

STUDY GUIDE

PREPARED BY
DISNEY THEATRICAL GROUP EDUCATION DEPARTMENT



Disney

BEAUTY AND THE BEAST

THE MUSICAL

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Welcome to *Beauty and the Beast: North American Tour*! We've prepared this study guide for educators like you to enrich the theater-going experience of your group. In this guide, you'll find background information on the show as well as pre-show activities to prepare your students for the experience and post-show activities to deepen the learning and reflect on the experience.

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GET TO KNOW THE STORY

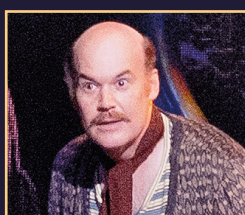
MEET THE CHARACTERS



Belle: An intelligent and insightful young woman, who longs for a life of adventure and belonging. Kind-hearted and gentle, Belle proves her strength when she stands up to Gaston.



Beast: A spoiled prince turned into a beast. He has a hot temper and can frighten and push people away. Underneath it all he has a loving heart.



Maurice: An inventor, and Belle's loving and supportive father. A bit of an eccentric who often gets lost in his own world while tinkering on his contraptions.



Lumiere: A debonair enchanted candelabra who has an optimistic flare.



Gaston: The village celebrity who is in love with himself. Charming and manipulative, Gaston's lack of understanding and compassion ultimately leads to his own downfall.



Babette: An enchanted feather duster who is fun-loving and flirtatious.



Lefou: Gaston's bumbling sidekick. He is always there to boost Gaston's spirits.



Mrs. Potts: A wise and warm-hearted enchanted teapot who is the comforting caretaker in the castle.



Monsieur D'Arque: The proprietor of the local asylum.



Chip: Mrs. Potts' child who is a playful and bright-eyed enchanted teacup.



Cogsworth: A tightly-wound and enchanted mantle clock. He is the head of Beast's household.



Madame: a grand and regal wardrobe who wants nothing more than for Belle and the Beast to find true love.

Kyra Belle Johnson as Belle; Fergie L. Philippe as Beast; Aaron Kaburick as Maurice; Danny Gardner as Lumiere; Stephen Mark Lukas as Gaston; Cameron Monroe as Babette; Harry Francis as Lefou; Christina Rose Hall as Mrs. Potts; Spencer Dean as Monsieur D'Arque; Levi Blaise Coleman as Chip; Javier Ignacio as Cogsworth; Holly Ann Butler as Madame.
Photos by Matthew Murphy.



Kyrre Belle Johnson as Belle and Fergie L. Philippe as Beast. Photo by Matthew Murphy.

Once upon a time in provincial France, an Enchantress turns a selfish and spoiled young Prince into a hideous beast and places a spell upon his castle and its inhabitants. To break the spell, the Beast must learn to love another and earn their love in return before the last petal falls from an enchanted rose. If he cannot, he will be doomed to remain a beast for all time. Meanwhile, Belle, a young woman in a small French village, arises to greet the morning. The villagers bustle about their daily business as Belle makes her way through the town, engrossed in a book. While the villagers gossip about how odd they find her love of reading, the boorish Gaston plots to marry her solely on account of her looks (*Belle*). Belle soon runs into her father, Maurice, struggling to stabilize his newest invention. Belle confides her worries to him that people think she is odd. Maurice reassures her, and once he finally fixes his machine, sets off to showcase his brilliant work at the fair. Soon, however, Maurice loses his way in the woods and encounters a pack of wolves (*Wolf Attack #1*). Fleeing for his safety, Maurice unknowingly stumbles upon the Beast's castle and pleads for shelter. Once inside, he encounters the enchanted staff – Lumiere, Cogsworth, Babette, Mrs. Potts, and Chip – who were also transformed by the Enchantress's spell. After Maurice's initial shock, they try to make him feel comfortable, but the Beast appears and imprisons the intruder.

Back in the village, Gaston proposes to Belle (*Me*). Belle refuses him and expresses her longing for adventure outside the mundanity of village life (*Belle – Reprise*). Belle notices Lefou wearing her father's scarf which he says he found in the woods. Concerned for her father, she runs off in search of Maurice.

As the castle staff transforms more completely into objects each day, Lumiere and Cogsworth lose hope that the spell will ever be broken; however, their hope returns when Belle enters the castle in search of her father. Belle finds Maurice in the dungeon, but the Beast appears and prevents their escape. She offers herself in exchange for Maurice's freedom; the Beast agrees, sending Maurice back to the village and Belle to her new room where she reflects on her choice (*Home*). Mrs. Potts and the enchanted wardrobe, Madame, knowing that Belle represents a possible end to the spell, encourage Belle not to lose hope (*Home – Reprise*). At the village tavern, Gaston mopes about his rejection while his cronies try to boost his spirits (*Gaston*). When Maurice barges in claiming that a monstrous beast is holding Belle captive, Gaston devises a plan to trick Belle into marrying him (*Gaston – Reprise*). Meanwhile, the castle staff tries to teach the Beast to act like a gentleman, but when Belle refuses to join him for dinner, he loses his temper. Back at the castle, the enchanted staff serves a hungry Belle an extravagant meal, despite their lordship's orders (*Be Our Guest*). Afterward, Cogsworth and Lumiere lead Belle on a tour of the castle, but when Belle sneaks into the west wing, the Beast discovers her and once again loses his temper. A frightened Belle flees the castle, leaving the Beast alone with his remorse (*If I Can't Love Her*).

SYNOPSIS

ACT TWO

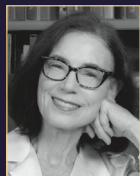


Kyra Belle Johnson as Belle and Fergie L. Philippe as Beast. Photo by Matthew Murphy.

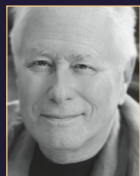
As Belle dashes through the forest, a pack of wolves advances on her, but the Beast leaps in and saves her. Having a change of heart, Belle accompanies the Beast back to the castle and tends to his wounded arm. The staff – as well as Belle and the Beast – notice that there is a change between them (*Something There*). Belle and the Beast bond, giving the staff hope that the spell soon might be broken (*Human Again*). Belle asks the Beast to have dinner with her, and the two share a wonderful evening that concludes with a dance (*Beauty and the Beast*). Despite her feelings for the Beast, Belle longs to see her father. Using the Beast's magic mirror, Belle sees that Maurice is in trouble, and the Beast lets her go in order for her to save her father from Gaston and a frightened and angry mob. Though the Beast has finally learned to love, he fears he has lost his final chance to regain his humanity before the last rose petal falls (*If I Can't Love Her – Reprise*). Belle finds her father and confesses that the Beast has changed the way she sees the world (*A Change in Me*). Gaston, accompanied by Monsieur D'Arque, the *asylum proprietor, arrives with plans to send Maurice to the asylum if Belle refuses his marriage proposal. To prove her father's words are true, Belle uses the Beast's magic mirror to show him to the villagers. Jealous of Belle's kind words for such a "monster," Gaston emboldens the villagers to set off on a quest to storm the castle and kill the Beast, while Belle vows to return to the castle to warn him (*The Mob Song*). Once he's infiltrated the castle, Gaston confronts the Beast in the west wing and stabs him before stumbling and falling off the turret to his death. Belle arrives and holds the dying Beast in her arms, telling him that she loves him (*Home – Reprise*), thereby breaking the spell. The Beast transforms back into the Prince, the staff becomes human again, and they all live happily ever after (*Transformation/Finale*).

*Asylum: A psychiatric hospital. The history of asylums is problematic and often people who appeared different were taken there against their will.

MEET THE CREATIVE TEAM



LINDA WOOLVERTON (Bookwriter). Linda Woolverton launched her career as a writer with two young adult novels before she began writing Saturday morning animated television shows. That eventually led her to writing her first animated feature, Disney's *Beauty and The Beast*. Upon its release in 1991, the film won the Golden Globe for the Best Comedy/Musical and became the first animated film to be nominated by for a Best Picture Academy Award. Woolverton then wrote the screenplay for *The Lion King* animated feature for which she shares screenplay credit. She then rewrote the script for *Homeward Bound: The Incredible Journey* as well as contributing to the animated feature *Mulan*. She went on to adapt the script of *Beauty and the Beast* for the Broadway stage and received the Tony Award nomination for Best Book of a Musical in 1994. Woolverton was also awarded the Laurence Olivier Award for *Beauty and the Beast* for Best New Musical in the UK. *Beauty and the Beast* ran in New York between 1994 and 2007, becoming the sixth longest running show in Broadway history. Woolverton also wrote the Book for Elton John and Tim Rice's Musical *Aida* which ran for five years at the Palace Theatre. In 2008, Linda received a Lifetime Achievement Award from the Writers Guild of America-Animation Writers Caucus for her longtime work in the field of animation. Woolverton's script for *Alice in Wonderland* directed by Tim Burton and starring Johnny Depp, was released in March of 2010. The film grossed over one billion dollars worldwide and she became the first female screenwriter with a sole credit on a billion-dollar film. Woolverton went on to write the screenplay for Disney's *Maleficent* starring Angelina Jolie. The film was released in May of 2014 and became a worldwide success. Woolverton wrote the sequel to *Alice in Wonderland: Through the Looking Glass* and shares a credit on the *Maleficent* sequel: *Mistress of all Evil*. She is currently writing an original musical, adapting a fantasy novel and producing an animated series.



ALAN MENKEN (Composer). Alan Menken's music, songs and scores have become an integral part of the fabric of our lives since his first works were produced nearly 40 years ago. His stage musicals include *God Bless You Mr. Rosewater*, *Atina: Evil Queen of the Galaxy*, *Real Life Funnies*, *Little Shop of Horrors*, *Kicks*, *The Dream on Royal Street*, *Beauty and The Beast*, *A Christmas Carol*, *Weird Romance*, *King David*, *The Little Mermaid*, *Sister Act*, *Leap of Faith*, *Newsies*, *Aladdin*, *The Hunchback of Notre Dame*, *The Apprenticeship of Duddy Kravitz*, *A Bronx Tale* and *Hercules*. Song and score credits for film musicals include *The Little Mermaid*, *Beauty and The Beast* (Animated), *Newsies*, *Aladdin* (Animated), *Pocahontas*, *The Hunchback of Notre Dame*, *Hercules*, *The Shaggy Dog*, *Home on the Range*, *Enchanted*, *Tangled*, *Mirror Mirror* and *Beauty and the Beast* (Live Action), *Howard and Aladdin* (Live Action). Individual songs for film include *Rocky V* – "The Measure of a Man", *Home Alone 2: Lost in New York* – "My Christmas Tree", *Life With Mikey* – "Cold Enough to Snow", *Noel* – "Winter Light", *Captain America: First Avenger* – "Star Spangled Man" and *Sausage Party* – "The Great Beyond". Television credits include writing songs for "Sesame Street", the ABC mini-series "Lincoln," a musical episode of "The Neighbors," the ABC series "Galavant" and the Disney Channel's "Tangled: The Series." His chart-topping songs have included "Beauty and the Beast", "A Whole New World", "Colors of the Wind" and "Go the Distance". Winner of the 2012 Tony and Drama Desk awards for his score for *Newsies*, he has won more Academy Awards than any other living individual, including eight Oscars® with 4 for Best Score and 4 for Best Song; 11 Grammy® Awards (including Song of the Year for "A Whole New World"); 7 Golden Globes; a Daytime Emmy® Award; London's Evening Standard Award; the Olivier Award; 3 Outer Critics Circle Awards and the 2 Drama Desk

Awards. Other notable achievements include induction as a Member (2008) in the Songwriter's Hall of Fame followed by receiving the lifetime achievement acknowledgement of the Johnny Mercer Award (2017); Billboard's number one single ("A Whole New World") and number one album (*Pocahontas*). Recent live concert appearances include Hollywood Bowl, Segerstrom Center, Royal Albert Hall, Budokan, Osaka-jo Hall, Maihama Amphitheatre, Tuacahn and Chicago Auditorium. His Emmy® win elevated him to EGOT status, as the 16th person ever to receive an Emmy, Grammy, Oscar, and Tony award. In 2001 he received the distinction of being named a Disney Legend. Awarded two doctorates in Fine Arts from New York University and the North Carolina School of the Arts. In 2010 he received a star on the Hollywood Walk of Fame.



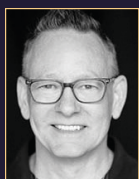
HOWARD ASHMAN (Lyricist). Best known as the pivotal creative mind behind *The Little Mermaid*, *Aladdin* and *Beauty and the Beast* (which is dedicated to "Our friend, Howard Ashman, who gave a Mermaid her voice and a Beast his soul..."). Ashman's first love was theatre. He was a founder of Off Off-Broadway's renowned WPA Theatre, where he conceived, wrote and directed the classic musical *Little Shop of Horrors* as well as *God Bless You, Mr. Rosewater* (both music by Alan Menken). A new cast recording of *Rosewater* is available from Sh-K-Boom records. In 1986, Ashman wrote and directed the Broadway musical *Smile* (music by Marvin Hamlisch). Lamented as a lost treasure of the 1980's theatre scene, *Smile* remains popular on high school and college campuses. Ashman's family is thrilled that Ashman and Menken's original songs for *Aladdin*, some of which were cut in the making of the film — as well as portions of Ashman's original film treatment — have been reinstated in the theatrical production. A documentary about Ashman's life titled *HOWARD* has received great acclaim for its sensitive portrayal of the man and the artist. Howard Ashman died in 1991 from complications of AIDS. For more information, please visit howardashman.com.



TIM RICE (Lyricist). Tim Rice has worked in music, theatre and films since 1965 when he met Andrew Lloyd Webber, a fellow struggling songwriter. Rather than pursue Tim's ambitions to write rock or pop songs they turned their attention to Andrew's obsession — musical theatre. Their first collaboration was based on the life of Dr. Thomas Barnardo, the Victorian philanthropist, *The Likes of Us*. Their next three works together were much more successful — *Joseph and the Amazing Technicolor Dreamcoat*, *Jesus Christ Superstar* and *Evita*. Tim has since worked with other distinguished popular composers such as Elton John (*The Lion King*, *Aida*), Alan Menken (*Aladdin*, *King David*, *Beauty and the Beast*), Bjorn Ulvaeus and Benny Andersson (*Chess*), and Stuart Brayson (*From Here to Eternity*). He has also written songs with Freddie Mercury, Ennio Morricone, John Barry, Rick Wakeman and Gary Barlow, among many others. He has recently written and presented 50 weekly podcast chats (entitled "Get onto My Cloud") which are mercifully short (25 mins max) reminiscing about his years in music, theatre and film—playing hits and flops, out-takes and number ones. In 2021 he and Peter Hobbs wrote *Gee Seven* for the Truro Cathedral Choir to coincide with the G7 economic summit invasion of Cornwall. Tim founded his own cricket team in 1973, which has now played over 700 matches, and was President of MCC, founded in 1789, in 2002. He was appointed President of the London Library in 2017 in succession to Sir Tom Stoppard. He is a Trustee of Sunderland FC's Foundation of Light and a Life Vice-President of the schools/cricket charity Chance to Shine. He crops up here and there in all branches of the media drawing on his extensive knowledge of the history of popular music since Elvis was a lad. He has won several awards, mainly for the wrong thing or for simply turning up.



MATT WEST (Director/Choreographer). Matt West returns to *Beauty and the Beast*, having choreographed the original 1994 Broadway production (Drama-Logue Award; Olivier nomination, Drama Desk nomination, Outer Critics Circle nomination), winner of the 1998 Olivier Award for Best New Musical. West has directed and choreographed the reimagined productions of *Beauty and the Beast* in the UK and Ireland, Australia, and Singapore. Broadway: *Lestat* (Palace Theatre). Off-Broadway: *Mimi le Duck*; *Disenchanted*. Regional: *Elaborate Lives* (Alliance Theatre). International: *Little Shop of Horrors* (Buenos Aires); *The Wanderer* (Parco Theatre, Tokyo). For Disney Live Entertainment: *Fantasmic!*; *World of Color*; *Dream Up!*; *Jubilation!*; *Believe! Sea of Dreams* (Tokyo DisneySea); *Mickey's Storybook Express* (inaugural parade, Shanghai Disneyland). Other: *Trolls Live!* (Cirque du Soleil). As a performer, West played Bobby on Broadway in *A Chorus Line* and reprised the role in Sir Richard Attenborough's 1985 film adaptation. Earlier credits include Radio City Music Hall, the Lido de Paris at the Stardust Hotel, and the national tours of *Hello, Dolly!* (Barnaby), *Fiddler on the Roof* (Fyedka), and *Bye Bye Birdie* (Hugo). *Beauty and the Beast* marks West's fifth decade of work with The Walt Disney Company. www.MattWestBroadway.com



STANLEY A. MEYER (Scenic Designer). Award-winning Artist, Illustrator and Scenic Designer. I am so proud and blessed to have been a part of the development of the original production starting in 1992 which opened on Broadway in 1994. This is the little show that could which helped forge an amazing new division for the Walt Disney Company. Thank you Tom Schumacher and Anne Quart for guiding our team through four 4 1/2 years of creative ideas, the pandemic and other bumps along the road. You opened the door for our team led by Director Matt West to explore and develop the story, characters, music, orchestrations, show-stopping musical numbers and my Scenic Design. You gifted me in asking me to design the digital drops for the show and trusted me as a designer when I put forward some pretty crazy ideas for the castle. Now you have gifted the team with another opportunity to put together this new Beautiful and Spectacular National Tour evoking our work in Australia. I am so very grateful for your kindness and trust in my design work. Thank You to my friends and long-term Scenic Design Associates: Christine Peters, Brian Webb, Jason Curtis, Jesús Luna, Gaetane Bertol & Bill Beilke. It never could have happened without your love, passion and support. League of American Theatres & Producers National Broadway Award; 30 Float Designs for *The Tournament of Roses Parade* – 23 Awards; *Dial M For Murder* & *The Three Musketeers*, Syracuse Stage. American Premieres: Sir Tim Rice's *From Here to Eternity*, *The REV*; *Treasure Island*, Arkansas Rep; *Warhol/Capote*, American Repertory Theatre. *Ain't Misbehavin'*, Cleveland Playhouse; *May We All*, *The REV*. Tours: *Steve Miller Band*, Alice Cooper, Cyndi Lauper, *Disney on Ice*, *Barbie Live!*, *Trolls Live!*, *Disney Live!*, *Ringling Brothers Barnum & Bailey Circus*. Themed Entertainment Designs for *Disneyland*, *Tokyo Disneyland*, *Walt Disney World*, *Universal Studios Japan* & *Orlando*, *SeaWorld Orlando*, *San Diego* and *Abu Dhabi*. Thank you to my husband Arnis and Agent Michael Moore. Please share some love with your fellow Americans. Learn more at Stan.fyi



ANN HOULD-WARD (Costume Designer). West End/London: *The Prince of Egypt*; *Imagine This*; *Beauty and the Beast* (Olivier nomination); *Notes from the Field* by Anna Deavere Smith Royal Court); *Dear World* (Directed by Gillian Lynne). Berlin: *Schuh Des Manitu*. European tour: *Ben Hur Live*. New York/Broadway: *The Color Purple*; *The Visit*; *The People in the Picture*; *A Free Man of Color* (Drama Desk nomination); *A Catered Affair* (Drama Desk nomination); *Company*; *Dance of the Vampires*; *Beauty and the Beast* (Tony Award®; American Theatre Wing's Design Award; Ovation Award); *Into the Woods* (Tony® & Drama Desk nominations; Outer Critics Circle nomination; L.A. Drama Critics Circle Award); *Falsestos*; *Sunday in the Park with George* (Tony® & Drama Desk Nominations); *Harrigan 'N' Heart*; *A Midsummer Night's Dream*; *St. Joan*; *Three Men on a Horse*; *Timon of*

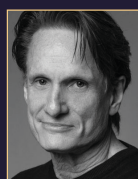
Athens; *In the Summer House*; *Little Me*; *The Moliere Comedies*. Off-Broadway: over 50 off-Broadway credits including *Fiddler on the Roof* in Yiddish (CSC); *Passion* (revival). Public: *Hamlet*; *A Midsummer Night's Dream*; *House Arrest*; *Russian Transport*; *The Blue Flower*; *Wings*; *In the Grand Manner*; *Let Me Down Easy*; *Road Show*; *Surviving Grace*; *Lobster Alice*; *Cymbeline*. Regional: over 100 credits in USA regional theatres including the Guthrie Theatre, the Old Globe, LaJolla Playhouse and Arena Stage. Opera: *Peter Grimes* (Metropolitan Opera); *West Side Story* (Salzburg Festival); *MAHAGONNY* (Los Angeles Opera); *The Most Happy Fella* (NYC Opera). Circus: *Ringling Brothers and Barnum & Bailey Circus* (2001 & 2003). Film: *Strike!*; *Six by Sondheim*. Ballet: *Othello* (Norwegian National Ballet); *Bronze Horseman* (Lar Lubovitch – Mikhailovsky Ballet); *Othello*; *Artemis*; *Meadow* (ABT); *Reminicin'*; *Saddle Up*; *Morning Star* (Alvin Ailey–San Francisco Ballet); *Graciela Daniele* (Ballet Hispanico). Awards: recipient of the 2024 Irene Schraff Award for Sustained Excellence, US Representative for the International Design Quadrennial in Prague; Recipient of F.I.T.'s Patricia Zipprodt Award. Serving board member of BIANCA: semiconductor component manufacturing distributor and served as a 2024 faculty member for the Anna Deaveare-Smith Pipeline Girls Project.



NATASHA KATZ (Lighting Designer) Has designed extensively for theatre, opera, dance, concerts and permanent lighting installations around the world. She is an eight-time Tony Award® winner whose recent Broadway credits include *Hell's Kitchen*; *Sweeney Todd*; *Here We Are*; *Grey House*; *MJ*; *Some Like It Hot*; *Springsteen on Broadway*; and *Hello, Dolly!* Recent dance designs include *Like Water for Chocolate* at the Met. She is a TDF Wendy Wasserstein Project Mentor and was recently inducted into the Theater Hall of Fame.



MICHAEL KOSARIN (Music Supervisor & Arrangements). Michael was music director, conductor, and arranger of the original Broadway production of Disney's *Beauty and the Beast* in 1994, and has collaborated as such with composer Alan Menken ever since. He's worked steadily on Broadway since 1982, on the original productions of such shows as *Nine*, *Grand Hotel*, *Secret Garden*, *King David*, *A Chorus Line*, *Little Shop of Horrors*, *The Little Mermaid*, *Leap of Faith*, *Sister Act*, *Newsies*, and *Aladdin*, as well as on Disney's *The Hunchback of Notre Dame* and *Hercules* worldwide. Upcoming shows include theatrical adaptations of *Night at the Museum*, *Nancy Drew*, and *Animal Farm*. His vast motion picture work includes *Pocahontas*, *Hercules*, *Enchanted*, *Tangled*, *Ralph Breaks the Internet* and the live-action films of *Beauty and the Beast* and *Aladdin*, as well as *Disenchanted* and Skydance Animation's *Spellbound*. An Emmy-award-winning television music producer and arranger, he produced and arranged all the songs for the musical series "Galavant," has composed songs and scores for children's shows "Sesame Street" and "The Wonder Pets" and contributes to "Ms Rachel's" programs as well. In the recording world, Kosarin is a three-time Grammy-nominated recording artist and producer, where his work ranges from dozens of theatre albums and motion picture soundtracks to long-time collaborations with such legendary artists as Carly Simon and Barbara Cook. He also maintains an active concert career with symphonic and pops orchestras, and has conducted films live to picture in venues ranging from the Hollywood Bowl to Tokyo's Budokan. Mr. Kosarin makes his home in New York City.



JOHN SHIVERS (Sound Designer). *Real Women Have Curves*, *Swept Away*, *The Heart of Rock and Roll*, *Shucked* (2023 Tony and Drama Desk Award nominee), *Beauty & the Beast* (Worldwide), *Pretty Woman* (Worldwide), *Gettin' The Band Back Together*, *Cirque du Soleil's Paramour*, *Kinky Boots* (2013 Tony Award recipient), *Hugh Jackman: Back on Broadway*, *Leap of Faith*, *Bonnie & Clyde*, *Sister Act*, *9 to 5*, *Cat On A Hot Tin Roof*, *The Little Mermaid*, *Tarzan*, *Billy Crystal's 700 Sundays*. International:

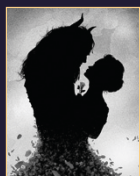
Wicked, *Tarzan*, *The Lion King* (Shanghai) and (Singapore), Regional: *The Muny* (2015-Present), *Swept Away* (2024 Helen Hayes Award recipient), *Galileo*, *Trading Places*, *The Wanderer*, *Becoming Nancy*, *42nd St.*, *Heart of Rock & Roll*, *First Wives Club*, *Nutty Professor*, *Tales of the City*, *Emma*, *Robin & the 7 Hoods*, *Ace. Associate / Supervisor*: *Mary Poppins*, *Hairspray*, *The Producers*, *The Lion King* (worldwide), *Titanic*, *Big*, *How to Succeed...*, *The Who's Tommy*, *The Buddy Holly Story*, Other credits: Savion Glover, Dionne Warwick, Burt Bacharach, Gregory Hines and engineering at Electric Lady Studios.



ROB ROTH (Production Conception). Rob Roth was nominated for a Tony Award® as Best Director for his Broadway debut, *Beauty and the Beast*, which has become one of the top ten longest-running musicals in Broadway history. The show has been produced all over the world, selling more than 45 million tickets and winning many awards including the Olivier Award for Best Musical in London. Rob went on to direct the world premiere of *Elaborate Lives: The Legend of Aida*, collaborating with Sir Elton John and Sir Tim Rice. Rob directed the Broadway musical *Lestat*, based on the Anne Rice *Vampire Chronicles* with a score by Elton John and Bernie Taupin. Rob frequently directs rock concerts, working with legendary artists including Alice Cooper, KISS, The Dresden Dolls, Cyndi Lauper and Steve Miller. Rob's first play, *WARHOLCAPOTE*, debuted at American Repertory Theatre at Harvard, and was published in hardcover by Simon & Schuster. The play was named Best Audio Book of 2022 by *The Times of London* and was a #1 best seller on Amazon. Rob is an avid collector of rock and roll graphics, his collection is featured in a new book, *Rock Visions*, from Genesis Books, to be released in 2025. Rob and his husband Patrick live in New York with their Labrador Tag.

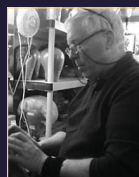


DANNY TROOB (Orchestrator). Danny's career as a musician includes composing, orchestrating and conducting. Some early credits: *Pacific Overtures*, *The Baker's Wife* (both shows dance music arrangements), *Big River* (Drama Desk Award winner). He orchestrated the animated features *Beauty and the Beast*, *Aladdin*, *Pocahontas*, and *Hercules*. On Broadway he orchestrated the award-winning revival of *The Pajama Game* (as well as the award-winning revival of *How To Succeed* with Matthew Broderick). He won a second Drama Desk Award for Rodgers and Hammerstein's *Cinderella* on Broadway. In 2023 he orchestrated *The Secret Garden* for its critically acclaimed revival at the Ahmanson Theater in LA, just after Lucy Simon's untimely passing. Winter of 2024 was the Hamburg premiere of Disney's *Hercules*, which is being prepared for its opening here at the Drury Lane Theater. In the summer he wrote new, slimmed-down orchestrations for Jeanine Tesori's *Soft Power* at the Signature Theater in Washington DC. Always busy, Danny orchestrated all the new music for the 2024 Radio City Music Hall's Christmas extravaganza.

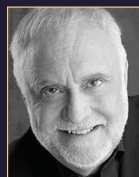


DARREL MALONEY (Video & Projection Designer). Darrel Maloney is an award-winning video and projection designer who has designed for theatre, broadcast, concerts, opera, museums, exhibitions and film. Broadway credits include *The Cher Show*, *American Idiot*, *On Your Feet*, *Allegiance*, *The Parisian Woman*, *A Night with Janis Joplin*, *Everyday Rapture*, and *The Illusionists*. Off-Broadway credits include *Found* (Atlantic Theater, Drama Desk Nomination), *Checkers* (Vineyard Theater, Drama Desk Nomination), *Tappin' Thru Life* (Drama Desk Nomination), *The Babylon Line* (Lincoln Center Theater), *Joan of Arc: Into The Fire* (Public Theater), *Pretty Filthy* (Civilians), *Kung Fu*, *Golden Child* (Signature Theatre), *The Village Bike*, *The Submission* (MTC), *Kansas City Choir Boy* (Prototype, A.R.T., Kirk Douglas Theater) and *Karen O's Stop the Virgins* (St Anne's Warehouse, Sydney Opera). Select other designs include: *WARHOLCAPOTE* (A.R.T.), *Ringling Bros.* and *Barnum and Bailey Circus*, *Surf* (Planet Hollywood, Las Vegas), *Sadko* (Vlaamse Opera, Ghent) and *The Summer King* (Pittsburg Opera). He has designed for many Regional theatres including The Old Globe, Ahmanson/CTG,

Minnesota Opera, La Jolla Playhouse, Kansas City Rep, 5th Avenue Theater. Darrel's design & production company "d13" has also provided the performance and virtual set content for The Tony Awards for the past several years as well as the titles sequence and post-production for the filmed version of *Allegiance* on Broadway.



DAVID H. LAWRENCE (Hair & Make-Up Designer). On Broadway David has designed many shows including: *Baby Its You*, *Company* (Revival), *Anything Goes*, *The Mystery of Edwin Drood*, *She Loves Me*, *Guys and Dolls* (CLAIROL award for Outstanding Hair Design on Broadway), *Tommy*, *How to Succeed in Business Without Really Trying*, *A Funny Thing Happened on the Way to the Forum*, *The King and I*, *Moliere Comedies*, *Night of The Iguana*, *On The Waterfront*, *Wait Until Dark*, *On The Town*, *Grease*, *Death of a Salesman* (NY/LA and Showtime), *Bells are Ringing*, *42nd Street* (NY, Germany, US Tour), *The Full Monty* (NY and Tour), *Maurice Hines' Guys and Dolls* (Tour), *The Crucible*, *Some Like it Hot* starring Tony Curtis (Tour), *Dance of the Vampires*, *All Shook Up* (NY and Tour), and *Souvenir*. Off-Broadway: *Mimi Le Duck* (New World Stages), *Indian Blood* (Primary Stages), *The Most Fabulous Story Ever Told*, *Dinah Was*, *Twelfth Night*, and *A Dybbuk* (NYSF), *Jeffrey*, and *Picasso at the Lapin Agile* (NYC and Tour). Other credits include *Chicago* (2nd Tour) and *Elaborate Lives: The Legend of Aida* (Alliance Theater), *Bounce* (Goodman Theatre and Kennedy Center). David also designed the hair for two seasons of "Saturday Night Live" (Emmy Nomination), and the films: *What Ever Happened to Baby Jane* (ABC), *The James Brady Story* (HBO). He was the winner of the 1994 outstanding achievement award from Theatre Crafts International for work on Disney's *Beauty and the Beast*.

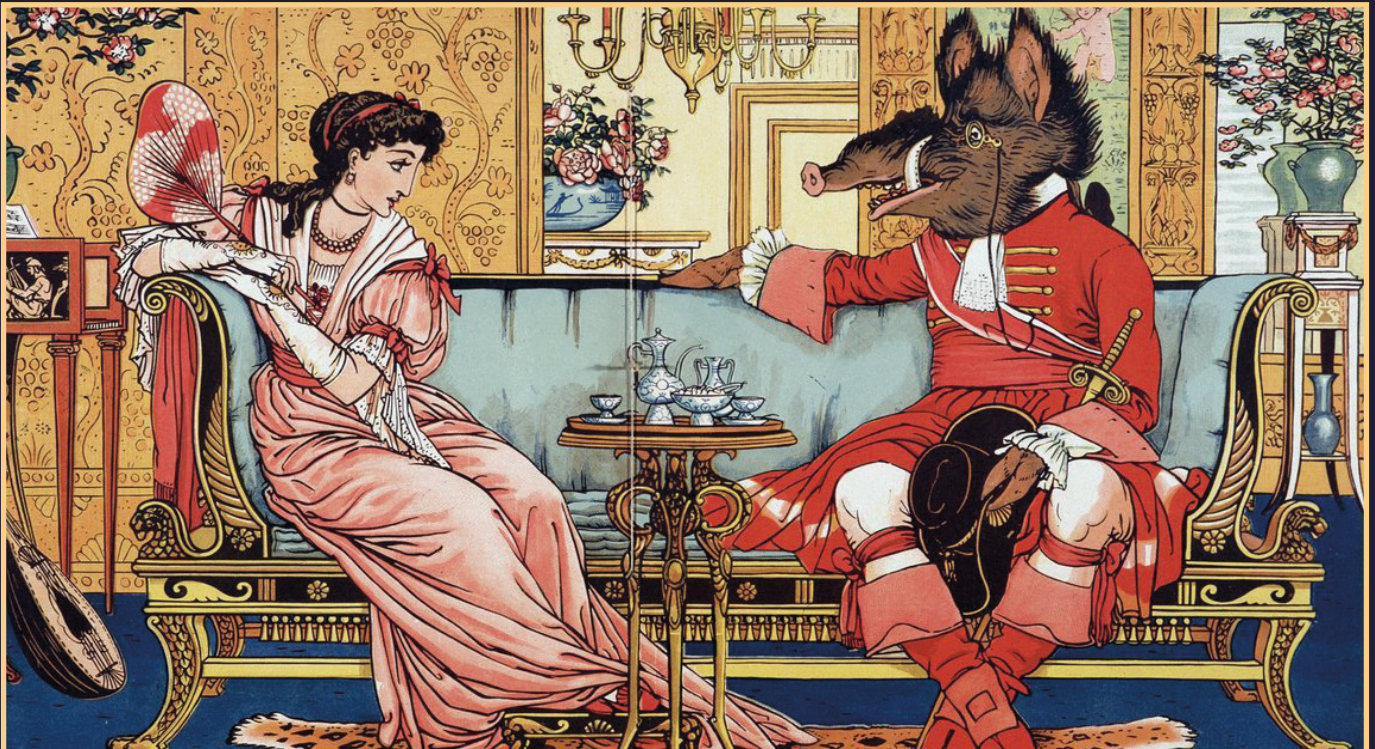


JIM STEINMEYER (Illusion Designer). Jim Steinmeyer was called by The New York Times the "celebrated 'invisible man'—inventor, designer, and creative brain behind many of the great stage magicians." His illusions have been featured by Doug Henning, Siegfried and Roy, David Copperfield, Ricky Jay, and many others. He created the special illusions for *Beauty and the Beast*, *Into the Woods*, *Mary Poppins*, *Aladdin*, and many other shows. He is also the author of books on the history and art of magic.



DAVID CHASE (Dance Music Arrangements). David has been Music Director, Music Supervisor and/or Dance Arranger for 40+ Broadway productions over the last three decades. He has two Emmy Award® nominations for Music Direction for NBC's live telecasts of "The Sound of Music" and "Peter Pan," plus GRAMMY® and Olivier® nominations. David has written multiple arrangements and orchestrations for the Boston Pops (including their signature "Twelve Days of Christmas"), the Kennedy Center Honors, Essential Voices USA, and Radio City Music Hall. Television includes conducting, arranging and orchestrating for various shows including "The Marvelous Mrs. Maisel," "Crazy Ex-Girlfriend" and "Schmigadoon!," "The Gilded Age," and the upcoming "Étoile." David appeared onscreen in Season 5 of "Maisel" as the announcer and bandleader for the 'Gordon Ford Show.' Other conducting includes numerous film scores (recently: *The Last Showgirl*) as well as multiple productions at the Lyric Opera of Chicago. His choral arrangements are published by Hal Leonard. David lives in New York City with his wife (and Drama Desk nominee) Paula Leggett Chase and their two sons. DavidChaseMusic.com

FROM PAGE TO STAGE



La belle et la bête 1874. Illustration by Walter Crane.

Beauty and the Beast ("La belle et la bête") is a traditional fairy tale that was first published in French in the mid-18th century in a version by Gabrielle-Suzanne Barbot de Villeneuve. The first English translation appeared in 1757. Since then, the story of a captive girl and the beast who becomes her friend has been adapted and translated into hundreds of versions worldwide.

When Walt Disney Pictures released its animated feature film *Beauty and the Beast* on November 22, 1991, critics praised its songs as "worthy of a Broadway musical." The film featured the voices of Angela Lansbury as Mrs. Potts, Jerry Orbach as Lumiere, Paige O'Hara as Belle, and Robby Benson as the Beast. Disney's *Beauty and the Beast* made history as the first animated feature ever nominated for a Best Picture Academy Award® and went on to win Oscars® for Best Song and Best Original Score. A live 25-minute outdoor theme-park show, *Beauty and the Beast: Live on Stage*, premiered on the date of the film's premiere in Walt Disney World, where it has been playing ever since.

After an out-of-town tryout in Houston, Walt Disney Theatrical Productions opened *Beauty and the Beast* at the Palace Theatre in New York on April 18, 1994, marking Disney's very first Broadway musical. The creative team, led by director Robert Jess Roth, combined the strengths of the beloved film with the possibilities that only live theatre can offer. Linda Woolverton expanded her *Beauty and the Beast* screenplay for the two-act stage musical, and the Oscar®-winning score by composer Alan Menken and the late lyricist Howard Ashman was complemented by several new songs by Menken and veteran lyricist Tim Rice. Scenic designer Stanley A. Meyer and lighting designer Natasha Katz created a unique fairy-tale atmosphere for the stage. Choreographer Matt West worked with Ann Hould-Ward – who would win the 1994 Tony Award® for Costume Design – to create a special look for the enchanted objects that would also support big production numbers.



Terrence Mann & Susan Egan *Beauty and the Beast* 1994.
Photo by Joan Marcus.

Beauty and the Beast ran on Broadway for over 13 years (5,461 performances, finishing its run at the Lunt-Fontanne Theatre as the sixth longest-running Broadway musical). As of its 25th Anniversary in 2019, between Disney and licensed productions, *Beauty and the Beast* had been translated into 17 languages, produced in 37 countries, and seen by more than 38 million people at over 28,000 performances. Even after remarkable success, Disney's creative journey with *Beauty and the Beast* is far from over. As audiences were flocking to movie theaters for Walt Disney Studios's 2017 live-action remake, which featured new Menken/Rice songs, the Disney Theatrical Group team began meeting to discuss fresh ideas for reviving the stage production. In July of 2025, a re-imagined production premiered in Chicago before embarking on a multi-year North American Tour, starring Fergie L. Philippe & Kyra Belle Johnson. Several original creative team members joined this production, including lighting designer Natasha Katz, costume designer Ann Hould-Ward, and the original choreographer Matt West, who directed and choreographed this new production.

Like Belle with her favorite books, audiences and artists are eager to revisit the "tale as old as time" again and again.



Walt Disney's Animated film *Beauty and the Beast* 1991.

PRE-SHOW WORKSHOP: Human Again

Costume Design

USE THIS LESSON TO: Understand the role of costume designer in bringing a show to life.

🕒 60 minutes

OBJECTIVES: Students will...

- Individually explore personal characteristics to develop characters
- Design costumes inspired by the world of *Beauty and the Beast*
- Develop a deeper understanding of the role of costume designer

MATERIALS:

- Construction paper
- Color pencils
- Costume Template
- Glue
- Scissors
- Additional crafting materials (sequins, pom-poms, glitter, fabric scraps, etc)
- Costume outline (Pg. 16)
- Images of Characters from *Beauty and the Beast* Film (Pg. 14 & 15)

INTRODUCTION: 🕒 1 minute

In *Beauty and the Beast*, Beast's castle staff are transformed into objects after an enchantress placed a spell on the entire castle. The staff turn into objects inspired by their personality. Take a look at these three images from the animated film and notice how character traits informed the objects each character transformed into. For example, Cogsworth was transformed into a clock because he is considered "tightly wound" and "strict".

WARM-UP: 🕒 10 minutes

1. Ask the students to look at the other two images to determine what may have inspired their transformation. Facilitate a conversation using the following questions:
 - Mrs. Potts became a tea pot. What personality traits do you think she may have?
 - Lumiere became a candelabra (candle stick). What might that tell you about his personality?

Tip: If students are unsure, encourage them to think about how a warm cup of tea might make someone feel.

PRE-SHOW WORKSHOP: Human Again

Costume Design

2. Next, tell everyone they are going to have the opportunity to think about what objects they might become if they were cast under the spell.
3. Offer everyone paper and a writing utensil. Ask students to write down a few of their own personality traits.
4. When they have their traits, ask everyone to think of objects they might be transformed into and why. Offer students an example "I would be a light bulb because I am very bright with a lot of good ideas." Now, have students write down their own answers on their piece of paper. The objects can be modern and do not have to belong in the world of the musical. If time permits, you can have a few volunteers share their object and reasoning out loud.

HOOK: ⌚ 10 minutes

1. Ask students to join you in an open space. Instruct them to walk silently around the space.
2. Ask students to envision the inanimate object they chose. Tell them they will now embody (or turn into) their chosen inanimate objects.
3. As students continue to walk around the space, ask them to begin to move as if a spell has been cast on them. They should now walk as if they are 75% human and 25% the object of their choosing. Model becoming an object of your choosing for the class. Allow the students time to explore and move.
4. Next, inform the students that the spell has progressed and they are now 50% human and 50% object and they should move as such.
5. After a moment, ask students to move as if they are 25% human and 75% object. End the activity by asking students to transform into a frozen image that is 100% object.
6. Ask students to notice others around the room.
7. Finally, ask students to relax their body and return to their seats.

Tip: If students are stuck, try reversing the prompts to start from a frozen pose as their chosen object and become progressively more human.

8. Reflect on the activity by asking students what they noticed about moving their bodies as the object. How did their movements change? When was it the same?

PRE-SHOW WORKSHOP: Human Again

Costume Design

MAIN ACTIVITY: ⌚ 30 minutes

1. Explain to the students that with this knowledge, they are going to become costume designers just like the Costume Designer for *Beauty and the Beast*, Ann Hould-Ward. Share that the role of a costume designer on an adaption like *Beauty and the Beast* is to take these beloved animated characters from the film and create costumes that audience recognize while ensuring the costume makes sense for a human to wear. Part of the designer's job is to make a costume functional, light enough to be carried or worn, and specific enough so that we can immediately recognize the object and the character traits.
2. Share with the students that their task is to create a costume that clearly illustrates their personality and the object they have chosen to represent them.
3. Distribute the provided Costume Outline and invite students to think about the following while creating their design:
 - What accessories can you add to the design to help us understand what this object is? Earrings? A hat? A belt? Something else?
 - How can you use color to help the audience understand what this object is?
 - Think about how you moved during the activity? What shape would be easiest to move in?
4. Allow students ample time and materials to draw their ideas. If time allows, facilitate a gallery viewing in which students can observe each other's designs.

REFLECTION: ⌚ 10 minutes

Facilitate a discussion using the following prompts:

1. What was the design process like? What was challenging?
2. How might you adjust your design to slowly show that your character is becoming more object than human throughout the play?
3. Looking at some of the animated characters, how do you think costumes will be interpreted in the stage version of *Beauty and the Beast*?

MODIFICATION FOR OLDER STUDENTS:

Have students create a backstory for their character.

MODIFICATION FOR YOUNGER STUDENTS:

Students can focus on the objects in the room. What objects in the room do they most relate to, and how can they turn those objects into costumes?

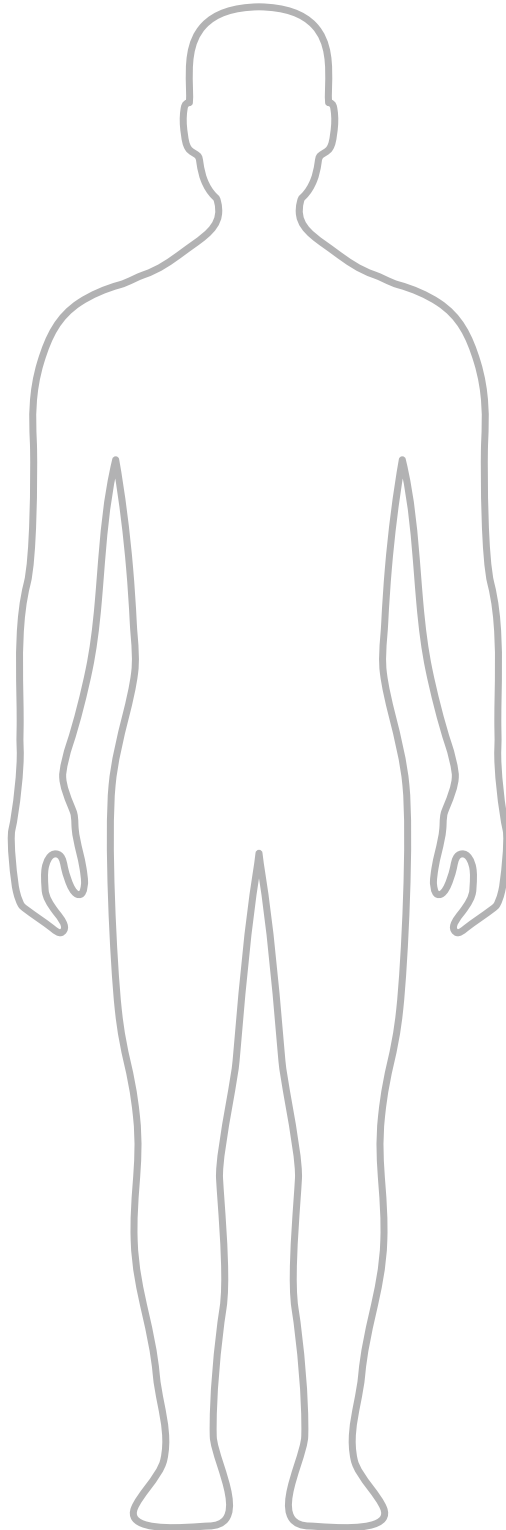
CHARACTER REFERENCE



CHARACTER REFERENCE



COSTUME OUTLINE



PRE-SHOW WORKSHOP: Be Our Guest

School Values and Music

USE THIS LESSON TO: Explore themes found in “Be Our Guest”.

🕒 45 minutes

OBJECTIVES: Students will...

- Learn lyrics to “Be Our Guest”
- Lyric Sheets (Pg. 20-22)
- Explore the theme of hospitality
- Create original staging in small groups using tableau (frozen pictures)

MATERIALS:

- Lyric sheets with spaces for alternate lyrics

INTRODUCTION: ⌚ 1 minute

As Belle finds herself trapped within Beast’s castle walls, she encounters a loyal and hospitable staff, all of whom have been transformed into objects and want nothing more than for Belle to feel welcome. This workshop uses lyric writing and tableau to explore what it means to feel welcomed and how we can be hospitable to others who may be in a new setting or situation.

WARM-UP: ⌚ 10 minutes

1. Ask students to walk around the space, making eye contact with each other non verbally until you say “freeze!”
2. Once you say “freeze,” ask students to find a group of three according to a specific prompt (e.g., wearing red, sneakers, jeans, etc.)
3. In groups, prompt students to share something they do to make others feel welcome.
4. Once everyone has shared, ask students if they know what a tableau is (a frozen picture that tells a story).
5. Once everyone understands the definition, ask the groups to take 15 seconds to create a tableau of one of the examples they generated in their small groups. Feel free to spotlight any group tableau you see with the full group
6. Have students begin walking again until you say “freeze!” As before, prompt the students to find a new group of three.
7. This time, ask students to share examples of things that may make someone feel UNwelcomed.
8. As before, ask students to choose one example and create a tableau depicting the example.

PRE-SHOW WORKSHOP: Be Our Guest

School Values and Music

Tip: Be sure to emphasize that the character is being excluded from the image and not the student to ensure that students feel empowered to participate.

9. This time, invite the group to revisit the prior image but show that same character being welcomed. What do they need to change for this inclusion to happen?
10. Feel free to spotlight any groups you wish, showing the contrast of the two images they created.

HOOK: ⌚ 15 minutes

1. Play the first section of "Be Our Guest" found [here](#).
2. Share with students that this song is about welcoming Belle into the castle.
3. Ask students to imagine how they would rewrite this if it was actually about welcoming a new student into their school.
4. Begin as a full group with the first lyric section. Listen to it a few times and brainstorm what words you might change to make it specific to your school. Write down the new version on chart paper or the smart board for all students to see

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!!

Write alternate lyrics below

PRE-SHOW WORKSHOP: Be Our Guest

School Values and Music

5. Move students into small groups, each with a section of lyrics. (Feel free to repeat sections if you have more than three groups).
6. As a small group, students will create their own lyrics version specific to your school. Bonus points for rhyming!
7. Once all groups have created their new version, have each group share their new lyrics with the full group.

MAIN ACTIVITY: ⌚ 20 minutes

1. Ask each group to review their new lyrics and create a series of three tableaux that illustrate their section. Invite students to think about the welcoming poses they used during the first activity. Give the class time to develop and rehearse their tableaux.
2. Spend some time with each group, sidecoaching as needed to support their tableau making.
3. Ask groups to rehearse together, and once ready, put the song together by having each group perform their sections in sequence. Feel free to perform to this instrumental track [here](#) or acapella.

Tip: If time permits you can work together as a class to create tableaux for the final 3 "Be our guests".

REFLECTION: ⌚ 5 minutes

Facilitate a reflection with the class using the following prompts:

1. How did you collaborate to create your lyrics and tableaux?
2. How did you navigate multiple ideas and make decisions as a group?
3. Why do you think the inhabitants of the castle want Belle to feel welcomed?
4. What are some actions you can take at school to welcome new students into the community?

Be Our Guest Song Lyric Worksheets



Lyric Example for Inspiration:

Be Our Guest! Be Our Guest, put our hallways to the test.

Find a desk and here's your textbook.

Our school is just the best!

EVERYONE

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!!

Write alternate lyrics below

Be Our Guest Song Lyric Worksheets



GROUP 1

Be our guest! Be our guest!

Put our service to the test

Tie your napkin 'round your neck, cherie

And we'll provide the rest

Write alternate lyrics below

GROUP 2

Soup du jour

Hot hors d'œuvres

Why, we only live to serve

Try the gray stuff, it's delicious

Don't believe me? Ask the dishes

Write alternate lyrics below

Be Our Guest

Song Lyric Worksheets



GROUP 3

They can sing, they can dance
After all, Miss, this is France
And a dinner here is never second best
Go on, unfold your menu
Take a glance, and then you'll

Write alternate lyrics below

EVERYONE

Be our guest
Be our guest
Be our guest!

MODIFICATION FOR YOUNGER STUDENTS:

If working with younger students or students who work best as a full group, feel free to work on the tableaux and original lyrics all together, rather than breaking into small groups.

PRE-SHOW DISCUSSION QUESTIONS

These questions are intended to help your students become more familiar with the themes and ideas found in *Beauty and the Beast*. Use these questions to help facilitate a conversation with your students to prepare for the show!

1. What do you know about *Beauty and the Beast*?
2. How do you imagine *Beauty and the Beast* the musical might differ from the film version of *Beauty and the Beast*? How do you think they might be the same?
3. In *Beauty and the Beast*, Belle and her father Maurice are viewed as being different. Why do you think that is?
4. People fear Beast before they have even met him. Why do you think that is? Do you think these fears are warranted?

KNOW BEFORE YOU GO

Your trip to *Beauty and the Beast* should be an enriching and memorable event. Review these tips to ensure your students get the most out of their theater-going experience.

EXPECTATIONS AND ETIQUETTE

For some students, this musical may be the first theatrical experience of their lives. Take a few minutes before your field trip to tell your students what to expect. Are there assigned seats? How long is the show? Can the actors see the audience? Young theatergoers will have many questions about the experience.

Likewise, tell your group what is expected of them. Talking during a play is unacceptable; unlike movies, the performers can hear the audience, which also means... laugh when something is funny! Clap when you are wowed! Actors appreciate an enthusiastic (but engaged) audience.

WHEN YOU ARRIVE

You'll arrive at the theater early so that you have plenty of time to get everyone in their seats and settled. If you have a little time before the show begins, use it to your advantage! Remind your students of the explorations they've done leading up to this moment. Engage them in conversation about what they notice about the stage and what scenery they can see. Ask them what they're most excited for.

AFTER THE SHOW

Allowing time to unpack and process an artistic experience enriches the experience and helps solidify what students have learned. When you're back at school, consider facilitating the Post-Show Workshop on pp. 25-32. A simple conversation on your way home from the theater or when you're back at school is great too. Start by soliciting overall impressions from the group. What did they think? What did they like? Engage them in a discussion about the themes of the show using the prompts provided on pg. 31.

Finally, devote some time to field remaining questions from your students. Is there anything they are still wondering about?

POST-SHOW WORKSHOP: Exploring the Characters of *Beauty and the Beast*

Acting

USE THIS LESSON TO: Review the key characters in *Beauty and the Beast* and explore common archetypes in literature.

⌚ 45 minutes

OBJECTIVES: Students will...

- Explore archetypes
- Embody key characters in *Beauty and the Beast*, and how they uphold or subvert fairy tale archetypes

MATERIALS:

- Character descriptions on cards (Pg. 27-28)

INTRODUCTION: ⌚ 1 minute

Beauty and the Beast is a “tale as old as time”, beginning as a French story in the 1700s. It has been adapted countless times, and is considered one of the most enduring and popular fairy tales of all time. Fairy tales are often filled with magic, romance, danger, adventure, and often familiar personalities, or archetypes. In this workshop, you will explore various archetypes found in fairy tales, and then discuss how the characters in *Beauty and the Beast* fit (or don’t) within.

HOOK: ⌚ 15 minutes

1. On separate sheets of chart paper, write the four listed archetypes:
 - Hero (the protagonist who goes on a quest and overcomes challenges)
 - Villain (opposes the hero and brings conflict or chaos)
 - Mentor (the wise or magical guide who provides the hero with a special tool, weapon, or advice)
 - The Sidekick (the loyal person or magical creature who assists the hero or villain on their journey)
2. Read each archetype and prompt aloud and have students create a physical gesture using their entire body for each of the archetypes. For instance, for “hero”, have students individually create a frozen pose that embodies a hero (regal, chin up, etc.). Do the same for the rest of the archetypes. Ask students to observe each other and point out any unique or interesting choices.
3. Ask students to name characters that fit within each archetype. Examples could include: hero (Simba), villain (Scar), mentor (Rafiki), and sidekick (Zazu and/or the Hyenas). Write down their responses.

POST-SHOW WORKSHOP: Exploring the Characters of *Beauty and the Beast*

Acting

4. Engage students in a brief discussion about why they placed characters within each archetype.
 - Which characters easily fit into a category?
 - Which characters were more challenging to fit into a category?

MAIN ACTIVITY: ⌚ 25 minutes

1. Transition the conversation to *Beauty and the Beast*, asking students to think of the characters they encountered in the stage production.
2. Read each character description found on the character cards and ask students to silently embody the character being described. Unlike the gestures in the intro activity, students may choose to shift their movements as the description is read. Repeat this for each of the characters, and feel free to spotlight any interesting choices made.
3. Place students into groups, each one receiving the character description for Belle, Beast, Gaston, LeFou, and Madame. Each group is to have a brief discussion based on the following prompts:
 - Which archetype do you think this character belongs to?
 - What actions does this character take that fit within an archetype and which actions are not archetypal?
4. Each group will take turns presenting.

REFLECTION: ⌚ 5 minutes

1. Which characters in *Beauty and the Beast* defy their archetypes? In what ways are they unique?
2. Why might fairy tales contain so many similar (archetypal) characters?
3. What is it about these archetypes that people are interested in seeing time and time again? What does it say about our society?

CHARACTER CARDS



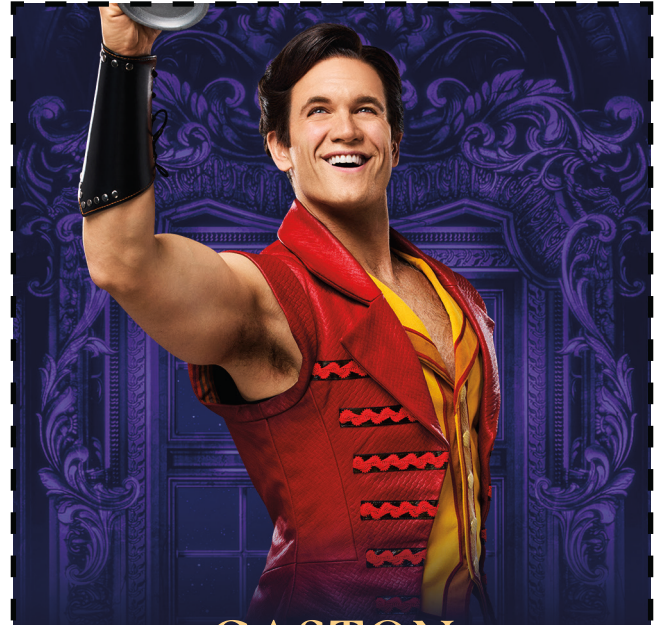
BELLE

An intelligent and insightful young woman, who longs for a life of adventure and belonging. Kind-hearted and gentle, Belle proves her strength when she stands up to Gaston. After saving her father who entered Beast's hidden castle, she is imprisoned by the angry Beast. Over time Belle develops empathy for Beast, and learns she has the power to break a curse that will restore Beast to human form along with the rest of the castle's inhabitants.

In your group, discuss the two prompts below:

- Which archetype do you think this character belongs to?
- What actions does this character take that fit within a fairy tale archetype, and which actions are not archetypal?

Kyra Belle Johnson as Belle. Photo by Evan Zimmerman.



GASTON

The village celebrity who is in love with himself and cannot understand why Belle would not be in love with him as well. Charming and manipulative, Gaston lacks understanding and compassion that ultimately leads him to incite an angry mob to destroy Beast, ultimately leading to his own downfall.

In your group, discuss the two prompts below:

- Which archetype do you think this character belongs to?
- What actions does this character take that fit within a fairy tale archetype, and which actions are not archetypal?

Stephen Mark Lukas as Gaston. Photo by Evan Zimmerman.

CHARACTER CARDS



LEFOU

Gaston's bumbling and fiercely loyal sidekick. He is always there to boost Gaston's spirits and acts as his personal hype-man, despite the fact that Gaston treats him horribly.

In your group, discuss the two prompts below:

- Which archetype do you think this character belongs to?
- What actions does this character take that fit within a fairy tale archetype, and which actions are not archetypal?

Harry Francis as Lefou. Photo by Evan Zimmerman.



MADAME

A grand and regal wardrobe who wants nothing more than for Belle and Beast to find true love. As part of the loyal staff who have been transformed, like Beast, she knows that true love will break the curse and bring life back to the castle and its inhabitants. She supports Belle, and along with the other objects, ensures she is a welcomed member of the castle for the time she's there.

In your group, discuss the two prompts below:

- Which archetype do you think this character belongs to?
- What actions does this character take that fit within a fairy tale archetype, and which actions are not archetypal?

Holly Ann Butler as Madame. Photo by Evan Zimmerman.

POST-SHOW WORKSHOP: A Change in Me

Language Arts and Theatre

USE THIS LESSON TO: Understand transformation and share that experience.

🕒 60 minutes

OBJECTIVES: Students will...

- Work independently to transfer reflection to an artistic process
- Write a monologue based on another's point of view
- Work in a group to identify catalysts for change

MATERIALS:

- Paper
- Writing utensils
- Open space

INTRODUCTION: ⌚ 1 minute

Today we are going to spend more time exploring the story and characters of *Beauty and The Beast*.

WARM-UP: ⌚ 10 minutes

1. Invite students to join you in a standing or seated circle.
2. Facilitate a brief reflection on *Beauty and The Beast* with the following questions:
 - What is a transformation?
 - What kinds of transformation did you see throughout *Beauty and the Beast*? Encourage students to think broadly about all the transformations they may have witnessed during the performance.
3. Make a list as they respond.
4. Next, ask students to name all the characters that they can remember from *Beauty and The Beast*. As they name the characters, make a list.

HOOK: ⌚ 15 minutes

1. Instruct students to choose a character from the list.
2. Once everyone has selected a character, share with them their task is to respond to prompts as their selected character. Using the room as a scale, they will share how they think their chosen character feels.
3. Establish for students that one side of the room will represent "I 100% agree with that statement," and the opposite side of the room represents "No, I do not agree." They can work along a scale from 0% to 100% with the middle of the room being "50%".

POST-SHOW WORKSHOP: A Change in Me

Language Arts and Theatre

4. Share with students that you will read a prompt, and in response, they should place themselves along the scale from their character's perspective. Check to ensure that everyone understands what each area of the room represents before beginning.
5. Begin the activity using the following prompts:
 - At the beginning of the show, I am welcoming to people different from me.
 - At the beginning of the show, I am open to love.
 - At the beginning of the show, I am a hopeful person.
 - At the beginning of the show, I am afraid of the unknown
6. After each prompt, allow 1-2 minutes for students to talk to the person closest to them about which character they selected and why they chose that area of the spectrum.
7. Next, repeat the prompts above, but replace "at the beginning of the show" with "at the end of the show."
8. After students respond to the prompts from their character's perspectives at the end of the show, invite them back into a standing or seated circle.
9. Facilitate a full group discussion around the following questions:
 - Did your character transform by the end of the story? If so, how?
 - Did any of you pick a character that didn't transform? Why do you think that is?
 - Either from this activity or from your experience at the production, which characters do you think transformed the most? Why?
10. Write the responses to the last question down to use a reference for the following activity.

MAIN ACTIVITY: ⌚ 30 minutes

1. Have students select one character who they think experienced a lot of transformation in *Beauty and the Beast*.
2. Share that they are going to create a monologue. Define for students that a monologue is a moment where a character speaks alone. These speeches are often used to share what a character is thinking or feeling.
3. Share with the students that they will write a short monologue (7-10 lines) from the perspective of one of the characters who has experienced a lot of transformation. Tell the students that their task is to imagine their character is sharing their experience of transformation with one of the characters who has not experienced a transformation (for example Gaston or villagers or Belle's father, Maurice).

POST-SHOW WORKSHOP: A Change in Me

Language Arts and Theatre

4. Their goal should be to help the other character to understand why transformations are important. It may be helpful to have students answer the following questions: what did your character learn? How did they experience transformation or change? What has changed for this character? Why do they feel that's important? Remember to write this from the perspective of your chosen character.

Tip: If students seem stuck, ask them to think about what happened to the characters when they changed. Beast returned to being human and learned about love. Belle was accepted and found love.

5. Ask students to find a partner to share their monologues. Have each student read their monologue aloud to the other. Instruct them to share something that stood out to them as they were listening.

REFLECTION: ⌚ 5 minutes

Facilitate a discussion using the following prompts:

1. What was the experience of creating your monologue?
2. What was the experience of hearing your partner's monologue?
3. Did your perception of the character change? If so, how? If not, why?
4. Why is being able to change important?
5. Can someone make the choice to change or does change happen to them?

MODIFICATION FOR OLDER STUDENTS:

For an additional challenge for older students, instead of a monologue, have them write lyrics to a song.

MODIFICATION FOR YOUNGER STUDENTS:

For younger students: Narrow down to two characters: Belle and Beast. Ask the students interested in writing for Belle to focus on the moment she is talking to her father about how Beast is not a bad person. What else can be said to convince him?

For Beast, ask students to focus on the moment with Belle right after he has transformed. Share with Belle what it feels like to be changed. What has he learned? How will he treat people differently?

POST-SHOW DISCUSSION QUESTIONS

These questions are intended to deepen your students' understanding of the themes and ideas found in *Beauty and the Beast*. Use these questions to help your students process *Beauty and the Beast* after you've seen the show.

1. What surprised you about this production of *Beauty and the Beast*?
2. What does *Beauty and the Beast* tell us about kindness?
3. How is *Beauty and the Beast* relevant to our lives today? Are there any parallels you can find with our society?
4. In what ways was the stage musical similar to and different from the live action or animated films?
5. How did the designers use technology to enhance the story telling on stage?