

# BEAUTY AND THE BEAST

(EXPANDED CAST VERSION)

Written by Michele L. Vacca

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## CHARACTERS:

This script was originally designed for just eight actors (4 women, 4 men) to play all the roles. That version of the script is available if a smaller cast size is your preference. In some respects the smaller cast version is more true to the original artistic intent, because it allows the audience to see more of the process of dramatic storytelling. This is the expanded cast version of the script and it allows for as many as 50+ individual actors to play the various roles. For groups whose size falls somewhere between the original 8 and the 50+ suggested doubling ideas are included below.

NOTE: The motif for the script is that all the performers in this play are part of a Company of Players. Some of the players may don various hats during the course of the story. For example the player whose “name” is Beast does not actually play “the Beast” until Florabunda casts a spell on him during Act I. Similarly, the Players called Calliope, Penelope, and Theodore and the others may alternately assume many guises, such as nosy neighbors, town officials, and courtly attendants. Suggested format for a pre-performance “program” note or placard found immediately below:

The Magical Imagination Theatre & The Enchanted Castle Players  
In cooperation with  
The Town and Country Fantasy Playhouse  
Proudly Present

## BEAUTY AND THE BEAST

### The Company Of Players

FLORABUNDA, Storyteller and Enchantress

BELINDA BELL, “a Beauty”

HENRY BEAUMONT, The Fatherly Type

PHILIP P. PRINCE

BERNARD “BEAST” BEOWULF

FRIENDS AND NEIGHBORS FROM THE TOWN,

A Large Group Of Very Talkative Men And Women

LAVERNE and SHIRLEY, Two Especially Nosy Neighbors in Town

FERNANDO, EDUARDO and RAMON, Belinda’s Suitors

Town Officials:

JUDGE SIMON JUDD, CONSTABLE CONRAD

OFFICER OPHELIA, DEPUTY DINA

PERCY and GAYLORD, Prince Followers Who Want to be Paid

TYRONE and SYLVESTER, Prince Followers On The Road

DARLENE, CHARLENE and \*PHOEBE, Admirers of the Prince

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Friends and Neighbors From the Country:

JETHRO, MILLY MAE, CLEMMIE JO, WILBUR, \*BILLYBOB,  
\*THELMALOU, \*GRAMPAW GUS, \*GRANNY SMITH

QUINCY QUINCE and \*MINDY MINCE,

Attendants Who Are Present During the Enchantment

\*JASMINE and \*JADE, Florabunda's Dancing Fairy Assistants

BORIS and IGOR, The Attendants Who Throw Henry Into the Dungeon

THEODORE THERMIDORE, The Castle Steward

His Assistants: PENELOPE PEABODY, CALLIOPE

CARRUTHERS, and PEMBERTON

\*Other (Optional) Attendants in the Castle:

\*The Men: CRAWFORD, CAMBRIDGE, CARLISLE and FRED

\*The Women: AMANDA, SAMANTHA, MIRANDA and  
BUTTERCUP

ALFREDO FETTUCCINI and \*HEMLOCK HAMBONE, Castle Chefs

\*And possibly: (as desired)

Other Friends and Neighbors and Officials from the Town

Peasants Traveling on the Road

Other Friends and Neighbors from the Country

Other Castle Attendants

Irate Taxpayers

### TRIMMING THE CAST SIZE OR POSSIBLE DOUBLING OF ROLES:

\*Next to a character (or groups of characters) above denotes that the role/s can be cut to trim the cast size. Doubling possibilities are: Theodore can play: Town Neighbor, Ramon, Judge, Percy, Sylvester, Quincy, Wilbur, and Boris. "Beast" can play: The Beast, Town Neighbor, Fernando, Constable, Gaylord, Tyrone, and a Farmer. "Philip" can play: Town Neighbor, Eduardo, Prince Philip, Farmer, Igor, and Pemberton. Penelope can play: Town Neighbor, Shirley, Deputy, Charlene, and Milly Mae. Calliope can play: Town Neighbor, Laverne, Officer, Darlene, and Clemmie Jo. Henry can play Master Beaumont and Alfredo.

### SETTINGS, COSTUMES AND PROPS:

SETTINGS: The first half of Act I requires flexible changeable areas, all of which can be exteriors. The second half of Act I and all of Act II (except for one short scene) take place in the courtyard/garden atrium of the Beast's castle. This courtyard, except for the possible addition of portable items, such as a dining table laid on trestles, should remain a permanent setting, since once it is in place the action needs to flow smoothly, and loses momentum if constantly interrupted for massive set changing. Conversely,

the first half of Act I benefits from a constant flow of neatly choreographed simple and rapid changes of location. Since the script premiered in a proscenium fly house, you may see occasional references to scenery “flying” in or out. The play works just as well in a space where flying scenery is not an option or a preference.

COSTUMES: Should be fun. Almost any fairy tale period will suffice: Use what you have. If “disguises” are used in Act I they can be accomplished with the addition and/or subtraction of hats, vests, shawls, capes, scarves, wigs, glasses and the like. The idea is to not disguise people totally. Once the location changes to the castle of the Beast costumes should be more elaborate, in keeping with the atmosphere of the place, and the deepening of the plot. Belinda should have the loveliest and most flattering costumes the budget can afford. And remember the Beast may be a Beast, but he’s a very wealthy Beast, and his appearance should reflect that.

PROPS: Just think in terms of larger than life for all of them, i.e., the Beast’s napkin should be tablecloth size, and his bone should be at LEAST a yard long.

BEAST HEAD OR MASK: The Beast should obviously look somewhat like a beast, but he shouldn’t look like a monster. The services of a professional mask maker or those of a designer experienced in making head pieces and masks will be necessary to create a professional look that is durable and also safe for the actor. Aim for some humor in the design; and keep in mind that a shaggy Beast is funnier than a neatly groomed one. The Beast is written to be a true clown, one who commands a response of laughter and sympathy at the same time.

HELPFUL HINT FOR THE ACTOR PLAYING THE BEAST: The use of the “word” “Grrr” in the script does not always mean it is time to growl or even say the “word” that can only be spelled g-r-r-r. Often the “word” is there simply to denote a tone of voice. If the Beast growls too much he’s too scary, and he may become monotonous - plus he risks losing his voice!

GENERAL:

The use of music and sound effects, live or taped, greatly enhances the production of this play.

# BEAUTY AND THE BEAST

(Expanded Cast Version)

By Michele L. Vacca

(On Stage! – E-mail: classtage@aol.com – protected by copyright)

## ACT I

(OVERTURE PLAYS. CURTAIN UP. FLORABUNDA AND THE COMPANY OF PLAYERS DISCOVERED ON STAGE. PERHAPS THEY ALL SING A BRIEF CHEERFUL SONG, OR PERHAPS FLORABUNDA SIMPLY SAYS:)

- FLORA: Listen, my friends, and all gather near – Come share a story I'd like you to hear –
- ALL: It's Florabunda! She's going to tell a story!
- FLORA: My favorite story; it's very old – A tale that really likes to be told –
- ALL: Ahhh!
- FLORA: Of course, we don't need to tell it in rhyme – A story that begins –
- ALL: Once Upon A Time!
- THEODORE: Does this story have adventure?!
- CALLIOPE: And romance?
- FLORA: Oh, yes. This story has both adventure –
- ALL: Oooooo!
- FLORA: – and romance.
- ALL: Ahhh!
- THEODORE: (DOING SOMETHING “FUNNY”) Will it make us laugh?
- ALL: (LAUGHTER)
- FLORA: (LAUGHING ALSO) Oh, yes.
- CALLIOPE: (WHO IS THE INCURABLE ROMANTIC IN THE GROUP) Will it make us cry?
- ALL: (EXCEPT FLORABUNDA . . . TEASING CALLIOPE) Awwwww!
- FLORA: (TO CALLIOPE) Well, you may shed a tear or two –
- ALL: (SAME BIT) Awwwww!
- FLORA: – if you are soft-hearted.
- CALLIOPE: (WITH A SOB) Oh, I am!

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ALL: (MORE SINCERELY THIS TIME) Awww!  
 HENRY: What's the name of your story, Florabunda?  
 FLORA: My story is called –  
 ALL: Ah?  
 FLORA: THE BEAUTY –  
 ALL: Ahhhh!  
 FLORA: – AND –  
 ALL: Oh?  
 FLORA: THE BEAST!  
 ALL: Oooooooooo!  
 BELINDA: Well, the part about the BEAUTY sounds wonderful –  
 ALL: (AGREE)  
 PHILIP: But who wants to hear a story about a BEAST??  
 ALL: (REACTIONS; SOME POSITIVE, SOME NEGATIVE)  
 FLORA: (GESTURES TO AUDIENCE) They do.  
 ALL: Ahhhhhh!  
 PHILIP: Oh, phooey! (STARTS OFF STAGE)  
 FLORA: Wait just a moment! You have a part in this story!  
 PHILIP: I do??  
 FLORA: And so – (GESTURING TO INCLUDE ALL AND SUNDRY) – do we all!  
 ALL: (ENTHUSIASTIC RESPONSE)  
 PHILIP: What part do I play?  
 FLORA: You are perfect for the role of –  
 ALL: Yes?  
 FLORA: The Prince!  
 ALL: Oooo!  
 PHILIP: The Prince? Well, I guess I don't mind playing a Prince, but –  
 FLORA: (CUTTING HIM OFF) Good. Now –  
 PHILIP: Is this Prince rich?  
 FLORA: Oh, he's very rich.  
 ALL: Ahhhh!  
 PHILIP: That's great.  
 FLORA: Rich in money. Poor in spirit.  
 ALL: Oooo!  
 PHILIP: What does that mean?  
 FLORA: You'll soon find out – if you let me tell the story.  
 THEODORE: Will you let her tell the story?!  
 ALL: (AGREEMENT)  
 PHILIP: All right, all right, all right.  
 FLORA: (POINTING TO HER STORYBOOK) Come, take a look at the roles each of you will play.

ALL: (A CERTAIN AMOUNT OF HUBBUB AND MINOR COMMENTARY)

FLORA: Now – are we ready?

ALL: (ASSENT)

BEAST: Wait!

ALL: What!?

CALLIOPE: What part do you play in the story, Florabunda?

ALL: (VARIOUS REACTIONS OF CURIOSITY AND QUERY)

FLORA: Well, all stories that begin with “once upon a time” need a bit of magic to make them work properly.

ALL: Oooo! Magic!

FLORA: My role, as Florabunda – the Enchantress –

ALL: Oooo!

FLORA: – is to provide that magic.

ALL: Oooo!

PENELOPE: What kind of magic?

FLORA: Oh, the magic of dreams. The magic of imagination. The magic of – MAGIC!

ALL: Ahhh!

FLORA: Are you all ready?

ALL: YES!

FLORA: Very well. Then I shall begin. Once –

ALL: – Upon A Time!

FLORA: A very long time ago . . . There was a small town by the sea. In this town there lived a prosperous merchant named Henry Beaumont, who shared a comfortable house with his beloved and only daughter, Belinda. They were not rich, but they were very comfortable, because, as you should know – Master Beaumont was a good man of business. He and his daughter, Belinda, had many friends, and they lived very happily.

(DURING THE PRECEDING SPEECH THE “PLAYERS” HAVE ASSUMED THEIR POSITIONS FOR THE STORY . . . WHEN NAMED BEAUMONT AND BELINDA APPEAR. WHEN THE HOUSE IS MENTIONED, IT APPEARS. WHEN FRIENDS ARE MENTIONED, THE NEIGHBORS APPEAR.)

HENRY: (TO NEIGHBORS) Greetings, my friends!

WOMEN: Greetings, Master Beaumont.

MEN: Give our regards to your daughter, Belinda.

HENRY: The neighbors say hello, Belinda.

MEN: Yoo-hoo!

BELINDA: (ABSORBED WITH A BOOK, REPLIES ABSENTLY)  
Yes, Papa.

FLORA: Now, Belinda was very fond of reading, and spent many hours dreaming over her books. No matter how many she read, she always felt that she could never read enough . . .

BELINDA: There's so much to learn! How will I ever read them all!

FLORA: But she kept trying.

HENRY: Belinda, my dear, you're so clever. Perhaps one day you'll be an astronaut.

FLORA: (ASIDE TO AUDIENCE) Master Beaumont was quite progressive for his times.

BELINDA: (ABSENTLY) That's a good idea, Papa. (HE GOES; SHE ADDRESSES AUDIENCE) What's an astronaut??

FLORA: Master Beaumont was very proud of his daughter's interest in learning, and he bragged about her to all his neighbors.

HENRY: (TO NEIGHBORS) My Belinda is so clever. Why, she reads all day long.

NEIGHBORS: (LOOKING AT HIM SOMEWHAT ASKANCE) Oh!  
(TO AUDIENCE) That's nice.

HENRY: She even reads books without any pictures!

NEIGHBORS: (IN AMAZEMENT) No!

HENRY: Yes, she's a smart one, my Belinda. Maybe someday she'll be a rocket scientist!

NEIGHBORS: Oh! (TO AUDIENCE) That's nice.

HENRY: (GOES BACK TO ADMIRING BELINDA)

NEIGHBORS: (TO EACH OTHER IN PUZZLEMENT) What's a rocket scientist???

FLORA: Now Belinda was very beautiful, but she didn't really care about that. She had many admirers, but she didn't really care too much about them, either . . .

LAVERNE: She's too beautiful for her own good!

SHIRLEY: – And she doesn't even know it!

FERNANDO: (AS SUITOR) Oh, Belinda, please accept this gift.

EDUARDO: (AS SUITOR) Please take these flowers.

RAMON: (AS SUITOR) What about this candy?

BELINDA: (TO THEM ALL) No, thank you. (GOES BACK TO HER READING)

WOMEN: She'd rather read a book!!

SUITORS: (SIGH AND EXIT)

HENRY: (TO ALL) Well, after all, someday she's going to be the



President!! (WATCHES BELINDA FONDLY)

WOMEN: (TO EACH OTHER) What's that????? (THEY GO OFF)  
FLORA: But then one day everything changed, and Belinda and her father found their lives altered forever . . .

(AS PRINCE PHILIP AND A GROUP OF TOWN OFFICIALS ENTER, THEY ARE IMMEDIATELY FOLLOWED BY THE CURIOUS NEIGHBORS.)

CONSTABLE CONRAD: (AS TOWN OFFICIAL) You are Master Henry Beaumont?

HENRY: I am.

CONSTABLE: I regret to tell you, sir, that your bank has failed –

HENRY: Oh, no!

DEPUTY DINA: (AS TOWN OFFICIAL) And your stocks all have crashed –

HENRY: Oh, no!

OFFICER OPHELIA: (AS TOWN OFFICIAL) And all your cargo has been lost at sea!

HENRY: Oh, no! Does that mean – ?

CONSTABLE: Yes, sir. You are bankrupt.

NEIGHBORS: Oh, no!

JUDGE SIMON JUDD: (AS TOWN OFFICIAL) On behalf on Prince Philip, acting as regent for his parents, the King and Queen, it is the finding of this court that all your remaining property be seized at once!

HENRY: But, Your Honor – !

JUDGE: Case dismissed! Seize his house!

HENRY: Not my house!

CONSTABLE: Take it away! (HOUSE FLIES AWAY)

JUDGE: And his goods!

CONSTABLE: Take them away! (GOODS ARE REMOVED BY STAGE CREW)

JUDGE: Is that all?

CONSTABLE: Except for these books.

BELINDA: No! Not my books!

JUDGE: Seize the books!

DEPUTY DINA: Consider it done, Your Honor. (TAKES THE BOOKS)

OFFICER OPHELIA: (TO JUDGE) What about this rosebush, sir?

JUDGE: I think I'll take this rosebush for my fee.

BELINDA: Not my favorite rosebush!

JUDGE: Case closed! Remove the bench!

(THE OFFICIALS EXIT. OFFICER OPHELIA TRIES TO REMOVE THE BENCH, BUT FLORABUNDA STOPS HER. DEPUTY DINA DROPS ONE OF THE BOOKS ON HER WAY OFF STAGE.)

BELINDA: Oh, Papa!  
HENRY: What can we do? We're ruined!  
BELINDA: Well, Papa, I suppose we'll just have to move to the Country.  
HENRY: The Country!!  
NEIGHBORS: The Country??  
BELINDA: What else can we do?  
HENRY: You mean – raise cows and chickens?  
BELINDA: Why not?  
HENRY: And grow beans? And corn? And zucchini?  
NEIGHBORS: (WHO HAVE VARIOUS OPINIONS) Zucchini?!  
BELINDA: Well, you like beans and corn.  
HENRY: But, Belinda, I don't know anything about being a farmer!  
BELINDA: Well, neither do I, but we can learn. (FINDS DROPPED BOOK, PICKS IT UP, LOOKS INTO IT)  
HENRY: I'm sure I'll be a terrible farmer!  
BELINDA: But – what else can we do?  
HENRY: (SIGHS) Do we have to grow zucchini?  
NEIGHBORS: (SIGH)  
FLORA: And so Belinda and her father set out for the countryside –  
NEIGHBORS: (WAVING GOODBYE TO BELINDA AND HENRY) Bye-bye. Good luck. (TO EACH OTHER) Zucchini?  
PHILIP: (CHARGING RUDELY ON STAGE; ADDRESSES FLORABUNDA) Hey! What about me? What about my big part in the story? You said I was going to play the Prince!  
FLORA: And so you are.  
PHILIP: Well. That's more like it. (EXITS)  
FLORA: (RESUMING THE STORY) Near the town there was a beautiful castle. The handsome Prince of the Kingdom, Prince Philip the Proud, lived in this wonderful castle with his very loyal friends and followers . . .

(PRINCE PHILIP ENTERS WITH ATTENDANTS, AMONG WHOM ARE PERCY AND GAYLORD – “VERY LOYAL” FOLLOWERS OF THE PRINCE.)

PERCY: (TO GAYLORD) Forget it! It's your turn to serve His

Highness!

GAYLORD: My turn?! It's your turn!

FLORA: Prince Philip's followers were all devoted to him –

PERCY: And I say – it's your turn!

GAYLORD: And I say – it's yours!

FLORA: You see, Prince Philip really didn't know how to manage his budget.

GAYLORD: Highness, I haven't been paid in over two years!

PERCY: Neither have I!

PHILIP: So?

PERCY AND GAYLORD: We want to be paid!!!

PHILIP: Is that all that's bothering you? Then we'll just go collect some more taxes from the people!

PERCY AND GAYLORD: Ahh! Good idea, Highness!

PERCY: Let's go!

(DURING THE FOLLOWING BELINDA AND HENRY APPEAR, MAKING THEIR WAY OUT OF TOWN. OTHER CITIZENS ALSO APPEAR ON THE ROAD, THREE OF WHOM ARE DARLENE, CHARLENE, AND PHOEBE – ALL THREE DEVOTED FANS OF THE PRINCE.)

FLORA: . . . And so, as Belinda and her Father made their humble way out of the town they heard . . .

SYLVESTER: (LEADING THE PROCESSION) Make way! Make way, peasants! His royal Highness the Pompous, Powerful and Proud Prince Philip proceeds! Make way! Make way!

TYRONE: You heard him! Make way!

DARLENE, CHARLENE AND PHOEBE: Ooooh! The Prince! How exciting!

PHILIP: (TO HIS ATTENDANTS) Who are these people?

SYLVESTER: Probably poor peasants, Sir.

PHILIP: How boring.

SYLVESTER: Yes, sire.

TYRONE: Make way, boring Poor Peasants!

PEASANTS: (MUTTER RESENTFULLY)

SYLVESTER: Prince Philip passes by!

TYRONE: Make way!

SYLVESTER: (TO BELINDA) Step aside, Miss.

BELINDA: But it's muddy on the side of the road!

TYRONE: His Highness doesn't care about that!

BELINDA: But there's plenty of room for us all on the road!

SYLVESTER: Move over, peasant! Make room for the Prince!  
PHILIP: How basically boring.  
DARLENE: (GUSHING) Ohhh, he's so handsome!  
CHARLENE AND PHOEBE: (GUSHING) Ooo! The Prince!  
DARLENE: Isn't he so handsome?!  
CHARLENE AND PHOEBE: (SIGHING ROMANTICALLY) What a prince!  
BELINDA: (ANGRILY) What a BEAST!!!  
DARLENE, CHARLENE AND PHOEBE: (TO BELINDA) Hmph!

(THE PROCESSION MOVES OFF – THE PEASANTS GO THEIR SEPARATE WAYS AND DARLENE CHARLENE AND PHOEBE FOLLOWING THEIR ADORED PRINCE.)

FLORA: Now Belinda's comment gave me an idea, but I really didn't have a chance to pursue it right away. In the meantime the Prince went trotting along on his merry selfish way, and Belinda and her father found a nice cozy little cottage in the country . . .

(A COTTAGE DROP FLIES IN OR CUTOUT IS PUT INTO PLACE.)

BELINDA: Oh, look, Papa! A nice cozy little cottage!  
HENRY: Let's move in!

– END OF FIRST E-MAIL SEGMENT –

**There are a total of 64 pages in the complete expanded cast version of this script of which these segments are an excerpt.**

**The first segment above is from the start of the play while the second segment below begins near the end of Act I.**

– START OF SECOND E-MAIL SEGMENT –

BELINDA: Beast!

BEAST: (LOUDLY OFF) WHAT DO YOU WANT??!  
THEODORE: Oh, dear, he's handling this very badly.  
ALL: (AGREEMENT)  
BELINDA: Are you coming to supper?  
BEAST: GRR!  
BELINDA: Well? Are you?  
BEAST: (OFF) LEAVE ME ALONE!  
BELINDA: Should I go up and talk to him?  
ALL: NO!  
THEODORE: That's his private den; we never bother him there.  
ALL: NEVER!  
BELINDA: Oh. What does he do up there?  
PEMBERTON: Howl, mostly.  
BEAST: (OFF) HOOOWWWLLLL!  
PENELOPE: See?  
BEAST: HOOOWWWLLLL!  
BELINDA: How long will he do that?  
BEAST: HOWWWLLLLLLLLL!  
CALLIOPE: It depends.  
PENELOPE: Sometimes for hours.  
BEAST: (OFF) YOOWLLLL!  
PEMBERTON: You'll get used to it.  
BELINDA: Will I?  
THEODORE: We did.  
BEAST: YOOWWWLLLLLLLLLLLLLLLLLLLLL!

(ALL PUT THEIR HANDS OVER THEIR EARS.)

BELINDA: He sounds very lonely.  
THEODORE: You think so?  
PENELOPE: We never thought of that.  
CALLIOPE: Maybe he is lonely.  
PEMBERTON: And then maybe he just likes to howl.  
ALL: (LAUGH MERRILY)  
THEODORE: And now, Belinda, will you allow us to entertain you?  
BELINDA: I would be delighted.

(A LIVELY DANCE ENSUES. EVERYONE PARTICIPATES, INCLUDING FLORABUNDA, ALFREDO AND HEMLOCK, THE CHEFS. PERHAPS THE BEAST PUNCTUATES WITH AN OCCASIONAL HOWL. A GOOD TIME IS HAD BY ALL ON STAGE, AND THE NUMBER ENDS IN A FLOURISH.)

BEAST: (OFF) GRRRRRRR!  
ALL: Uh-Oh! Here he comes!  
BEAST: (STOMPS ON STAGE) WHAT'S GOING ON  
AROUND HERE?  
ALL: Nothing.  
BEAST: (SNIFFS SUSPICIOUSLY) It looks to me like you're all  
having – FUN!  
THEODORE: Oh, no, sir. Never that.  
PEMBERTON: Oh, no, sir. We wouldn't dare.  
PENELOPE: Fun, sir?  
CALLIOPE: What's that?  
ALL: (ADAMANTLY DENY KNOWING WHAT FUN IS  
MUCH LESS ACTUALLY HAVING ANY)  
BEAST: GRRRRR!  
ALL: Yes, sir.  
BEAST: If there's one thing I HATE, it's PEOPLE having FUN!  
ALL: Yes, sir.  
BEAST: Grr! Especially when I never have any!  
ALL: Yes, sir.  
BEAST: I won't have you enjoying yourselves! Do you hear me??  
ALL: Yes, sir. We hear you.  
BEAST: If I can't have any gr-fun! Then nobody can!  
ALL: Yes, sir!  
BEAST: Now, gr-begone! Go away!  
THEODORE: Shall we clear the table, sir?  
BEAST: GRRRR! Get out of here!!!  
ALL: Yes, sir!

(THEY ALL RAPIDLY GO OFF, LEAVING BELINDA  
AND THE BEAST ALONE. THE BEAST STOMPS  
AROUND ANGRILY.)

BEAST: GRR! GRR! GRR!  
BELINDA: They were only trying to cheer me up.  
BEAST: Gr-why?  
BELINDA: They thought I might be feeling sad.  
BEAST: Sad? Grr-what for?  
BELINDA: "What for?" Because of you I may never see my father  
again. He's my only family, and I love him very dearly.  
And you ask me "what for?" Are you completely without  
feelings?  
BEAST: Grr! I have LOTS of feelings!

BELINDA: Oh, yes. For yourself.

BEAST: GRRRRR!

BELINDA: That's right. Go ahead. Growl at me. That's what you do best.

BEAST: GRRRRR!

BELINDA: (WHO HAS ALMOST REACHED THE END OF HER ENDURANCE) Oh, stop it!

BEAST: I won't! I won't! I WON'T! It's my castle, and I'll growl if I want to! (DOES SO) GRRRRRRRRRR!

BELINDA: I don't see how we can ever be friends –

BEAST: Who said I wanted to be your friend?

BELINDA: They did. (GESTURES TO THE STAFF FOLKS WHO HAVE BEEN EAVESDROPPING)

ALL: (PEEKING AROUND THE SCENERY) Hello!

BEAST: (TO THEM) GRRR!

ALL: Oooops! (THEY DISAPPEAR BRIEFLY)

BELINDA: Anyway, I don't see how we're ever going to be friends if you behave like this.

BEAST: Like WHAT?

BELINDA: Like a Beast.

BEAST: But I AM a Beast!

BELINDA: You may look like a Beast, but that doesn't mean you have to act like one!

BEAST: (SLINGS SOMETHING AROUND) GRRR!

BELINDA: Now that's just what I mean.

BEAST: GRRRRRRROOOOWWWWWLLLLLLL! (STOMPS OFF STAGE)

BELINDA: (MAKES AN ANGRY EXPLANATION THAT REALLY CAN'T BE SPELLED) Ohhh! You – you – you Beast!

(THE ATTENDANTS HAVE ALL SNEAKED BACK INTO THE ROOM. BELINDA IS LOST IN AN ANGRY AND SAD REVERIE.)

PENELOPE: Is he gone?

CALLIOPE: I think so.

PEMBERTON: What a temper.

THEODORE: He's going to ruin everything.

ALFREDO: What can we do?

ALL: Who knows?

THEODORE: We're all doomed.

ALL: Woe is me!

(ALL FREEZE. FLORABUNDA STEPS FORWARD.)

FLORA: Well, so far my spell was not working out quite as well as I had hoped. The Beast was running out of time – and I certainly felt badly for Belinda, who was now separated from her loving and beloved father for what seemed to be no good reason at all . . .

BELINDA: Oh, Papa, I'm glad you're safe, but I don't know how I can endure this place!

BEAST: (REAPPEARS) I can't help it if I act like a Beast; I AM a BEAST!

(EVERYONE REMAINS POSED IN TABLEAU AS  
DRAMATIC MUSIC PLAYS AND THE CURTAIN  
COMES DOWN)

END ACT I

– END OF TOTAL E-MAIL SEGMENT –

There are a total of 64 pages in the complete Expanded cast version of this script of which these segments are an excerpt.

**TWO versions of the script are available – The ENSEMBLE (smaller cast) version: Eight actors (4 women, 4 men) play the numerous enchanted and enchanting characters that fill this delightful version of the beloved tale about love and loyalty.**

**The EXPANDED cast version (of which this E-mail “sample” is an excerpt) : As many as 50 roles (8 principal roles, plus numerous smaller speaking roles) can be played by as few as 8 up to as many as 50+. Doubling suggestions are in the script.**