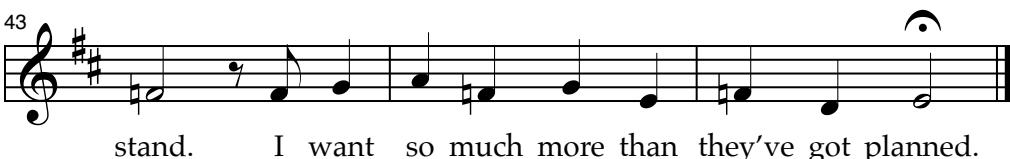
great wide some - where! I want it



more than I can tell! And for



once it might be grand to have some-one un - der -



stand. I want so much more than they've got planned.

(*LEFOU hurries in looking for Gaston. He wears Maurice's scarf.*)

LEFOU

Hey, Belle! Have you seen Gaston?

BELLE

You just missed him. Wait a minute, where did you get that scarf?

LEFOU

This? At the crossroads in the woods. Pretty nice, huh?

BELLE

It belongs to my father. Something must have happened to him!

LEFOU

Yeah, well, finders-keepers.

(*LEFOU runs off toward town.*)

BELLE

Oh, Papa!

(#9 **OH, PAPA!** *BELLE runs off toward the forest.*)

SCENE 5: The Castle

(*COGSWORTH and LUMIERE enter.*)

COGSWORTH

Couldn't keep quiet... just had to invite him to stay—

LUMIERE

I was trying to be hospitable!

COGSWORTH

Rubbish!

LUMIERE

Ah, Cogsworth... can you blame me for trying to maintain what's left of our humanity? Look at us. Look at you!

COGSWORTH

What about me?

(looks at pendulum)

Oh... right.

LUMIERE

If the Master doesn't break the spell, slowly but surely we will all become... things.

COGSWORTH

(pats LUMIERE on the back)

Hold on, Lumiere. We've got to hold on.

(#10 BELLE IN THE CASTLE.)

BELLE

(offstage)

Hello? Is anyone here? Hello?

LUMIERE, COGSWORTH

It's a girl!!!

LUMIERE

This is the one! The girl we have been waiting for. She has come to break the spell!

(LUMIERE hurries off.)

COGSWORTH

Wait a minute... let's not be hasty!

(COGSWORTH runs after LUMIERE. BELLE enters.)

BELLE

Hello? Is anyone here? Please, I'm looking for my father.

(MAURICE is revealed in a cell behind bars. A STATUE stands guard nearby.)

MAURICE

Belle? Is that you?

BELLE

Papa!

(BELLE rushes to MAURICE.)

MAURICE

(coughs from the chill)
How did you find me?

BELLE

Your hands are like ice! Who has done this to you?

(*The BEAST appears in the shadows.*)

MAURICE

Belle, you must leave this place.

BELLE

I won't leave you here!
(*senses the BEAST*)

Who's there?
(*hears the BEAST panting*)

I know someone's there. Who are you?

BEAST

The master of this castle.

BELLE

Then, you're the one who's responsible for this! Release my father at once!

BEAST

I do not take orders from anyone. Get out!

BELLE

No! Wait! Forgive me. Please, let him out. Can't you see he's not well?

BEAST

Then he should not have trespassed here.

BELLE

But he's an old man. He could die!

BEAST

There's nothing you can do!

BELLE

Wait, please... take me instead!

MAURICE

No! Belle, you don't know what you're doing.

BEAST

You would do that? You would take his place?

BELLE

If I did, would you let him go?

BEAST

Yes. But you must promise to stay here... forever.

MAURICE

No!

BELLE

Come into the light.

(The BEAST draws near. BELLE cringes.)

MAURICE

Belle, listen to me. I'm old... I've lived my life.

BELLE

You have my word.

BEAST

Done.

(pulls MAURICE from the cell; to the STATUE:)
Take him to the village.

(The STATUE comes to life and grabs MAURICE.)

BELLE

Wait! No, not yet!

(The BEAST growls. The STATUE drags MAURICE away.)

MAURICE

Let her go! Let her go! Belle! Belle!

BELLE

Papa!

(BELLE collapses in tears. LUMIERE enters.)

I'll never see him again... and I didn't even get to say good-bye.

LUMIERE

(to the BEAST, carefully)

Master... since the girl is going to be with us for quite some time... you might want to offer her a more comfortable room.

(LUMIERE exits.)

BEAST

(studies BELLE for a moment)

I'll... show you to your room.

(The BEAST turns to go, but BELLE doesn't follow.)

You follow me!

(#11 YOU FOLLOW ME! The BEAST reaches for BELLE, who recoils but then follows him through the dark, dreary castle.)

This is your home now. You're free to go anywhere you like... except the west wing.

BELLE

Why, what's in the west—?

BEAST

It's forbidden! You are never to set foot there... do you understand?!?

BELLE

Yes!

(The BEAST and BELLE arrive at a bedroom.)

BEAST

This is your room. If you need anything, my servants will attend you. And one more thing: you will join me for dinner.

(BELLE turns away.)

That is not a request!

*(The BEAST growls and exits. **#12 HOME**. As BELLE looks around, she sinks into despair.)*

Home

BELLE:

6

Yes, I made the choice. For Pa - pa I will stay.

8

But I don't de-serve to lose my free-dom in this way, you

10

mon - - - ster!

12

If you think that what you've done — is right, well

14

then, — you're a fool.

17

— Think a - gain... 2

21

Is this home? Is this

23

where I should learn to be hap - py?

25

— Ne - ver dreamed that a home could be dark and

28

cold. I was told ev - 'ry -

31

day in my child - hood, e - ven when we grow

33

old, home should be where the heart is.

36

Nev - er were words so true. My heart's

38

far, far a - way. Home is too.

41

What I'd give to re - turn to the

44

life that I knew late - ly. And to think I com -

47

plained of that dull provincial town!

Is this home? Am I

here for a day or for - e - ver? Shut a -

way from the world un-til who knows when?

Oh, but then, as my

life has been al - tered once, it can change a -

gain. Build high-er walls a - round me!

Change ev - 'ry lock and key. No - thing

67

lasts, no - thing holds all of me.

70

— My heart's far, far a - way, home and

73

free.

(*MRS. POTTS enters.*)

MRS. POTTS

Nothing like a nice warm cup of tea to make the world seem a bit brighter.

BELLE

(*amazed at the sight*)
But... you're... you're...

MRS. POTTS

Mrs. Potts, dear. Very pleased to make your acquaintance.

(*Stunned, BELLE backs up into a wardrobe.*)

MADAME DE LA GRANDE BOUCHE

Careful, darling!

(*BELLE turns around to see MADAME DE LA GRANDE BOUCHE, a larger-than-life wardrobe. BELLE gasps.*)

BELLE

Who... who are you?

MADAME DE LA GRANDE BOUCHE

Madame de la Grande Bouche.

BELLE

Wait. This is impossible!

MADAME DE LA GRANDE BOUCHE

Well now, what shall we dress you in for dinner? Let's see what I've got in my drawers...

BELLE

That's very kind of you. But I'm not going to dinner.

MADAME DE LA GRANDE BOUCHE

Oh, of course you are. You heard what the Master said.

BELLE

He may be your master... but he's not mine!

(a beat)

I'm sorry. This is just happening so fast.

(#13 HOME – TAG.)

MRS. POTTS

That was a very brave thing you did, my dear.

MADAME DE LA GRANDE BOUCHE

We all think so.

BELLE

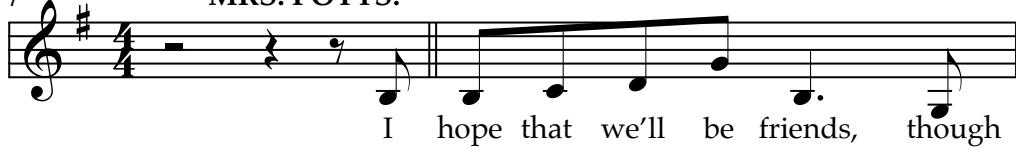
I'm going to miss my papa so much!

MRS. POTTS

Cheer up, child. I know things may seem bleak, but you mustn't despair. We're here to see you through.

Home (Tag)

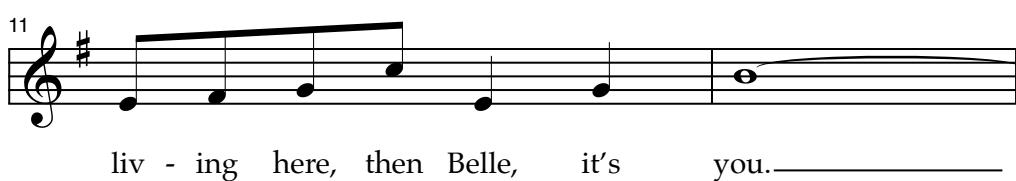
7 MRS. POTTS:



I hope that we'll be friends, though

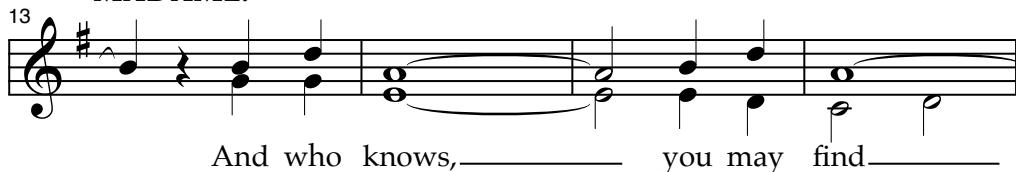


I don't know you well. If any-one can make the most of



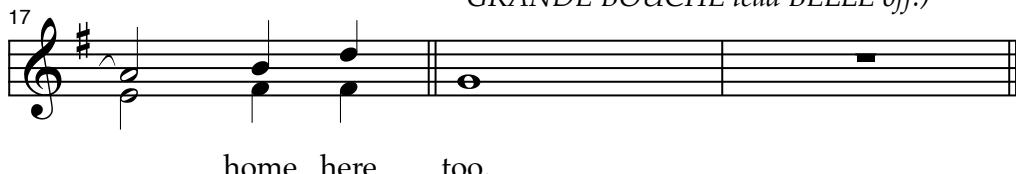
liv - ing here, then Belle, it's you._____

MRS. POTTS/
MADAME:



And who knows,_____ you may find_____

*(MRS. POTTS and MADAME DE LA
GRANDE BOUCHE lead BELLE off.)*



home here too._____

*(MRS. POTTS and MADAME DE LA GRANDE BOUCHE lead
BELLE off. #14 GASTON.)*

SCENE 6: The Tavern

(*GASTON, sullen and morose, enters. VILLAGEERS look on. LEFOU approaches.*)

GASTON

Who does she think she is? That girl has tangled with the wrong man!

LEFOU

Darn right!

GASTON

No one says no to Gaston! Dismissed! Rejected! Publicly humiliated! It's more than I can bear.

LEFOU

Bear? Where?!?

(*LEFOU ducks behind GASTON and shudders.*)

GASTON

Oh, Lefou... I'm disgraced.

LEFOU

(emerges from behind GASTON)

Who, you? Never! Gaston, you've got to pull yourself together.

Gaston

46 **LEFOU:**

46 **LEFOU:**

Gosh it dis - turbs me to see you, Gas -

The musical score consists of a single staff in 3/4 time, treble clef, and a key signature of one sharp. The notes are mostly quarter notes, with a few eighth notes and a sixteenth note. The lyrics are written below the notes.

49

ton, look-ing so down in the dumps.

The musical score continues with a single staff in 3/4 time, treble clef, and a key signature of one sharp. The notes are mostly quarter notes, with a few eighth notes and a sixteenth note. The lyrics are written below the notes.

54

Ev - 'ry guy here'd like to be you, Gas -

The musical score continues with a single staff in 3/4 time, treble clef, and a key signature of one sharp. The notes are mostly quarter notes, with a few eighth notes and a sixteenth note. The lyrics are written below the notes.

57

ton, ev - en when tak - ing your lumps.

61

There's no man in town as ad - mir - ed as

65

you, you're ev-'ry-one's fa - vor-ite guy.

70 **LES FILLES:**

Ev - 'ry-one's awed and in - spi - red by you and it's

74 **LEFOU:**

not ver-y hard to see why. No one's

80 **A tempo**

slick as Gas - ton. No one's quick as Gas -.

83

ton. No one's neck's as in - cred - i - bly

86 **LES FILLES:**

thick as Gas - ton. For there's no man in

89

town half as man - ly. Per-fect! A pure par - a -

94 LEFOU:

- gon! You can ask an - y Tom Dick or Stan - ley,

99 LEFOU,
LES FILLES:

and they'll tell you whose team they'd pre - fer to be

(The VILLAGERS and LES FILLES DE LA VILLE try to cheer up their idol, GASTON.)

103 ALL:

on! No one's been like Gas -

107 LEFOU:

ton a king - pin like Gas - ton. No one's

110 GASTON:

got a swell cleft in his chin like Gas - ton! As a

114

spec - i - men, yes I'm in - tim - i - dat - ing!

118 ALL:

My, what a guy, that Gas - ton! Give

122 LES FILLES:

five hur - rahs! Give twelve hip - hips! Gas -

126

ton is the best and the rest is all

129 **ALL:**

drips! No one fights like Gas -

133 **LEFOU:**

ton, dous - es lights like Gas - ton. In a

136

wrest - ling match, no - bo - dy bites like Gas -

139 **LES FILLES:**

ton. For there's no one as bur - ly and brawn-y.

143 **GASTON:**

As you see, I've got bi - ceps to spare.

147 **LEFOU:**

— Not a bit of him's scrag - gly or

150 **GASTON:**

scrawn - y. That's right! And ev - 'ry last

153 **ALL:**

inch of me's cov - ered with hair! No one

156

hits like Gas - ton, match - es wits like Gas -

159 **LEFOU:**

ton. In a spit - ting match no - bo - dy

162 **GASTON:**

spits like Gas - ton. I'm es - pe - cial - ly good at ex -

166 **ALL:**

pec - tor - a - ting! Ptoo-ey! Ten

(GASTON poses for the VILLAGERS.)

169

points for Gas - ton! 3

175 **ALL:**

Ooo! Ah! 3

181

Wow! My, what a guy, that Gas -

184

ALL:

ton! _____

Gas-ton!

190

7

Hey!

198

8 8 4 3

221

ALL:

10 2 3

Let's Go!

234

ALL:

3 3 3 3

No _____ one _____

238

shoots like Gas-ton, makes those beauts like Gas-

241

LEFOU:

ton. Then goes tromp-ing a - round wear-ing boots like Gas-

GASTON:

245

ton. I use ant-lers in all of my dec-o-

249

ALL:

rat - ing! My, what a guy!

What a guy!

253

Gas - - - ton!

261

Hey!

(MAURICE enters, panicked.)

MAURICE

Help! Help! Someone help me!

GASTON

Maurice?

MAURICE

Please, I need your help! He's got her! He's got her locked in a dungeon—

VILLAGER 1

Who?

MAURICE

Belle... we must go at once... not a minute to lose!

GASTON

Whoa. Slow down, Maurice. Who's got Belle locked in a dungeon?

MAURICE

A beast! A horrible, monstrous beast!

(*GASTON and the VILLAGERS stare at MAURICE with disbelief. Then, EVERYONE bursts into laughter, particularly GASTON.*)

All right then, I'll go back there and get her out myself!

(*MAURICE exits, followed by the laughing VILLAGERS.*)

VILLAGER 2

Crazy ol' Maurice.

VILLAGER 3

He's always good for a laugh.

(*GASTON and LEFOU are left alone. #15 GASTON – REPRISE.*)

GASTON

Crazy ol' Maurice...

(*the idea dawns*)

Hmmmmmm... crazy ol' Maurice!

Gaston (Reprise)

The musical score consists of four staves of music. The first staff is for GASTON, starting at measure 8. The lyrics are: Le Fou, I'm a - fraid I've been. The second staff is for LEFOU, starting at measure 11. The lyrics are: think-ing. A dan - ger - ous pas - time. I. The third staff is for GASTON, starting at measure 15. The lyrics are: know, but that wack - y old coot is Belle's. The fourth staff is for LEFOU, starting at measure 19. The lyrics are: fath - er, and his san - i - ty's on - ly so -

23

so. Now the wheels in my head have been

27

turn - ing ----- since I looked at that loon - y old

31

man. See, I pro-mised my - self I'd be mar-ried to

36

Belle, and right now I'm e - volv - ing a plan!-----

*(GASTON whispers
in LEFOU's ear.)*

LEFOU: GASTON:

40

If I... Yes? Then we...

*(GASTON
whispers again.)*

LEFOU:

*(LEFOU whispers
in GASTON's ear.)*

43

No! Would she...

GASTON:

LEFOU:

**GASTON,
LEFOU:**

46

Guess! Now I get it! Let's go!

49

No one plots like Gas - ton, takes cheap

53

shots like Gas-ton, plans to per-se-cute harm-less crack -

57

pots like Gas-ton! So his mar-riage we soon will be

61

cel-e-brat-ing! My, what a guy!_____

65

Gas-ton!_____

69

Gas-ton!_____

(GASTON and LEFOU exit.)

SCENE 7: The Castle

(COGSWORTH, LUMIERE, MRS. POTTS, BABETTE and MADAME DE LA GRANDE BOUCHE pace nervously. The BEAST enters.)

BEAST

It's time for dinner. Where is she?

COGSWORTH

I'll go check on her. Won't be a minute.

(COGSWORTH runs off.)

MRS. POTTS

Try to be patient, sir. The girl has lost her father and her freedom all in one day.

LUMIERE

Master... have you thought that perhaps this girl could be the one to break the spell?

BEAST

Of course, I have! I'm not a fool.

LUMIERE

Good! So... you fall in love with her, she falls in love with you and poof! The spell is broken! We'll be human again by midnight!

MRS. POTTS

Lumiere, it's not that easy. These things take time.

LUMIERE

But we don't have time! The rose has already begun to wilt!

BEAST

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

MRS. POTTS

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

BEAST

I don't know how!

MRS. POTTS

Well, you could start by trying to make yourself more presentable.

LUMIERE

Impress her with your rapier wit.

MRS. POTTS

But be gentle.

BABETTE

Shower her with compliments.

MADAME DE LA GRANDE BOUCHE

But be sincere.

LUMIERE, MRS. POTTS

And above all...

BEAST

What???

LUMIERE, MRS. POTTS, BABETTE, MADAME

You must control your temper!

(COGSWORTH enters, alone.)

BEAST

(growling impatiently)

Well? Where is she?

COGSWORTH

(a timid squeak)

She's not coming.

BEAST

What did you say?

COGSWORTH

(even squeakier)

She's not coming.

BEAST

We'll see about that!

(The BEAST storms to the door of Belle's room. LUMIERE, MRS. POTTS and COGSWORTH hurry along behind. BABETTE and MADAME DE LA GRANDE BOUCHE exit.)

COGSWORTH

Your Lordship! Your Grace! Your Eminence! Let's not be hasty!

BEAST

(barges into Belle's room)
I thought I told you to come down to dinner!

BELLE

(yelling back)
I'm not hungry!

BEAST

I am the master of this castle and I'm telling you to come to dinner!

LUMIERE

Master, that may not be the best way to win the girl's affections.

COGSWORTH

Please... attempt to be a gentleman.

MRS. POTTS

Deep breaths, Master... deep breaths.

BEAST

I'll give her one last chance.

(to BELLE)
Would you be so kind as to join me for dinner?

COGSWORTH

(under his breath)
Uhm... P... P...

BEAST

(gritting his teeth)
Please.

BELLE

No, thank you.

BEAST

Fine! Then starve!

LUMIERE

Master, please!

BEAST

If she doesn't eat with me... she doesn't eat at all!

(The BEAST roars and storms off.)

LUMIERE

What were we thinking? We will never be human again.

MRS. POTTS

Well, what would you have us do? Give up? I like this girl. I like her spunk.

COGSWORTH

Well, if you ask me, she was just being stubborn. After all, he did say "please."

MRS. POTTS

I think that may be the first time I've ever heard him use that word.

(BELLE pokes her head out of her room.)

Hello, dearie. I hope the Master didn't frighten you too much. He can be a little temperamental.

BELLE

A little?

COGSWORTH

I am Cogsworth, head of the household. And this is Lumiere...

LUMIERE

(kisses BELLE's hand)

Enchanté, mademoiselle.

COGSWORTH

If there is anything we can do to make your stay more comfortable. Anything... anything at all!

BELLE

I am a little hungry.

COGSWORTH

Except that.

MRS. POTTS

Cogsworth!

COGSWORTH

Well, you heard what the Master said!

MRS. POTTS

Oh, pish tosh! I'm not about to let the poor child go hungry!

COGSWORTH

Fine. Glass of water, crust of bread and then—

LUMIERE

Cogsworth! She's not a prisoner, she's our guest! We must make her feel welcome here!

COGSWORTH

All right, dinner. But keep it down! If the Master finds out, it'll be our necks!

LUMIERE

Of course... of course! But what is dinner without a little music?

COGSWORTH

Music?

(#16 BE OUR GUEST.)

LUMIERE

Ma chère mademoiselle, it is with deepest pride and greatest pleasure that we welcome you tonight. And now we invite you to relax. Let us pull up a chair as the dining room proudly presents... your dinner!

Be Our Guest

12 LUMIERE: (Be our guest! Be our guest! Put our ser - vice to the test. Tie a nap - kin 'round your

14

16

18

20

23

25

CHIP:

LUMIERE:

27

29

(LUMIERE):

FLATWARE:

31

34

ne - ver se- cond best! Go on, un -

37 (LUMIERE):

fold your men - u, take a glance, and then ____

40

you'll be our guest Oui, our guest! Be our guest!

44 FLATWARE:

mf Beef ra - gout, cheese souf - flé, pie and

47

LUMIERE:

pud - ding en flam - bé! We'll pre -

49

pare and serve with flair a cul - i -

51

nar - y ca - ba - ret! You're a -

53 (LUMIERE):

lone and you're scared,

FLATWARE:

Hoo—

55

ban - quet's all pre - pared. No one's

57 (LUMIERE):

gloo-my or com - plain-ing while the flat-ware's en - ter-

60 FLATWARE:

tain - ing. We tell jokes.

LUMIERE:

I do

62

tricks with my fel - low can - dle -

FLATWARE:

sticks. And it's all in per - fect

66

taste, that you can bet!

Come on and lift your glass.

You've won your own free pass

70

72

LUMIERE:

to be our guest!

If you're stressed, it's fine din-ing we sug- -

74

76

LUMIERE,
FLATWARE:

gest.

Be our guest, be our guest, be our guest!

78

81

MRS. POTTS:

It's a guest!

It's a guest!

84

guest! Sakes a - live, well, I'll be

86

blessed! Wine's been poured, and thank the

88

Lord I've had the nap -kins fresh - ly pressed. With des -

91 (MRS. POTTS):

sert, she'll want tea, and my

FLATWARE:

Hoo

93

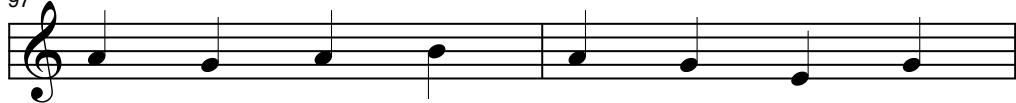
dear, that's fine with me. While the

Hoo

95 (MRS. POTTS):

cups do their soft - shoe - ing, I'll be

97



bubb - ling, I'll be brew - ing. I'll get

99

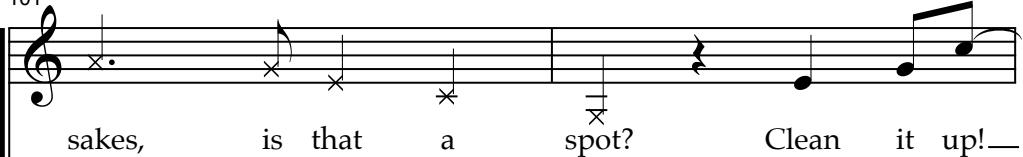
(MRS. POTTS):



FLATWARE:



101



Ba da - bop ba bop bop ba

103

(MRS. POTTS):



We want the com - pan - y im - pressed!

106

ALL:



We've got a lot to do.—

108

MRS. POTTS:



Is it one lump or two—

110

ALL:

for you, our guest? She's our

112

MRS. POTTS:

ALL:

guest! She's our guest! She's our

114

guest! Be our guest! Be our guest! Be our

117

guest! 2

122

ALL:

Be our guest! Be our guest! Be our guest! Be our guest!

126

Our com - mand is your re - quest.
Our com - mand is your re - quest.

130

It's been years since we've had

133

an - y - bod - y here, and

136

we're ob - sessed! With your

139

meal, with your ease. Yes, in -

143

deed, we aim to please.

deed, we aim to please.

146 (ALL):

While the candle light's still glowing,
let us help you, we'll keep going.

150

Course by course, one by one, 'till you shout, "Enough I'm done!" Then we'll sing you off to sleep as you die.

154

Course by course, one by one, 'till you shout, "Enough I'm done!" Then we'll sing you off to sleep as you die.

157

shout, "Enough I'm done!" Then we'll sing you off to sleep as you die.

159

sing you off to sleep as you die - ha ha ha ha ha ha optional 8va

161

gest. To - night you'll

Ha

163

prop your feet up, but for now, let's eat

166

up. Be our guest! Be our

169

guest! Be our guest! Please

173

be our guest!

177

be our guest!

COGSWORTH

Good show, everyone! Good show! Off to your cupboards now...

(The SERVANTS exit, muttering excitedly about the new guest, leaving BELLE alone with COGSWORTH and LUMIERE.)

BELLE

Oh, Lumiere, thank you for dinner. It was delicious!

COGSWORTH

Oh my goodness, look at the time. Off to bed!

BELLE

Oh, I couldn't possibly go to bed now. It's my first time in an enchanted castle.

LUMIERE

Perhaps you would like a tour?

COGSWORTH

I'm not sure that's such a good idea.

BELLE

(to COGSWORTH)

Perhaps you'd like to take me. I'm sure you know everything there is to know about the castle.

COGSWORTH

(flattered)

Well... actually, I do! Right this way...

(COGSWORTH exits with BELLE and LUMIERE. The BEAST enters carrying a tray of food for Belle.)

BEAST

Okay. I can do this. Act like a gentleman... act like a gentleman... This'll be good.

(COGSWORTH re-enters with BELLE and LUMIERE. The BEAST hides.)

COGSWORTH

(points offstage)

Now that is yet another example of the late neo-classical baroque period. And, as I always say, if it's not baroque, don't fix it!

(COGSWORTH laughs heartily. BELLE and LUMIERE are silent.
COGSWORTH continues the tour as he exits.)

May I draw your attention to the flying buttresses above the aviary...?

BELLE

Oh, Lumiere, it's all so beautiful! I had no idea. If only he weren't here!

(LUMIERE and BELLE follow COGSWORTH off. The BEAST comes out from hiding.)

BEAST

Act like a gentleman... I am nothing but a fool!

(The BEAST exits. COGSWORTH re-enters with BELLE and LUMIERE trailing behind.)

COGSWORTH

(at the end of a self-serving story)

... and thanks to some quick thinking on my part the disaster was averted!

BELLE

(points to the west wing)

What's over there?

LUMIERE, COGSWORTH

Nothing!

COGSWORTH

Nothing at all of any interest in the west wing!

BELLE

Ah. So that's the west wing...

LUMIERE

(to COGSWORTH)

Nice going.

BELLE

I wonder what he's hiding there.

COGSWORTH

Um... perhaps *mademoiselle* would like to see something else. Over here we have exquisite tapestries dating all the way back...

(COGSWORTH and LUMIERE toddle off. **#17 BELLE IN THE WEST WING.** BELLE walks the other direction toward the west wing. The rose catches her eye. She moves closer... awestruck. The BEAST enters.)

BEAST

Don't touch that!

BELLE

I'm sorry!

BEAST

What are you doing here?

BELLE

I—

BEAST

I told you never to come here!

BELLE

I know but—

BEAST

Do you realize what you could have done? Get out!

(Frightened, BELLE runs past the BEAST toward the door. He tries to stop her so he can apologize but accidentally grabs her arm, causing her to stumble.)

BELLE

Ouch. Don't touch me!

BEAST

No, I—

BELLE

Promise or no promise. I won't stay in this castle!

(BELLE runs out, leaving the BEAST alone.)

BEAST

I'm sorry! I didn't mean to frighten you. You don't understand. There's so little left of me... So little left...

(Distraught, the BEAST gazes into his magic mirror.)

SCENE 8: The Forest

(The NARRATORS enter. #18 WOLF ATTACK. BELLE, WOLVES and the BEAST pantomime the following:)

NARRATOR 1

Belle ran into the forest as fast as she could.

NARRATOR 2

Night was falling, a storm was approaching and it was getting hard to see.

NARRATOR 3

When she stopped to catch her breath, Belle heard the low and menacing growling of wolves!

NARRATOR 4

One wolf charged Belle head-on, and she grabbed a branch to defend herself.

(As WOLVES enter and lunge at BELLE, she desperately wields the branch. Then, a roar.)

NARRATOR 3

Suddenly, the Beast leaped out of nowhere and pulled the wolves off of Belle.

NARRATOR 1

Belle took cover as the wolves turned and attacked the Beast.

NARRATOR 4

One grabbed hold of the Beast's forearm, wounding him.

NARRATOR 2

The Beast struggled to stay on his feet.

(The BEAST battles with the WOLVES.)

NARRATOR 3

Once the Beast hurled the last wolf away... he collapsed, exhausted and in pain.

(BELLE emerges from cover and stares at the BEAST.)

NARRATOR 1

Belle knew that this was her chance to get away... to go home.

NARRATOR 4

But as she looked at the Beast, that hideous creature... who saved her life, she could not leave.

NARRATOR 3

Belle approached the Beast and helped him to his feet.

NARRATOR 2

Then Belle and the Beast slowly made their way back to the castle.

(BELLE and the BEAST exit, followed by the NARRATORS.)

SCENE 9: The Castle

(BELLE helps the BEAST to his chair. He holds one arm painfully. MRS. POTTS, LUMIERE and COGSWORTH enter and observe from a distance. BELLE dips a clean cloth into a bowl with hot water and wrings it out. She reaches for the BEAST's wounded arm, but he growls and pulls away.)

BELLE

Let me see. Just hold still.

(BELLE reaches for him again and gently dabs at the wound. The BEAST cringes and howls in pain.)

BEAST

Ow! That hurts!

BELLE

If you'd hold still, it wouldn't hurt as much.

BEAST

If you hadn't run away, this wouldn't have happened.

BELLE

If you hadn't frightened me, I wouldn't have run away!

BEAST

Well, you shouldn't have been in the west wing!

BELLE

And you should learn to control your temper!

(The BEAST doesn't have an answer for that. He and BELLE glare at each other in a silent battle of wills. The BEAST looks to MRS. POTTS and LUMIERE, who avert their eyes. BELLE dips the cloth in hot water again and wrings it out.)

Now hold still, this may sting a little.

(BELLE dabs gently at the wound on the BEAST's arm. He winces but doesn't pull away.)

By the way... thank you for saving my life.

BEAST

You're welcome.

(MRS. POTTS, LUMIERE and COGSWORTH look at each other with happy surprise.)

MRS. POTTS

Well, that's more like it. I knew they could get along if they tried.

LUMIERE

So, the ice is broken... at last.

COGSWORTH

And not a moment too soon either. The rose is losing petals at an alarming rate!

MRS. POTTS

And I can hardly bend over at all any more.

LUMIERE

Clearly, it's time for us to give them a little push.

MRS. POTTS

I have just the thing!

(to the BEAST and BELLE)

How about we warm you two up a bit with a nice bowl of soup?

*(MRS. POTTS exits. COGSWORTH escorts BELLE and the BEAST to a small table. CHIP is perched on top. #19 **SOMETHING THERE.**)*

Something There

(LUMIERE points to the chair. Taking the prompt, the BEAST lifts the chair and BELLE crosses to it. He clumsily slides the chair beneath her and she falls into it. The BEAST crosses to his chair and perches, unable to sit.

MRS. POTTS returns with two bowls of soup. BELLE raises her bowl...
the BEAST follows suit.)

CHIP: Cheers!

(BELLE and the BEAST drink their soup.)

MRS. POTTS: (to BELLE) Come along, dearie. Let's get you cleaned up.
(MRS. POTTS leads BELLE off. BELLE looks back and indicates that the BEAST should wipe his mouth. He does so.)

A musical score page for 'The Beast' from Disney's Beauty and the Beast. The page number '28' is in the top left. The title 'BEAST:' is centered above the staff. The key signature is two sharps. The melody is on the treble clef staff. The lyrics 'She glanced this way, I thought I saw... And when we' are written below the staff. The music consists of a series of eighth and sixteenth note patterns.

31

touched, she did-n't shud-der at my paw. No, it can't

be... I'll just ig - nore. But then, she's

nev - er looked at me that way be - fore.

37 22 2 6 10

(COGSWORTH and LUMIERE approach.)

BEAST: When she smiles at me... I get all choked up. My heart starts pounding and I can't breathe!

COGSWORTH: Good!

BEAST: That's good?

LUMIERE: Excellent!

BEAST: I've never felt this way about anyone. (*impulsively*) I want to give her something... but what?

LUMIERE: It has to be something special. Something that sparks her interest...

(LUMIERE whispers into the BEAST's ear. BELLE comes back cleaned up, with a bright bow in her hair.)

COGSWORTH: Look who's back!

LUMIERE: (under his breath to the BEAST) Say something about her hair.

BEAST: (confused) It's brown?

LUMIERE: A compliment!

BEAST: Oh. (to BELLE) What a... nice bow.

BELLE: Thank you!

(The BEAST looks at LUMIERE and COGSWORTH: "How'd I do?" They nod and make "go on" motions...)

BEAST: Uh... Belle... I uh... have something to show you.

But first you have to close your eyes. It's a surprise.

(*BELLE closes her eyes. The BEAST leads BELLE through the halls of the castle.*)

BELLE: Can I open them?

BEAST: All right... now!

(*A beautiful library with stacks and stacks of books is revealed.*

BELLE opens her eyes and gasps with wonder.)

BELLE: I can't believe it! I've never seen so many books in my whole life!

BEAST: You... like it?

BELLE: It's wonderful!

BEAST: Then... it's yours!

(*BELLE runs giddily to look at the books.*)

77 **BELLE:**



New——— and a bit a - larm - ing,



who'd have ev - er thought that this could



be?——— True——— that he's no Prince



Charm-ing,——— but there's some-thing in him that I



sim - ply did - n't see.———



8

3

BELLE: (Showing a book to the BEAST.) This is one of my favorites. *King Arthur*. Have you ever read it?

BEAST: No! (pushes the book back, then confesses) I can't...

BELLE: You never learned to read?

BEAST: Only a little... and long ago.

BELLE: Well, it just so happens, this is the perfect book to read aloud. Come here, sit by me.

(*The BEAST and BELLE sit down to read. LUMIERE, COGSWORTH, MRS. POTTS, CHIP, BABETTE and MADAME DE LA GRANDE BOUCHE enter.*)

104

LUMIERE:

Well, who'd have

This musical score shows a single staff in G major with a key signature of one sharp. The melody consists of eighth and sixteenth notes. The lyrics 'Well, who'd have' are written below the staff.

105

(LUMIERE):

COGSWORTH:

thought? Well, who'd have

This musical score shows two staves in G major with a key signature of one sharp. The first staff is for Lumiere, and the second staff is for Cogsworth. The lyrics 'thought?' and 'Well, who'd have' are written below the staves.

MRS. POTTS:

Well, bless my soul

This musical score shows a single staff in G major with a key signature of one sharp. The melody consists of eighth and sixteenth notes. The lyrics 'Well, bless my soul' are written below the staff.

106

MADAME:

known? And who'd have

This musical score shows two staves in G major with a key signature of one sharp. The first staff is for Madame, and the second staff is for Babette. The lyrics 'known?' and 'And who'd have' are written below the staves.

BABETTE:

Well, who in - - deed?

This musical score shows a single staff in G major with a key signature of one sharp. The melody consists of eighth and sixteenth notes. The lyrics 'Well, who in - - deed?' are written below the staff.

107

guessed they'd come to - geth - er on their

MRS. POTTS, LUMIERE, COGSWORTH,
BABETTE, MADAME:

108

own? Wait and / see, a few days

MRS. POTTS:

It's so pe - cul - iar. Wait and

(MRS. POTTS, LUMIERE, COGSWORTH,
BABETTE, MADAME):

110

more. There may be some-thing there that was-n't there be-

COGSWORTH:

112

fore.

Per - haps there's

CHIP:

114

some-thing there that was-n't there be - fore.

What?

116 **MRS. POTTS:**

There may be
some-thing there that was - n't there be - fore.

CHIP

What's there, Mama?

MRS. POTTS

Shh. I'll tell you when you're older.

(The SERVANTS exit, leaving BELLE and the BEAST alone.)

BELLE

(reading)

"Then, for the third time, Arthur drew forth the sword..."

BEAST

(excited)

So that must mean that he's the king!

BELLE

Wait and see.

BEAST

(shakes his head with wonder)

I never knew books could do that.

BELLE

Do what?

BEAST

Take me away from this place and make me forget... for a little while.

BELLE

Forget?

BEAST

Who I...

(correcting himself)

...what I am.

(BELLE looks at the BEAST. He has touched her heart. LUMIERE enters and watches them from afar.)

BELLE

We have something in common, you know.

BEAST

What?

BELLE

In the town where I come from, the people think I'm odd.

BEAST

You?

BELLE

So I know how it feels to be... different. And I know how lonely that can be.

(A beat. A bond has formed between BELLE and the BEAST. COGSWORTH, BABETTE, MADAME DE LA GRANDE BOUCHE, MRS. POTTS and CHIP enter quietly.)

MRS. POTTS

They're still in there?

LUMIERE

Yes, and so far he has been a perfect gentleman.

CHIP

Mama, I have a funny feeling inside. I don't know what it is, but it makes me feel kind of bubbly.

MRS. POTTS

It's hope, son. I've been feeling it too.

(#20 HUMAN AGAIN.)

LUMIERE

Ah, oui... my little friend, the day we have waited for may be at hand!

MRS. POTTS

If only that were true, Lumiere.

LUMIERE

Ah, human again.

MRS. POTTS

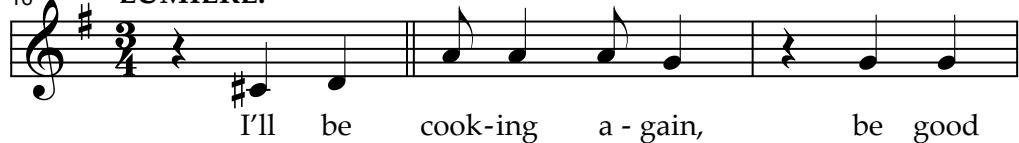
Human again.

LUMIERE

Yes. Think what that means!

Human Again

16 LUMIERE:



I'll be cooking again, be good

19



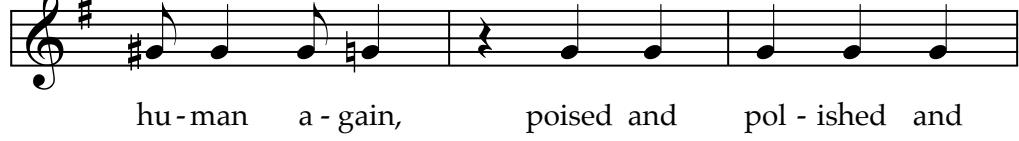
looking again, with a made-moi-selle on each arm.

23



When I'm human again, only

27



human again, poised and polished and

30



gleaming with charm, I'll be courting again,

34



chic and sporting again. Which should

37 CHIP:

cause sev - 'ral hus-bands a - larm!

LUMIERE: CHIP:

I'll hop
down off this shelf! And toute suite, be my - self! I can't

45 wait to be hu-man a - gain! _____

wait to be hu-man a - gain!

MRS. POTTS,
BABETTE,
MADAME:

When we're hu-man a - gain,

52 on - ly hu-man a - gain, when we're

on - ly hu-man a - gain, when we're

55 CHIP:

knick-knacks and what-nots no more... Lit - tle

59 push, lit - tle shove, they could, whoosh, fall in

push, lit - tle shove, they could, whoosh, fall in

MADAME:

love! Ah, che - rie, won't it all be top drawer?

66 **BABETTE:**

MADAME:

I'll wear lip - stick and rouge, — and I

69

won't be so huge. — Why, I'll eas - i - ly

72 **BABETTE:**

fit through that door! — I'll ex - ude *sa - voir*

MADAME, MRS. POTTS,
MADAME: CHIP, LUMIERE, BABETTE:

76 faire. I'll wear gowns, I'll have hair! It's my prayer to be

80

hu - man a - gain. —

84 **COGSWORTH:**

When I'm hu - man a - gain, — on - ly

87

hu - man a - gain, — when the world once more

90

starts mak - ing sense, I'll un -

93 **LUMIERE:**

wind for a change. Real - ly, that - 'd be strange. —

96 **COGSWORTH:**

Can I help it if I'm t - t - tense?

100

In a shack by the sea, — I'll sit

103

back sipping tea. — Let my ear - ly re -

106

tire - ment com - mence! — Far from

109

fools made of wax, I'll get down to brass

**COGSWORTH, LUMIERE,
MADAME, MRS. POTTS,
CHIP, BABETTE:**

112

tacks and re - lax! — When I'm hu - man a -

115

gain. —

119 4 20

(The SERVANTS run off to spread the good news through the rest of the castle. Back in the library, BELLE finishes reading.)

BELLE: "... when Guinevere heard that Arthur was slain, she stole away to a convent. And no one could ever make her smile again." *(closing the book)* That's the end.

BEAST: *(swallows the lump in his throat)* What a beautiful story.

BELLE: I knew you'd like it. I'd like to ask you for something.

BEAST: What's that?

BELLE: A second chance. Would you have dinner with me tonight?

BEAST: Dinner? Me? With you? That'd be... I mean... oh yes!

(BELLE and the BEAST exit the library. All of the castle's SERVANTS enter, ecstatic.)

143 ALL:

We'll be

145 DESCANT:

Ha

ALL:

danc-ing a - gain, we'll be twirl-ing a - gain.

148

We'll be whirl-ing a - round with such ease.

152

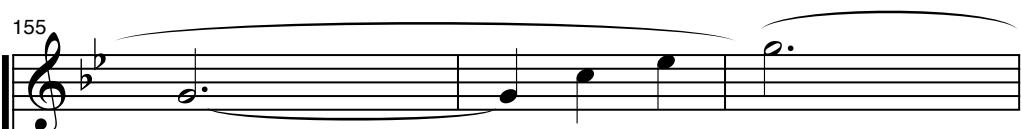


Ha-

When we're

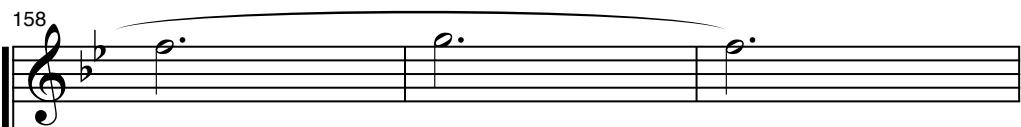
hu-man a - gain, _____ on - ly

155



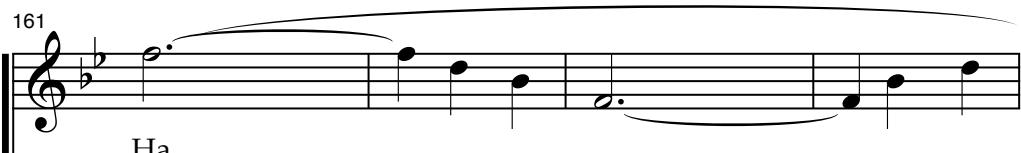
we'll go waltz - ing those

158



old one - two - threes. _____ We'll be

161



Ha _____

float-ing a - gain, _____ we'll be glid-ing a - gain, _____ step-ping,

165

Like a
strid-ing as fine as you please... Like a

169

real hu-man does! I'll be

173

all that I was on that

177

glo - ri - ous morn when we're fin-'lly re - born, and we're

181

all of us hu - - - man a -

185

gain!

188

-

(ALL exit, full of hope.)

SCENE 10: The Village

(*Night. A NARRATOR enters. #21 D'ARQUE PLAN.*)

NARRATOR 3

Meanwhile, back in a dark alley of the village, Gaston held a secret meeting.

(*GASTON and LEFOU enter with an unfamiliar man all dressed in black, MONSIEUR D'ARQUE, a sinister townsman who works for Gaston. The NARRATOR exits.*)

GASTON

Thank you for coming on such short notice, Monsieur d'Arque.

MONSIEUR D'ARQUE

This fellow said you'd make it worth my while.

GASTON

Look, I've got my heart set on marrying Belle, but she needs a little... persuasion.

LEFOU

Turned him down flat!

GASTON

It's like this, see...

(*GASTON and LEFOU whisper to MONSIEUR D'ARQUE as they exit.*)

SCENE 11: The Castle

(*Dinner table. The BEAST prepares for dinner with the help of LUMIERE and COGSWORTH. The BEAST is dressed elegantly with his hair tied back in a ponytail. He actually looks good!*)

LUMIERE

Tonight is the night... the night to confess your love.

BEAST

I'm not sure I can do that.

COGSWORTH

You must!

BEAST

How will I know when the moment is right?

LUMIERE

You will know because you will feel it here...

(points to his heart)

... and you must speak from the heart.

BEAST

I must speak from the... I can't!

COGSWORTH, LUMIERE

You must!

LUMIERE

What are you afraid of?

BEAST

I'm afraid she might...

COGSWORTH

She might what?

BEAST

Laugh at me.

LUMIERE

Somehow, my prince, you must find the courage to take that chance.

COGSWORTH

Master... look at the rose! There's so little time left!

BEAST

I really don't think I can do this.

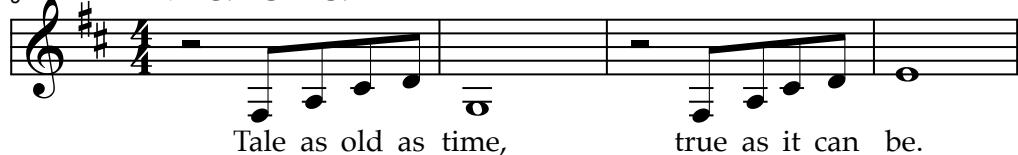
LUMIERE

You can do it, Master. I know you can.

(#22 BEAUTY AND THE BEAST. BELLE enters dressed in a stunning golden gown, accompanied by BABETTE and MADAME DE LA GRANDE BOUCHE. The BEAST, now incredibly nervous, stands across the room with COGSWORTH and LUMIERE. MRS. POTTS enters with CHIP and smiles at the budding couple.)

Beauty and the Beast

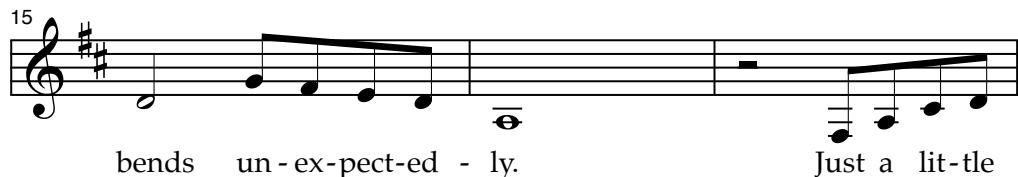
9 MRS. POTTS:



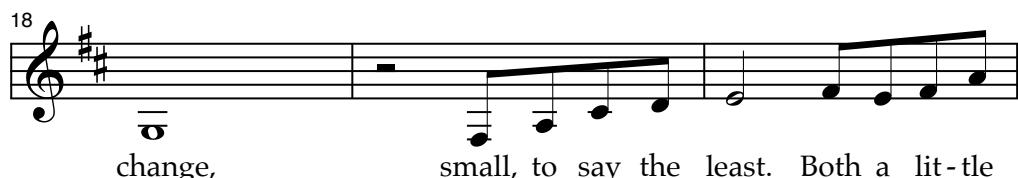
Tale as old as time,
true as it can be.



Bare-ly e - ven friends, then some - bod - y



bends un - ex-pect-ed - ly.
Just a lit-tle



change,
small, to say the least. Both a lit-tle

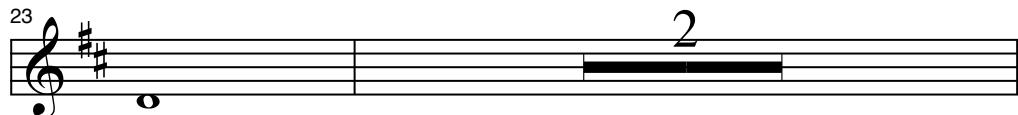


scared,
nei - ther one pre - pared... Beau - ty and the

(BELLE crosses to the BEAST and holds out her hand.)
BELLE: Dance with me.

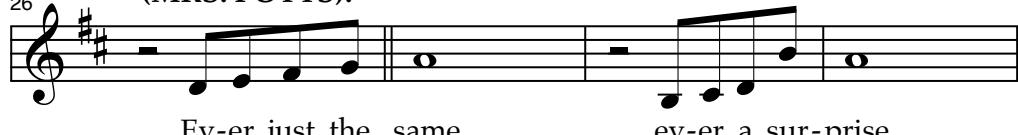
BEAST: No... I—

LUMIERE, COGSWORTH: Dance with her!



2
Beast.

26 (MRS. POTTS):



Ev-er just the same,
ev-er a sur-prise.

30

Ev-er as be-fore, ev-er just as sure as the sun will

33

rise. Tale as old as time,

36

tune as old as song. Bit-ter sweet and

39

strange... Find-ing you can change, learn-ing you were

41

wrong. Cer-tain as the sun

44

ris - ing in the east. Tale as old as

46

time, song as old as rhyme... Beau-ty and the Beast.

49

Tale as old as time, song as old as

51

rhyme... Beau-ty and the Beast. 4

MRS. POTTS

Off to the cupboard with you now, Chip. It's past your bedtime.
Goodnight, luv.

(MRS. POTTS exits with CHIP. BABETTE, MADAME DE LA GRANDE BOUCHE, LUMIERE and COGSWORTH follow.)

BEAST

Belle, I...

BELLE

Yes?

BEAST

Belle, are you happy here?

BELLE

Oh, yes... everyone's so kind. Mrs. Potts, Lumiere...

BEAST

With me?

BELLE

Yes.

(There's a long, uncomfortable pause. COGSWORTH and LUMIERE peek in on BELLE and the BEAST.)

BEAST

I must speak from...

LUMIERE, COGSWORTH

... the heart!

(COGSWORTH and LUMIERE exit. BELLE looks away.)

BEAST

Is something wrong?

BELLE

I was just thinking about my father. I miss him so much. I wish I could see him again.

BEAST

There is a way.

(holds out the magic mirror)

This mirror will show you anything... anything you wish to see.

BELLE

I'd like to see my father, please.

(looks into the mirror)

Papa? Oh, no... Papa! Something's wrong! He's in the woods. I think he's lost. I should— I should—

BEAST

(with difficulty)

Go to him.

BELLE

What?

BEAST

You should go to him.

BELLE

But what about—

BEAST

You're not my prisoner, Belle. You haven't been for a long time. Take the mirror with you. So you'll always have a way to look back... and remember me.

BELLE

(briefly takes the BEAST's hand)

I could never forget you.

BEAST

Belle, I...

BELLE

Yes?

BEAST

Go... Go.

(BELLE turns and runs out.)

I'll never see her again.

(LUMIERE, COGSWORTH and MRS. POTTS enter.)

COGSWORTH

Well, Sire, I must say... everything is going just swimmingly. I knew you had it in you!

BEAST

I let her go.

COGSWORTH

You what?

LUMIERE

How could you do that?

BEAST

I had to.

COGSWORTH

But why?

(The BEAST doesn't answer, then looks to MRS. POTTS.)

MRS. POTTS

After all this time, he's finally learned to love.

LUMIERE

That's it then! That should break the spell!

MRS. POTTS

It's not enough. She has to love him in return.

COGSWORTH

And now it's too late.

*(#23 **BELLE TAKES MAURICE HOME**. MRS. POTTS, COGSWORTH and LUMIERE exit, leaving the BEAST alone.)*

SCENE 12: Belle's Cottage

(BELLE and MAURICE enter.)

BELLE

We're finally home.

MAURICE

I don't know what happened. The last thing I remember I was falling—

BELLE

You were in the woods, Papa. I thought I'd never find you—

MAURICE

But the Beast? How did you escape?

BELLE

I didn't escape. He let me go.

MAURICE

He let you go? That terrible beast?

BELLE

He's not terrible. In the beginning I was so frightened. I thought it was the end of everything. But somehow... things changed.

(*MONSIEUR D'ARQUE enters with a mob of VILLAGERS.*)

MONSIEUR D'ARQUE

Good afternoon.

BELLE

Monsieur D'Arque!

MONSIEUR D'ARQUE

I've come to collect your father.

BELLE

What?

MONSIEUR D'ARQUE

Don't worry. We'll take good care of him.

BELLE

My father's not crazy!

LEFOU

He was raving like a lunatic about a beast. We all heard him.

(*to the VILLAGERS*)

Didn't we?

(*The VILLAGERS murmur their agreement. GASTON appears out of the shadows.*)

GASTON

Poor Belle. It's a shame about your father.

BELLE

Gaston, you know he's not crazy!

GASTON

I might be able to clear up this little misunderstanding if...

BELLE

If what?

GASTON

If you'll marry me!

BELLE

What?!?

GASTON

One little word, Belle... that's all it takes...

BELLE

Never!

GASTON

Have it your way!

(to MONSIEUR D'ARQUE)

Take the old man!

(Two VILLAGERS grab MAURICE.)

MAURICE

Let go of me! Belle!

BELLE

Wait! I can prove my father's not crazy!

(pulls out the magic mirror)

Show me the Beast!

(#24 THE MOB SONG. The image of the BEAST appears in the mirror.)

MAURICE

That's him! That's him!

(The VILLAGERS gasp, terrified.)

VILLAGER 1

Is he dangerous?

BELLE

Oh no, he'd never hurt anyone. I know he looks frightful... but he's really kind and gentle. He's my friend.

GASTON

If I didn't know better, I'd say you have feelings for this monster.

BELLE

He's not the monster, Gaston! You are!

GASTON

She's as crazy as the old man! She says this creature is her friend. Well, I've hunted wild beasts and I've seen what they can do!

(GASTON whips the VILLAGERS into a frenzy, transforming them into a wild, angry mob.)

The Beast will make off with your children. He'll come after them in the night!

BELLE

He would never do that!

GASTON

Forget the old man! I say... we kill the Beast!

VILLAGERS

Kill him!

The Mob Song

19



We're not safe

un - til he's dead! He'll come

FEMALE VILLAGER:

21



stalk-ing us at night! Set to sac - ri - fice our chil-dren to his

MONSIEUR D'ARQUE:

23



mon - strous ap - pe - tite! He'll wreak

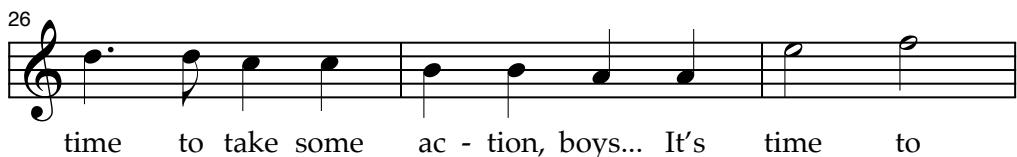
GASTON:

24



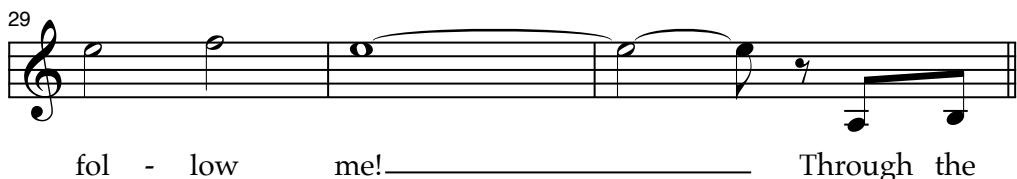
ha-voc on our vil-lage if we let him wan-der free! So it's

26



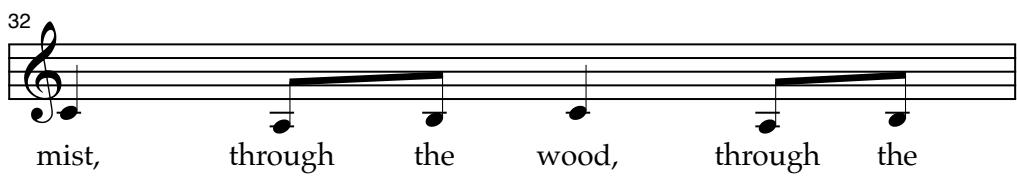
time to take some ac - tion, boys... It's time to

29



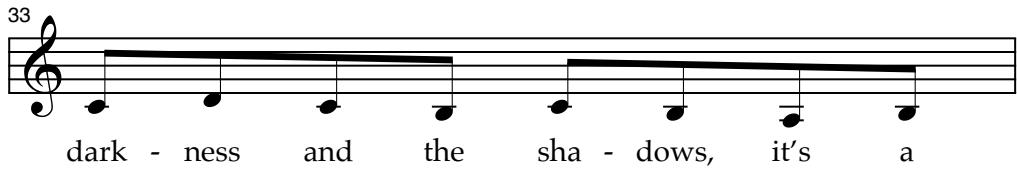
fol - low me! Through the

32



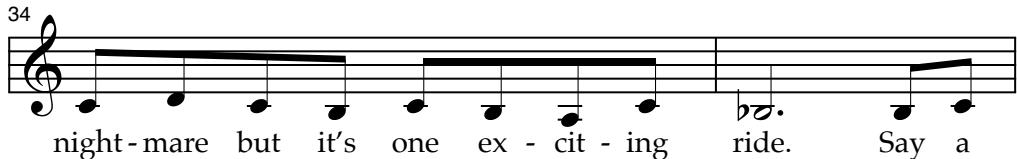
mist, through the wood, through the

33



dark - ness and the sha - dows, it's a

34



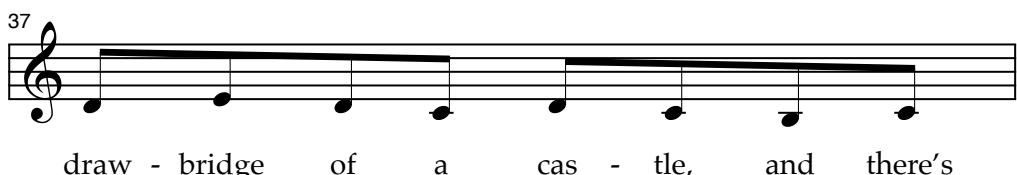
night - mare but it's one ex - cit - ing ride. Say a

36



prayer, then we're there at the

37



draw - bridge of a cas - tle, and there's

38 **SOME VILLAGERS:**

some-thing tru - ly ter - ri - ble in - side. It's a

40 **OTHER VILLAGERS:**

beast! He's got fangs, ra - zor sharp ones. Mas-sive

42 **GASTON:**

paws, kil - ler claws for the feast. Hear him

44 **ALL VILLAGERS:**

roar! See him foam! But we're not com-ing home 'til he's

46

dead! Good and dead! Kill the beast!

BELLE: I won't let you do this!

GASTON: Try and stop us!

BELLE: Oh, Papa... this is all my fault! I have to go back and warn him!

MAURICE: I'm coming with you!

BELLE: No!

MAURICE: I lost you once. I'm not going to lose you again!

(*MAURICE and BELLE exit.*)

GASTON: We'll rid the village of this Beast. Who's with me?

56 **LEFOU: SOME VILLAGERS:**

I am! I am!

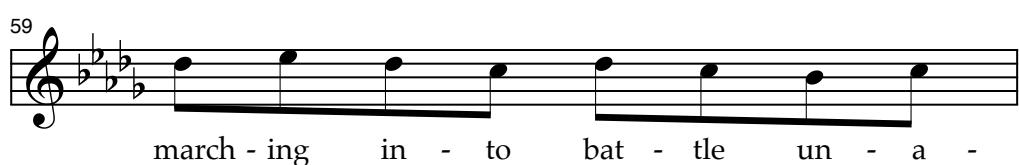
ALL VILLAGERS:

57



I am! Hearts a - blaze! Ban-ners high! We go

59



march - ing in - to bat - tle un - a -

60

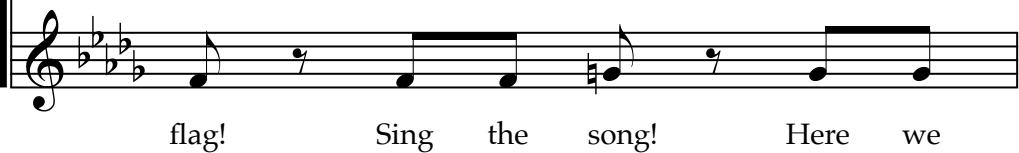


fraid, al-though the dan-ger's just in - creased. Raise the

62

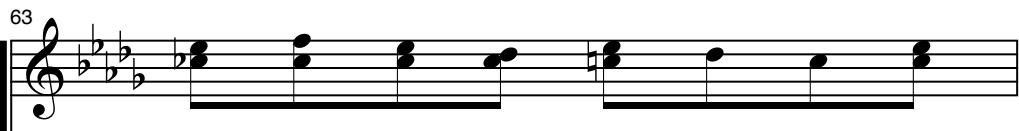


flag! Sing the song! Here we



flag! Sing the song! Here we

63



come, we're fif - ty strong! And fif - ty



come, we're fif - ty strong! And fif - ty

French-men can't be wrong! — Let's kill the beast! Kill the

French-men can't be wrong! — Let's kill the beast! Kill the

beast! Kill the beast! Kill the beast!

beast! Kill the beast! Kill the beast!

(The VILLAGERS storm off.)

SCENE 13: The Castle

(Two NARRATORS enters.)

NARRATOR 1

The angry mob of villagers marched through the forest, waving torches and weapons.

NARRATOR 2

Once gathered in front of the Beast's castle, they carefully made their way inside.

(The NARRATORS exit. All is quiet inside the Castle. GASTON and the MOB don't notice anything as they pass through the foyer, which is filled with silent SERVANTS. #25 THE BATTLE.)

LEFOU

Gaston, this place gives me the creeps.

GASTON

Shhhh!

CHIP

Charge!

(The whole castle seems to come alive as the SERVANTS descend on the unsuspecting VILLAGERS. BABETTE corners a VILLAGER.)

BABETTE

Say, you're cute.

VILLAGER 2

(shyly)

Naaah...

BABETTE

Oooooooh.

(BABETTE backs the VILLAGER into LUMIERE, who lights the VILLAGER's pants on fire. The VILLAGER runs off. LUMIERE exits. COGSWORTH appears chasing another VILLAGER.)

COGSWORTH

Tally ho! Tally ho!!!

(MRS. POTTS enters with CHIP in the teacart. LEFOU sees them and crosses.)

MRS. POTTS

You look like you could use a nice cup of tea!

LEFOU

Tea? Oh, thank you!

CHIP

Here ya go!

(CHIP spits tea in LEFOU's face.)

MRS. POTTS

Take that, you scurvy scum!

(MRS. POTTS swings her spout, hitting LEFOU. LEFOU stumbles blindly as MRS. POTTS exits with CHIP.)

LEFOU

Where did everybody go?

(LEFOU crosses into MADAME DE LA GRANDE BOUCHE, dressed as Brunhilde. She stuns LEFOU with a high note. LEFOU turns and runs. Various VILLAGERS and SERVANTS enter and exit as the battle increases in intensity. At the climax of the music, the battle shifts offstage. #26 FIGHT IN THE WEST WING. A NARRATOR enters.)

NARRATOR 4

While the Beast's servants battled the villagers, Gaston made his way to the west wing.

(The NARRATOR exits. GASTON enters the west wing and sees the BEAST.)

GASTON

Ha! You're even uglier in the flesh!

(The BEAST looks at GASTON then turns away. GASTON strides across the room and kicks him down. The BEAST groans but doesn't fight back.)

Did you really think a girl like Belle would want a thing like you? She despises you, Beast!

BEAST

No.

GASTON

It's over, Beast. Belle is mine!

(GASTON attacks the BEAST as BELLE enters.)

BELLE

No!

(The BEAST turns and grabs GASTON, ready to kill him.)

GASTON

(desperate)

Let me go! Let me go! I'm begging you!

(The BEAST roars, but can't hurt GASTON... he's too human now. He releases GASTON.)

BEAST

(to GASTON)

Get out.

(*GASTON sags... gasping for breath. Seeing that BELLE has truly given her heart to the BEAST and ashamed at his own cowardice, GASTON runs away. The BEAST turns towards BELLE.*)

Belle.

BELLE

I'm sorry...

(The BEAST staggers toward BELLE and collapses. BELLE holds the BEAST in her arms. #27 HOME – REPRISE.)

BEAST

You came back.

BELLE

(struggling with the tears)

Of course I came back. I couldn't let them— If only I'd come sooner...

BEAST

Maybe it's better this way.

BELIEF

Shhh... We're together now. You'll see.

BEAST

At least I got to see you one last—

Home (Reprise)

14

know I won't run a - way. From to -

day, this is all that I need and all that I need to

say... Home should be where the heart is. I'm

cer - tain as I can be. I found

home. You're my home. Stay with...

BEAST

(gasps)
Belle... I...

BELLE

(sobbing)
Yes?

(The BEAST dies.)

No... No! Please! Don't leave me. Please, I love you.

(BELLE collapses on the BEAST's chest. And the last rose petal falls.
#28 TRANSFORMATION. Then, the BEAST transforms. The PRINCE turns to BELLE and holds out his hand.)

PRINCE

Belle, look into my eyes. Don't you recognize me?

BELLE

(looks closer)
It is you!

(BELLE and the PRINCE embrace. MRS. POTTS, LUMIERE and COGSWORTH enter. They have transformed into people!)

MRS. POTTS

Oh my! Oh goodness me!

LUMIERE

The spell is broken!

COGSWORTH

We're human again!

(The PRINCE runs to them.)

PRINCE

Mrs. Potts!

LUMIERE

Master!

PRINCE

Lumiere! Cogsworth! Oh, my Cogsworth!

(BELLE takes the PRINCE's hand.)

Belle, let's go find your father!

(The PRINCE and BELLE exit.)

COGSWORTH

Who was that young man?

LUMIERE

The Prince!

COGSWORTH

No it wasn't!

LUMIERE

It most certainly was!

(BABETTE enters. She's back to her voluptuous self.)

BABETTE

Yoo-hoo! *Bonjour*, handsome.

LUMIERE

Babette! You look so... much better!

BABETTE

Oh, Lumiere... I like you better this way too.

(*MADAME DE LA GRANDE BOUCHE* enters, back to a diva.)

COGSWORTH

Madame, may I say that you look ravishing!

MADAME DE LA GRANDE BOUCHE

Thank you, Cogsworth. I simply can't believe this gown fits me again after all these years!

(#29 FINALE.)

CHIP

(*offstage*)
Mama! Mama!

MRS. POTTS

Chip!

(*tearfully*)
Oh my boy... my boy!

(*CHIP*, the little boy, runs to greet his mother.)

CHIP

Are they gonna live happily ever after, Mama?

MRS. POTTS

Of course, my dear. Of course.

CHIP

Do I still have to sleep in the cupboard?

(*The rest of the castle SERVANTS* enter, all finally human again. *BELLE* and the *PRINCE* enter with *MAURICE*. *MAURICE* greets *CHIP* and *MRS. POTTS* as *BELLE* and the *PRINCE* dance.)

Finale

8 ALL: Ah , Ah

11 BELLE,
PRINCE:
(ALL:) Two lives have be - gun now,
Ah

13 two hearts be - come one now.
Ah Ah

15 One pas - sion, one dream, one thing for
Ah

The musical score consists of four staves of music. The first staff (measures 8-10) features a bass line with eighth-note chords and vocal entries 'Ah' and a melodic line with eighth-note chords. The second staff (measures 11-13) features a bass line with eighth-note chords and vocal entries 'Ah' and 'now,'. The third staff (measures 13-15) features a bass line with eighth-note chords and vocal entries 'Ah' and 'now.'. The fourth staff (measures 15-17) features a bass line with eighth-note chords and vocal entries 'Ah' and 'one thing for'.

17

ev - er true... I love you!

I love you!

ALL:

21

Cer-tain as the sun Ah____ rising in the

24

east. Tale as old as time, song as old as

26

rhyme... Beau - ty and the Beast. Ah____

28

Tale as old as time, song as old as

30

rhyme... Beau-ty and the Beast. Ah____

(END OF PLAY. #30 BOWS. #31 EXIT MUSIC.)



Actor's Glossary



actor:	A person who performs as a character in a play or musical.
author:	A writer of a play (also known as a playwright) or a musical. A musical's authors include the book writer, the composer and the 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 the music for a musical.
creative team:	The author(s), director, choreographer, music director and designers for a play or musical.
cross:	An actor's movement to a new position on the stage.
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 large block of lines spoken by a single character. When spoken alone onstage or directly to an audience, a monologue reveals the inner thoughts of a character.
music director:	A person who is 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.
onstage:	Anything on the stage and 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 or hero of a play.
raked stage:	A stage that is raised slightly upstage so that it slants towards the audience.
rehearsal:	A meeting during which the cast learns and practices the show.
script:	1) The written words that make up a show, including dialogue, stage directions and lyrics. 2) The book that contains those words.
stage directions:	Words in the script that describe the actions for the characters.
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 responsible for keeping all rehearsals and performances organized and on schedule, and for calling sound and light cues during the show.
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.
warm-up:	Exercises at the beginning of a rehearsal or before a performance that prepare actors' voices and bodies.

Show Glossary

aviary:	A large room for housing birds.
beef ragout:	(ra-GOO) French stew.
bonjour:	(bon-JOOR) French word meaning "hello."
cheese soufflé:	(soo-FLAY) A light, spongy French dish made with eggs.
cherie:	(sher-EE) French word meaning "sweetheart" or "dear."
coot:	A foolish but harmless person.
contraption:	A strange machine or gadget.
enchanté:	(an-shan-TAY) French phrase meaning "nice to meet you."
en flambé:	(an flahm-BAY) French dish prepared by spreading brandy over the meal and igniting it to create a dramatic presentation.
haggard:	Tired, unruly or worn-out in appearance.
hors d'oeuvres:	(or-DERVS) French phrase meaning "appetizers."
kingpin:	A very important person.
monsieur:	(mons-YUR) French word meaning "my lord."
mais oui:	(may wee) French phrase meaning "oh, but yes!"
ma chere, mademoiselle:	(ma SHARE mad-ah-mwa-ZELL) French phrase meaning "my dear miss."
mademoiselle:	French word meaning "miss."
neo-classic	
baroque period:	(BAH-roke) Artwork created in the 1800s that was inspired by the columns of Ancient Greece and Rome and the dramatic styles of the 1600s.
oui:	(wee) French word meaning "yes."
paragon:	Something that is perfect.
pish tosh:	An English expression meaning that something is ridiculous.
provincial:	A common, local or limited place.
rapier:	(RAY-pee-er) A small sword.
soupe du jour:	(soop deh JOOR) French phrase meaning "soup of the day."
trespassed:	To have gone somewhere you are not allowed or welcome.

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Bristol Riverside Theatre, Bristol, PA
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Disney's Beauty and the Beast JR. was adapted for younger performers from the Broadway show by Ken Cerniglia (libretto) and David Weinstein (score).

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