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## Beauty and the Beast

Adapted by Taunya Page

Based on the Original Fairytale

As retold by Andrew Lang

with Special Thanks  
to Jim Bird for Contributions to the Editing Process  
and to Karen Bird for her Great Knowledge  
of the French Language

for MHHS Encore Co. 2012-13

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# Beauty and the Beast

## **Cast of Characters** (in order of appearance)

Prince Jacques Egoiste

Queen Abeille

Feerique

L'Heure

Perroquet

Cacatoes

Cierge

Harpe

Mademoiselle de Verre

Mademoiselle Peinture

Mademoiselle Chaise

Madame Noyau

Madame Livre

Shibi

Sarusu

The Beast

The Merchant

Daniel

Richard

Tristan

Diane

Suzanne

Beauty

Luc, the Horse

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### Acknowledgements

This adaptation of *Beauty and the Beast* premiered May 9, 2013 at Mountain Home High School in Mountain Home, Idaho. The production was directed by Taunya Page and featured the following cast:

Prince Jacques Egoiste.....Dixon Kean  
 Queen Abeille..... Jessica Doyle  
 Feerique.....Cassie Durrence  
 L'Heure..... ..Montana Webb  
 Perroquet.....Matt Ryan  
 Cacatoes.....Makenna Reese  
 Cierge.....Kylee Teal  
 Harpe.....Josh Schneider  
 Mademoiselle de Verre.....Katie Young  
 Mademoiselle Peinture.....Mary Holly  
 Mademoiselle Chaise.....McKenzie Thomason  
 Madame Noyau.....Kirsten Thompson  
 Madame Livre.....Cheyenne Cereceres  
 Shibi.....Tori Hatfield  
 Sarusu.....Erika Heinen  
 The Beast..... ..Matt Frederick  
 The Merchant.....Chris Wessel  
 Daniel.....Dustin Emerson  
 Richard.....Jarold Peterson  
 Tristan.....DJ Johnson  
 Diane.....Kimmie Rye  
 Suzanne.....Veronica Cooke  
 Beauty.....Katie Urquidi  
 Luc, the Horse.....Josh Schneider

## Beauty and the Beast

### Character Descriptions

**Prince Jacques Egoiste:** An arrogant prince, selfish and full of spite

**Queen Abeille:** His mother

**Feerique:** A French fairy, bringing clarity with her enchantments to those in need

**L'Heure:** Servant to the prince, always hurried and concerned with staying on schedule—later transforms into a clock

**Perroquet:** A famous French decorator, likes to embellish with feathers—transforms into a parrot

**Cacatoes:** Another—transforms into a cockatoo

**Cierge:** Servant to the prince, in charge of lighting design and other household duties—transforms into a candlestick

**Harpe:** A musician, plays the harp—transforms into a harp

**Mademoiselle de Verre:** Courtier to the prince, beautiful and vain—transforms into a mirror

**Mademoiselle Peinture:** Courtier to the prince, a painter—transforms into a painting

**Mademoiselle Chaise:** Courtier to the prince, a large woman with a big heart—transforms into a chair

**Madame Noyau:** Courtier to the prince—transforms into a statue

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**Madame Livre:** The prince's teacher, loves to read—  
transforms into a book

**Shibi:** A foreign dignitary visiting the prince from Asia—  
transforms into a myrtle tree

**Sarusu:** Another

**The Beast:** The prince under a spell, reclusive and bitter

**The Merchant:** A poverty stricken father of six, wants only  
the best for his children

**Daniel:** His son

**Richard:** Another

**Tristan:** Another

**Diane:** The merchant's daughter, unpleasant and greedy

**Suzanne:** Another daughter

**Beauty:** The merchant's youngest daughter, a loving  
nature

**Luc, the Horse:** The merchant's horse, plenty of sass

## Beauty and the Beast

### Set Description

The design may be as simple or elaborate as you like, but the pace of the production should not be interrupted with cumbersome set changes or curtain closures. Moving quickly between scenes is important, and because the opening scene and a majority of the play takes place in the prince's palace—the Chateau de Bon Retour—the main focus of the set design is the interior of the castle. You may choose to accomplish this with minimal props and lighting to establish entrances.

However, if you chose to be more elaborate, the permanent set relies heavily on the interior designs of French castles during the late Baroque period with ornate gold scroll work in the décor and colors like maroon, gold, and crème with black accents on the walls.

The set is flamboyant, representing the prince's ostentatious desire to exhibit his wealth and power. Multiple levels with staircases can define the space and provide acting areas, and a mural painted on the cyc gives depth and grandeur to the interior of the castle. A portrait of the prince may be included in the mural to further illustrate the prince's egotism and support the decorating fashion of the time. Gold framed carnival mirrors can roll in during some scenes, exaggerating the Prince's distorted view of his own reflection, and later his repulsion of the Beast's appearance. Set changes to the merchant's home are simple and quick, illustrated with simple props and a curtain covering the cyc mural. A drop can be pulled in front of the permanent interior castle if desired to facilitate a quick change to the Merchant's home and the forest.

Adapted by Taunya Page**Act One**

Scene I	Interior Castle
Scene II	Exterior Merchant's Home
Scene III	Forest/ Interior Castle
Scene IV	Exterior Merchant's Home
Scene V	Forest/Interior Castle

**Act Two**

Scene I	Interior Castle
Scene II	The Same
Scene III	Another part of the Castle
Scene IV	The Castle Garden
Scene V	Exterior Merchant's Home
Scene VI	Interior Castle

## Beauty and the Beast

### **Act One: Scene One**

The Interior Castle of the Chateau de Bon Retour

(Prince Jacques Egoiste's 18<sup>th</sup> birthday celebration is about to begin in lavish style. L'Heure enters the scene, hurrying to give orders to Perroquet and Cacatoes as they rush in with feathered decorations to prepare for the party.)

**L'Heure:** (Looking at his watch) Hurry, hurry everyone! Snap to! Snap to! Perroquet, Cacatoes, we're almost out of time! The guests will be here momentarily!

**Perroquet:** I'm glad you finally trusted us with the décor, L'Heure. The prince will have nothing less than the best for his 18<sup>th</sup> birthday celebration!

**Cacatoes:** We are the *best* decorators in all of France, you know.

**Perroquet:** You are lucky we are available for this event. We were originally schedule to design for...

**L'Heure:** I know, I know. You tell me all the time. Where is Cierge?

**Cierge:** (Carrying the candelabras) The light has arrived! You cannot progress without me! Candles always add a nice touch. La Lumiere du Bal!

**Harpe:** (Entering with harp) You must be talking about me, Cierge. Where should I set up? I've written a new

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piece specifically for this occasion. I can't wait for you all to hear it!

**L'Heure:** This way! Not a moment to lose!

(Harpe sets up and starts to play as the others rush about decorating for the ball.)

**Cacatoes:** You cannot rush perfection! This is art we are creating!

**Perroquet:** Not just any idiot can do it.

**Cierge:** Well, that remains to be seen, Perroquet.

(The clock chimes, and all the guests enter the ballroom for the party—Mme. Noyau, Mlle. de Verre, Mlle. Peinture, Mlle. Chaise, and Mme. Livre.)

**Mme. Noyau:** It's about time they throw a party. It seems like ages since I've been anywhere. Just standing around, bored. I can't wait to see Prince Egoiste again!

**Mlle. de Verre:** You better keep waiting if you think the Prince will be interested in you. You're too old. Besides, you know I'm the next courtier in line for royal reception, and I am the most beautiful.

**Mlle. Peinture:** I should be next in line. I've known his family since I painted the grand portrait of his father four years ago, which is more than any of you can say.

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**Mlle. Chaise:** That doesn't mean he would like to relax with you when he has me to comfort him. There's more to me than meets the eye.

**Mme. Livre:** (Carrying a book) There's plenty of you meeting the eye, Mademoiselle Chaise. I don't know what you are always fussing about. Sometimes I wish all of you would find something else to hold your interest.

**Mme. Noyau:** I'm just glad we are here. Everything is so luxurious! And fresh roses everywhere! In the gardens I come from, this is unheard of!

**Mlle. Peinture:** I have painted many palace interiors, but nothing compares to this!

**Mlle. de Verre:** Except, of course, my portrait. It has been remarked upon in all of Europe. You've made me quite famous, Peinture.

(Shibi and Sarusu enter with an invitation in hand while Feerique enters dressed in rags—she goes unnoticed and moves to observe the action.)

**Shibi:** Are you sure we were invited, Sarusu? Let me see the invitation again.

**Sarusu:** Of course they invited us. We were supposed to be here last season, but the journey was deemed too difficult. Here, put this flower in your hair. It's a sign of friendship.

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**Shibi:** I love these flowers. Make sure you put yours on as well.

**Sarusu:** Well, I wonder if the...

**Cacatoes:** (Ringing a bell) Attention! Attention!

**Perroquet:** (Pulling Cacatoes aside) Bon Cacatoes! It's my turn to give the announcement!

**Cacatoes:** Fine. Be my guest, Bon Perroquet.

**Perroquet:** Attention! Atten...

**Cacatoes:** (Interrupting) Presenting Queen Abeille and her only child...

**Perroquet:** (Interrupting) Prince Jacques Egoiste du Villeneuve, heir to the throne of France...

**Cacatoes:** (Interrupting) Her majesty would like to welcome you to the celebration of her only son's 18<sup>th</sup> birthday.

(Prince Egoiste and Queen Abeille enter as the others applaud then bow.)

**Perroquet and Cacatoes:** (Bowing) Your majesties.

**Queen:** (To everyone) Thank you for joining our celebration. Jacques and I are thrilled you all decided to show your support as he takes full control of our kingdom.

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**Prince:** (Under his breath) Full control indeed. (Laughing and pretending to joke with everyone) I plan to work with *none* of you to make this an easy transition. (Smiling) I hope all of you will continue to struggle as I remain wealthy and beautiful.

(Everyone applauds and laughs with the Prince as the Queen crosses to welcome Shibi and Sarusu.)

**Mlle. Peinture:** Oh, Prince Egoiste, you are so funny!

**Mlle. Chaise:** I just love your fantastic sense of humor! You could sit next to me all day long!

**Mlle. de Verre:** Not to mention that gorgeous smile! It's clearly a reflection of his fantastic personality. I just love it!

**Prince:** (Charming them all) And I just love everything...about me!

**Mlle. Peinture:** We all stand in admiration, Highness.

**Queen:** (Crossing to the Prince to introduce Shibi and Sarusu) Jacques, it is time to welcome our guests from far and abroad.

**Shibi/Sarusu:** Enchante.

**Queen:** Presenting Shibi and Sarusu. They have traveled a great distance all the way from...

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**Prince:** (Disgusted) Mother, you know I'm not fond of...foreigners. Why don't you entertain them? You sent the invitation.

**Queen:** (Pulling the Prince aside) I had hoped you would continue the relations your father established before he passed. You know he would want you to be cordial.

**Prince:** I don't care what he would want. I'm in charge now, and I'm not playing footsie with...them.

**Shibi:** (Spitefully) We understand, Majesty.

**Sarusu:** (Saddened) Perhaps we should prepare for departure.

**Prince:** Yes, perhaps you should.

(The Prince walks away as the Queen tries to make amends with the ladies for her son's bad behavior, and she convinces them to stay.)

**Mme. Livre:** Excuse me, Prince Egoiste. I would like to present you with a special gift to recognize this important milestone in your life. This book was offered to me when I turned eighteen, and I hope you will find as much wisdom and virtue as I...

(The Prince scoffs and walks away. The other courtiers approach him with gifts.)

**Mme. Noyau:** Sire, I also have a gift for you...

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**All Ladies:** We have gifts as well, Prince.

**Prince:** Be still. Leave the gifts with the servants. (He claps, and L'Heure rushes over to take the gifts.) There's nothing you can offer that could possibly enlighten me.

**Feerique:** Perhaps I could enlighten you. (She emerges from a corner in the room.)

**Prince:** (A roll of the eyes) And who might you be?

**Feerique:** Just an observer. A traveler, voyageur, if you will. I would simply ask your Highness for a glass of water as I am on a long journey and know not when I will again find another source of clarity.

**Prince:** Clarity? How about this for clarity? Get out and stay out! There will be no beggars in my kingdom! L'Heure! Cierge! Remove her at once.

**Queen:** Wait! Please! Jacques, you cannot treat your subjects in this manner. Nothing good can come of it.

**Prince:** (He pauses to stare at the Queen for challenging him in public.) Cierge, remove the Queen as well.

**Feerique:** Not to worry, my dear Queen. Perhaps I simply need to be more...enchanted. (She removes her beggarly robes to reveal her true form—a powerful sorceress. She elaborately casts a spell on the Prince.)  
[See production notes.]

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Je te soumets a cet envoiement  
[I place you under this enchantment]  
Self-seeking, hypocrisy, gluttony, pride  
Changing perceptions with nothing to hide  
Find life's import, bid adieu to malice  
Make amends with those amongst your palace  
To remember yourself, forget yourself  
Apprends de tes fautes!  
[Learn from your mistakes]

(Magnificent sound and lighting effects support the spell as guests, servants, and the Queen are expelled from the scene—when we see them again, they will be transformed into objects in the palace. There is a blackout and Feerique exits. The Prince exits as he is transformed and replaced by the Beast who remains on stage alone. [See production notes.] The Beast realizes his fate then lights blackout as he wails into the darkness.)

**Act One: Scene Two**

The exterior of the Merchant's home: A poverty-stricken ramshackle house in the French countryside.

(Feerique enters then the Merchant enters with his family as she narrates.)

**Feerique:** Once upon a time, in a very far-off country, there lived a merchant who had been so fortunate in all his undertakings that he was enormously rich. He had three sons and three daughters, and he found that his money was not too much to let them have everything they fancied, as they were accustomed.

## Beauty and the Beast

(Music erupts as everyone dances and celebrates the birthday of the Merchant's eldest daughter Diane, and a splendid party ensues. Tristan rushes in bringing a letter to his father.)

**Tristan:** (Breathless) This has just arrived, Father.

**Merchant:** (Reading the letter—he sits as he realizes the disturbing nature of the news) A most unexpected misfortune has befallen us, children. Our house in the city caught fire and was...burned to the ground...

**Beauty:** Oh, Father.

**Diane:** (Grabbing the letter in a panic) With all the splendid furniture, the books, the pictures?

**Suzanne:** The gold, silver, and everything precious!

**Daniel:** Father, I fear this is only the beginning of our troubles.

**Richard:** It's alright, Dad. It will work out in no time.

**Merchant:** Until this moment, Richard, I have prospered in all ways. And now, suddenly, we have lost everything.

(Melancholy music underscores the shift as the Merchant and his family establish their new home on a desolate farm. Feerique narrates.)

**END OF SCRIPT SAMPLE**

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### **Production Notes**

**Flexible Casting:** Gender is irrelevant for casting, (though the Prince and the Beast need to be the same gender as they are the same person), and any of the roles can be changed to meet your requirements. Many of the character names cross gender barriers anyway, and pronoun changes would fix any changes necessary to accommodate your actors.

**Cast Size:** If you need a smaller cast, some doubling is possible. The Merchant and his children (aside from Beauty) could double as the Prince, Courtiers, the Queen, Shibi, Sarusu, Perroquet, Cacatoes, or L'Heure. Harpe can double as Luc, the Horse.

**French Dialogue:** Feerique and other characters speak in French in order to add poetry and mystery to the production. Some lines have been translated in brackets for convenience, though if possible, the lines should be delivered only in French.

**The Beast Transformation:** The Prince and the Beast need to be cast as separate actors, though their costuming should be similar. This accommodates the quick change of transitioning into the Beast, and the double casting allows time for the Beast to have makeup application before the show. Sound, fog, and a possible blackout can accompany the transition as the Prince exits and the Beast's enters when the transformation occurs. Whatever you decide, it should be a magical moment.

## Beauty and the Beast

Similar effects occur when the Beast changes back into the Prince at the end of the play.

**Luc, the Horse:** It is simple enough to have the Merchant and Luc enter galloping together—makes a nice comic moment. However, if you choose to develop a more elaborate horse costume, it would be creative to have the Merchant's legs costumed as the back legs of the horse (as if he is sitting on Luc as they travel).

**The Dream Sequences:** Beauty's dreams are accompanied by music and lighting effects. These moments should feel lyrical and romantic as the trees (Shibi and Sarusu) dance about with Madame Noyau.

**Costume Notes:** When Feerique casts her spell on the Prince, the guests transform to objects and animals in the palace—the candlestick, the clock, the birds, etc. Their new costumes have elements and colors of their original costumes, with an emphasis on the transformation. The object/animal should be the dominant factor, but the actor has to be able to function easily, climbing stairs, sitting, etc.

**About the Author**

Taunya Page is a high school theatre teacher, and currently the director of Encore Company at Mountain Home High School in Mountain Home, Idaho. She received her B.A. in English from Boise State University, and her M.A in Theatrical Production at Central Washington University. This script is her playwriting debut, and she has other large-cast plays in the works. She lives with her wonderful husband and daughter in Mountain Home, Idaho.