

**BEAUTY
AND THE BEAST**

© PETER DENYER 2000

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15 The Metro Centre
Peterborough
PE2 7UH
Tel: 01733 374790
Fax: 01733 237286
E-mail-info@noda.org.uk
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NEW MUSICAL PACKAGES - an innovation!

We now have available two musical packages prepared by our musical director to aid your rehearsals and/or compliment your performances. These will revolutionise your productions!

Package 1 This package is intended for rehearsals. It contains a CD with piano recordings of the suggested songs in the script, arranged and formatted with the right number of verses, dance breaks etc. We also include the sheet music of the same arrangements with lyrics and lead lines. This means that you can have musical accompaniment whenever you want it - without the need of a pianist. The CD can also be used by the choreographer, director and technicians to plan their routines, moves and cues in advance, and the actors to work on their songs in their own time. [We have also included some examples of the full orchestral backing tracks available in Package 2 - to show you the full potential of the system.] **Cost: £30** [+VAT]

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A NOTE FROM THE MUSICAL DIRECTOR

Package 1 is principally used as a tool for rehearsals, though it also gives you the songs in a format that you will want to use in performance. Your Musical Director will use the sheet music to arrange the other band parts for his musicians, at the same time adding all the incidental music. Please note that this package contains only the songs listed in bold type on pages 55/56; not the alternate choices nor the incidental music, overture, entracte etc.

Package 2 is more complex, and contains all the music you need to do the full production as detailed in the script, including the incidentals, play-ons, scene changes, walkdown etc and to a quality suitable for performance. You can use this recording to augment whatever band line up you choose, though interestingly this package means that you don't actually need to have any 'live' musicians at all! Though in our experience the ideal combination is to retain at least the Musical Director on piano and the drummer, who then play along with the pre-recorded tracks making a sound like a full orchestra. The recordings in Package 2 include drums, but these can be left off if requested. A click can also be added if required.*

If you decide that your production requires some specific music not included in the above (ie. a full arrangement of a different song, a written out bass guitar part etc), contact me via Sylvia Sims at Kevin Wood Productions (01304 361919) and I will tailor the package accordingly. Please note that I need at least four weeks notice, and that this service is subject to an additional charge. Finally, remember that all the music you use (unless entirely original and written by you) is subject to copyright regulations. This means you have to inform PRS (the Performing Rights Society) giving them titles, approximate length, and composer/lyricist, thus ensuring that these people or their estate gets the royalties due to them.

*A click is a metronome sound fed to the musician's headphones when playing along with a track, so that they can keep perfect time. Especially handy for drummers!

PETER GOLDING
Musical Director

A NOTE FROM THE WRITER

Though newly popular through its recent reincarnation via Disney, "Beauty and The Beast" has been performed as a pantomime for many years. It is more of a "Fairy Tale" than an adventure story like "Dick Whittington" or "Jack and The Beanstalk". It is unique in that it is its heroine, rather than the hero, who sets off on perilous adventures - the hero spends 90% of the show in a hideous, hairy mask! However it is the crucial relationship between Beauty and The Beast which is the dramatic mainspring of the plot. Much comedy can come from the characters of Dame Dora, Fat Franc and Loopy Louis, but it is the developing relationship between the title roles - from fear, to friendship, to love - that enthral the audience. You will need to add various local references, and there are sure to be new topical references to add to the comedy scenes. Allow the characters who talk directly to the audience to "customise" the exchanges so that the actor can express his or her personality.

Above all else - enjoy it! The good feeling that comes with a happy company really does come over the footlights - if the audience can see you're having fun, so will they.

Good Luck!

PETER DENYER

OTHER TITLES AVAILABLE BY THE SAME AUTHOR FROM NODA

ALADDIN AND HIS WONDERFUL LAMP

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A CHRISTMAS CAROL

PREVIOUS PRODUCTIONS

This script, like all Peter Denyer Pantomimes, was originally produced by Kevin Wood with a professional cast. Over the years the structure and dialogue were adapted to suit the requirements of the many star actors who appeared in the show. In 1997, at the invitation of NODA, the scripts were subjected to a cleansing process returning them to something like their original form, removing the quirks demanded by particular actors, and adding stage directions and technical tips, thereby making them more suitable for licensing. During the 1998/99 Season there were over sixty productions by amateur societies. Following their comments and suggestions, the scripts were revised again in 1999, 2000, and once more in 2005/6 - this is the version you have here.

We thought you would be interested to know a little about the background to the piece, and the various actors who have played the roles. So we've trawled through the archives and come up with this potted history. This version of BEAUTY AND THE BEAST was first produced at The Marlowe Theatre, Canterbury in 1997. Since then it has been seen at The Grand Opera House, Belfast; The Gaiety Theatre, Dublin and The Watermans Arts Centre, Brentford.

Over that time, amongst the many fine actors that have appeared, were the following notable performers;

Danton	Lewis Collins and Lionel Blair
Countess	Barbara Sturgeon and Anne Hailes
The Beast	Arvid Larsen
Beauty	Daniella Westbrook and Sophie Lawrence
Franc	Dave Lee and Paddy Jenkins
Louis	Paul Hendy
Dora	Richard Cawley and Bella Emberg

ABOUT THE WRITER

PETER DENYER has been writing for the theatre for more than thirty-five years, he has also directed hundreds of plays, musicals, and pantomimes, and in 1986 became the Artistic Director of Kevin Wood Pantomimes. Peter's pantomimes have been hailed as the best in the field, and his scripts cover the full canon of titles. Each Christmas there are countless presentations, making Peter one of the "most produced writers" in the country. But in spite of his success as a writer, it was as an actor that Peter became best known to the general public, with over two hundred television appearances to his credit. He is probably best remembered as the delightfully dopey Dennis in Please Sir! and The Fenn Street Gang, Michael in Agony, Malcolm in Thicker Than Water and Ralph in Dear John. What is not so well known, is that Peter's love and life long connection with the stage began as an amateur with the Erith Playhouse back in the mid-sixties. In producing these scripts for your use, he feels he has gone some way to completing the circle.

CAST LIST

Principal Roles

Count Danton -
The Countess de Colombe -
The Beast/Prince Henri -
Beauty -
Fat French Franc -
Loopy Louis -
Doctor Panache -
Dame Dora -

Chorus Roles

The Narrator -
Sylvie -
Pierre -
Villagers -
The Beast's Guards -
The Beast's Servants -
Village Children -

LIST OF SCENES

ACT ONE

PROLOGUE:

SCENE 1: The Gardens of The Chateau des Colombes

SCENE 2: A Corridor in The Chateau

SCENE 3: The Gates of The Beast's Castle

SCENE 4: A Chamber In The Castle

SCENE 5: The Gates of The Castle

SCENE 6: The Castle Dungeons

SCENE 7: A Corridor in The Chateau

SCENE 8: The Great Hall of The Castle

ACT TWO

SCENE 9: The Village of St Dansant

SCENE 10: The Music Room at The Castle

SCENE 11: The Kitchen at The Castle

SCENE 12: A Corridor in The Chateau

SCENE 13: A Chamber in The Castle

SCENE 14: The Music Room at The Castle

SCENE 15: The Twelve Heavens

ACT ONE - PROLOGUE

MUSIC CUE 1: OVERTURE (INSTRUMENTAL)

After, the voice of THE NARRATOR is heard over an off-stage microphone.

THE NARRATOR: Once, long ago in a far-off village in France, there lived a beautiful young girl; beautiful, but proud. Many young men, dazzled by her perfection, tried to win her love, including the handsome young Prince Henri. But she scorned them all, saying none was worthy of her. The years passed and her lovely looks began to fade. Now she regretted her actions. No-one would care for her and gradually bitterness took hold of her heart, for she realised, too late, that true beauty is found within. Bitterness turned to hate until she could not bear to see happiness in others; so she hid herself away in a cold, dark cave, learning the black arts of sorcery and witchcraft. She remembered the handsome Prince who had wooed her and her hatred cried out for revenge. Using her magic art she placed a terrible curse on the young Prince turning him into an ugly terrifying Beast. In time the beautiful rose bushes which surrounded his castle would wither and when the last petal fell from the last rose the Prince would die, alone and unloved. Only one thing could save him from his dreadful fate: if a young girl, of her own free will; should declare her love for him then he would once more be a handsome young Prince. But that day could never be, for who could learn to love a Beast?

Bleedthrough gauze or Cloth/Tabs out to reveal...

SCENE ONE

THE GARDENS OF THE CHATEAU DES COLOMBES

MUSIC CUE 2: OPENING NUMBER – CHORUS AND CHILDREN

AT the end, COUNT DANTON enters. The FEMALE CHORUS gather round him.

FEMALE CH: Good morning, Danton! Isn't it a beautiful day? etc.

FEMALE 1: Can I get you something to eat?

FEMALE 2: Or drink?

FEMALE 3: Or anything?

DANTON: Alright, alright! Stop grabbing me! I know I'm irresistible, but leave me alone! **[As they attempt to kiss him]** Get off!

The COUNTESS enters.

COUNTESS: Danton! Were you kissing those girls?

DANTON: No Mother; they were kissing me. They just won't leave me alone. Do you know, being so popular is terrible!

COUNTESS; And almost inexplicable! Now go home at once and get that lipstick off your collar.

DANTON: Lipstick on my collar...? This is the fault of that fool, Fat Franc!

COUNTESS: Have you been kissing Fat Franc as well?

DANTON: Certainly not! What a ghastly thought! I meant that, as my servant, he should make sure that I am immaculate at all times. Where is the obese idiot?

COUNTESS: The last time I saw Fat Franc, he was heading for the buffet.

DANTON: Oh no! He's probably eaten the table by now!

COUNTESS: Never mind about Franc; I want you to come back to the chateau - your Aunt Isobel wants you to go and have "a little chat" with her.

DANTON: Must I, Mother? She's as deaf as a post!

COUNTESS: Then you'll have to chat loudly, won't you? Come, Danton!

DANTON: Yes, Mother.

THE COUNTESS exits but as DANTON turns to follow her, a girl, SYLVIE, approaches him.

SYLVIE: Count Danton...don't say you're going? You promised you'd show me the shrubbery...

DANTON: Indeed I did, my dear...

The COUNTESS calls from offstage: "Danton...heel!"

DANTON: Yes, Mother!...Later...later, Sylvie...

DANTON exits. A man, PIERRE, approaches SYLVIE.

PIERRE Why do you chase after that vain creep, Sylvie, when you know you could be mine?

While SYLVIE speaks the other GIRLS gather round her.

SYLVIE: I don't really know, Pierre...it may be something to do with the fact that Count Danton is richer, handsomer and cleverer than you - but mostly because that whoever marries him, will one day become The Countess de Colombes!

GIRLS: Absolutely!

SYLVIE: Let's go to The Chateau and see if we can find Danton!

GIRLS: Yes!!

The GIRLS exit. The MEN and CHILDREN follow them, protesting...

MEN: Where are you going?/How can you like that man?!/Don't go with them!!

**MUSIC CUE 2a: FRANC'S ENTRANCE (INSTRUMENTAL)
FRENCH FRANC enters: he backs on, stealthily: he is holding a "doorstep" sandwich.**

FRANC: There's no-one here...good - **[FRANC faces front, preparing to eat his sandwich, he suddenly sees The AUDIENCE]** - Aah!! **[Puts the sandwich inside his jerkin]** I didn't see you before! Excuse me, I was just going to have a quick snack...I know they say you shouldn't eat between meals, but if you eat seventeen meals a day, I find it's not a problem. Now my name is Franc, but some people call me Fat Franc...and I've never understood why...? So I'd like to conduct a quick opinion poll. I'm going to say "Hello, everybody!" and I want all the kind, good, intelligent people to say "Hello, Franc! Then I'm going to say "Hello, everybody!" again, and all the horrible, rude, nasty people to say "Hello, Fat Franc!" Ready...? Hello, everybody!...A clear majority! Second helpings...Hello, everybody!...And I thought you were my friends!

FRANC turns away in mock distress - encouraging The AUDIENCE to "Aah!" in sympathy.

I have a terrible life, you know...it's worse than that...it's much worse than that!...I work for that horrible Count Danton...he makes my life hell!...He beats me!...He starves me!...He nicks all my sweets!...That's why I'm so thin! Alright, I know I could do with losing the odd pound - look at me...more chins than a Chinese telephone directory! And I do all the right exercises **[Taps two fingers under his chin]** I've been doing this one **[Taps his chin]** for years **[Taps his chin]** What have I got? The two thinnest fingers in France!!

DANTON and THE CHORUS enter. SYLVIE is clinging to DANTON's arm.

DANTON: Did I ever tell you, Sylvie, of the time I was voted "The Handsomest Man in France?"

SYLVIE: Several times, Count Danton - but do tell me again...

As FRANC tries to exit unnoticed, DR PANACHE enters: they collide.

DR PANACHE: Oh! I'm terribly sorry.

FRANC: My fault, Doctor Panache, my fault entirely!

DANTON abandons SYLVIE and advances towards FRANC.

DANTON: Ah! There you are, you useless lump of lard!

DR PANACHE: I beg your pardon?

DANTON: Not you, Doctor - I was talking to the human dustbin! Where have you been?

FRANC: I was just having a snack.

DANTON: You're always having a snack! Tell me, Doctor, is your charming daughter here?

DR PANACHE: Indeed she is - I left her talking to your mother.

DANTON: Your Beauty is such a pretty girl...and I'm sure she has a soft spot for me...

FRANC: She has - it's called Romney **[Or local reference]** Marsh!

DANTON: You insolent imbecile!

DANTON moves to hit FRANC who ducks behind DR PANACHE. As BEAUTY and THE COUNTESS enter it appears that DANTON is about to hit DR PANACHE.

BEAUTY: Count Danton!

DANTON: **[Suddenly smooth]** Beauty!

BEAUTY: Were you trying to strike my Father?!

DANTON: Of course not, my dear - I was merely trying to hit my servant...Fatí

DANTON slaps FRANC.

FRANC: Ah!!

DANTON: French...

DANTON slaps FRANC.

FRANC: Ooh!!

DANTON: Francí

DANTON slaps FRANC.

FRANC: Ow!!!

COUNTESS: Stop that at once, Danton! Poor man! **[To FRANC]** Why don't you go back to the buffet, Franc - they're just about to cut the cake!

FRANC: Sounds good to me!

FRANC exits.

DANTON: Mother! What's the use of being an aristocrat if you can't abuse your servants once in a while?

COUNTESS: Danton! We also have our responsibilities!

DANTON: Tell me about them! I've kissed so many "village maidens" I think I need a lip re-tread!

COUNTESS: Danton...behave!! **[To DR PANACHE]** Beauty tells me that you are going away for a few days, Doctor.

DR PANACHE: Indeed, I must travel over the mountains to visit the Duc D'Onalde.

COUNTESS: Well, while you are away, Beauty shall come and stay with us.

DANTON: What a very good idea.

BEAUTY: It's very kind of you, Countess - but you mustn't put yourself to any trouble for me.

COUNTESS: Nonsense, my dear, it's no trouble at all - we do have forty-eight spare rooms in the Chateau.

DANTON: Yes; there's a lovely one next to mine.

COUNTESS: Which she will NOT be staying in. You shall have the room next to mine!

DR PANACHE: It's a most generous offer, Countess; and I would feel happier if Beauty were not alone.

COUNTESS: That's settled then.

BEAUTY: Thankyou, ma'am. **[Curtseys]**

DR PANACHE: Goodbye, my dearest; I'll be back as soon as I can.

BEAUTY: Goodbye, Father...**[Embraces him]**...Don't worry about me, I shall be quite safe at The Chateau.

COUNTESS: Safe journey, Doctor; give my regards to the Duke.

DR PANACHE: I will, ma'am. Goodbye.

DR PANACHE exits.

DANTON: Come, Beauty...**[Offers her his arm]**...I'll take you to The Chateau and show you your room.

BEAUTY: Thankyou, Count Danton.

COUNTESS: That's very kind of you, Danton.

DANTON: You know me, Mother..."generosity" is my middle name!

DANTON and BEAUTY exit. DANTON's voice is heard from offstage.

DANTON: Beauty, my dear - why don't I show you the Shrubbery...?

COUNTESS: Danton!!

The COUNTESS exits.

SYLVIE: I can't think what Danton sees in that girl!

PIERRE: Perhaps it's because Beauty's the prettiest girl in the village...

SYLVIE: So you say!

PIERRE: She's also the only girl who doesn't fall at his feet.

SYLVIE: She's just playing hard to get!

PIERRE: That's not a problem you have, is it, Sylvie?

PIERRE exits.

SYLVIE: What do mean by that remark? Pierre! Come back here!

SYLVIE exits followed by the rest of The CHORUS.

MUSIC CUE 2b: LOUIS' ENTRANCE (INSTRUMENTAL)

LOOPY LOUIS enters on a skateboard, or roller blades. He circles the stage, calling "Hi, kids!" to The AUDIENCE, distracts himself and crashes into the proscenium arch.

LOUIS: Ow!! I wish I knew where the brakes are! Hi, kids! My name's Louis - and I've got a very important job - I'm the O.V.I...The Official Village Idiot! The only trouble is you don't get paid for being an idiot...unless you work for Channel 5! So I'm looking for a new job - I want one that

combines danger, risk and adventure!...So I applied to be on the check-out of the "Ten items or less" till at Tesco's!...But I didn't get it!...They said I wasn't butch enough! But I don't know what they mean...I've got Kung-Fu skills...

LOUIS nearly ruptures himself doing a Kung-Fu routine.
MUSIC CUE 2c: DORA'S ENTRANCE (INSTRUMENTAL)
DAME DORA is heard calling "Hello? Hello, there?". DAME DORA enters, carrying a basket.

DORA: At last - a sign of life!

LOUIS is totally gobsmacked by DAME DORA's appearance.

DORA: Well, nearly...[Waves her hand in front of LOOPY LOUIS's face]... Hello?...Hello?...[To The AUDIENCE]...The lights are on but there's no-one at home!

LOUIS pulls himself together.

LOUIS: Sorry, Missis - can I help?

DORA: I was told that today was the day of The Village Fete?

LOUIS: It is - this is it?

DORA: This is a Feteí worse than death! Where is everybody?!

LOUIS: I don't know...[Referring to The AUDIENCE]...My mates are all here...

DORA: They're your "mates" are they...I thought it was a big bus-queue! **[Looks at The AUDIENCE]** Oh, I say! There are some hunks out there, aren't there! All those muscles and moustaches!...The men aren't bad either! **[To LOUIS]** Now, you've not had the pleasure of me, have you?

LOUIS: Er...no...I'm Louis - round here they call me, Loopy Louis...

DORA: Yes...I can understand that...well I am Dame Dora, Dame Dora Jarre! I work for my master, The Prince, in his castle, over the mountains.

LOUIS: Are you his housekeeper?

DORA: Excuse me! I'm his cook!! Why, I taught Delia everything she knows! I'm celebrated for me celery! Praised for me prawns! And famous for me faggots!

LOUIS: I don't suppose there are any jobs going at the castle?

DORA: As it happens, I am looking for an assistant...can I see your credentials?

LOUIS: Probablyí it's this costume! Oh, I see what you mean.

DORA: You can't get the staff these days, can you? I have a funny feeling I'm going to regret this, Louis...but the job's yours!

LOUIS: Great!! How much are the wages?

DORA: How much did you get in your last job?

LOUIS: Nothing.

DORA: I'll double it! **[Offers LOUIS her hand]**

LOUIS: Done! **[Shakes her hand]**

DORA: You have been!

LOUIS: How come we've never met before, Dame Dora?

DORA: Well, I've never done my shopping in your village before, but when I came today I heard about The Village Fete and I thought I'd pop up here and share some of my goodies with the children...

LOUIS: What sort of goodies?

DORA: Oh, I've got loads of things in here...**[Lists the sweets in her basket]**...and I also got a bag of the new crisps.

LOUIS: Ooh! What flavour are they?

DORA: **[Reads from the bag]** They're "Burnt Fat, Cheesy Sock, Tripe and Snails...with Raspberry Yoghurt"!

LOUIS: What do they taste like?

DORA: **[Opens the bag of crisps]** Try one...

DORA offers LOUIS a crisp: he and DORA each take one and eat it. LOUIS is nearly sick.

LOUIS: Errgh! They're disgusting!!

DORA: I think they're lovely!

DORA takes the bag of crisps and eats a handful of them.

DORA: Why don't you try some!

DORA throws the rest of the bag of crisps to The AUDIENCE.

LOUIS: I didn't like the crisps, Dame Dora - but can I have some of your sweets?

DORA: Nobody gets something for nothing from me, Louis...though I might make an exception for that man in the third row...no, if you want to share my goodies - you have to sing the song...

LOUIS: What song's that?

DORA: My song! The "If You Want My Goodies" song. It's ever so easy, I'll teach you!

MUSIC CUE 3: THE GOODIES SONG

DORA: See - it's ever so easy - you only have to remember the last two lines..."Dame Dora, we adore ya! Please throw your goodies here!"

LOUIS: **[Sings]** Dame Dora, we adore ya!
Please throw your goodies here.

DORA: By George, he's got it!...Let's sing the song!

MUSIC CUE 3a: THE GOODIES SONG

DAME DORA and LOOPY LOUIS sing the song again.

DORA: Well done, Louis! Have some goodies!

DAME DORA gives LOOPY LOUIS some goodies.

LOUIS: Thanks, Dame Dora!

DORA: I've still got loads of goodies left...

LOUIS: I bet my mates would like them, wouldn't you? **[Repeats as necessary]**

DORA: They can have everything I've got!...Especially that one in the third row!...As long as they all...

DORA/LOUIS: "Sing the song!!"

MUSIC CUE 3b: THE GOODIES SONG

DAME DORA, LOOPY LOUIS and The AUDIENCE sing the song again. Blackout: DAME DORA and LOOPY LOUIS exit.

Cloth/Tabs in: Lights up revealing...

SCENE TWO

A CORRIDOR IN THE CHATEAU

Enter FRANC.

FRANC: Hello, boys and girls...you haven't seen Count Danton, have you? Good! My diet's really working you know, in two days I've lost three stone - this arm's quite thin now...

Enter BEAUTY.

BEAUTY: Hello, Franc. He's not here, is he?

FRANC: Who?

BEAUTY: Count Danton.

FRANC: **[Looks round warily]** I hope not! Are you trying to find him?

BEAUTY: I'm trying to avoid him!

FRANC: I know the feeling!

BEAUTY: It was very kind of The Countess to let me stay here, but Danton won't stop pestering me.

FRANC: He gives me a lot of hassle too!

BEAUTY: I know - but I bet he doesn't try and kiss you behind the gazebo!

FRANC: That's not surprising - as far as I know, I haven't got a gazebo.

Enter COUNT DANTON.

DANTON: Ah, Beauty - there you are!

BEAUTY: Count Danton. **[Curtseys]**

DANTON: What are you doing here, Franc? Isn't it time for your lunch-break? After all, you've just finished your breakfast break - and it'll soon be time for your dinner-break!

FRANC: I'm on a diet, sir - I'm trying to lose a few pounds.

DANTON: If you don't make yourself scarce immediately, Franc, I'll help you lose ten pounds of ugly fat in an instant...

FRANC: Really, sir...?

DANTON: Yes...I'll cut your head off! Now, get lost!!

FRANC: I think I feel a quick snack coming on...

FRANC exits.

BEAUTY: If you'll excuse me, Count Danton...

BEAUTY tries to exit: COUNT DANTON stops her.

DANTON: Don't go, my dear - I thought we might have a little game together...

BEAUTY: What sort of game...?

DANTON: Backgammon? Chess? Happy Families? **[He moves behind BEAUTY and puts his arms around her]** Hahaha! You name the game, Beauty - and I'll play it!

BEAUTY breaks away.

BEAUTY: I'm afraid I'm not in the mood for games, Count Danton - my Father is due to return today, and there are storm-clouds over the mountains.

DANTON: **[Embraces her again]** Don't worry, my dear! There will always be a home here for you - even if your stupid, old Father does die in a storm!

BEAUTY breaks away.

BEAUTY: My Father die! How can you say such a thing?

DANTON: You must face facts, Beauty - our parents won't be with us forever! Your Father must be sixty...

The COUNTESS enters, unseen by him, behind COUNT DANTON.

DANTON: ...And my Mother's destroyed her Birth Certificate! But she's past it! She may look OK, but she uses more make-up than Lily Savage! She bulk-buys at Boots! I mean, I already run the estate for her - because I know the poor, old cow can't last much longer!

COUNTESS: **[Edith Evans]** Dan-ton!

DANTON: **[Suddenly sees her: placating]** Mother!

COUNTESS: Go to your room!

DANTON: Why, Mother?

COUNTESS: Because you've left your train-set all over the floor!

DANTON: Sorry, Mother...

DANTON exits.

COUNTESS: I do hope my son wasn't bothering you, Beauty?

BEAUTY: Wellí .

COUNTESS: Oh, I know Iøve spoilt him, but you see, heø all I have.

BEAUTY: I know what you mean. I only have my father. I worry about him when he goes away on his own.

COUNTESS: Iøm sure heøll be fine, my dear.

BEAUTY: It's just he can be so forgetful. I'm afraid he's getting rather old and absent-minded.

COUNTESS: Ah, but you are young, beauty; someday you will marry.

BEAUTY: I know, but, you see, Dantoní .

COUNTESS: Oh, good heavens, I don't mean Danton, my dear. He needs someone to crack the whip and keep him in order, not a sweet girl like you. Just you wait, my dear, when the right man comes along, you'll know it. Sometimes you meet the right person in the most unlikely places. Now, I must go and keep an eye on that son of mine; I'll see you at dinner.

The COUNTESS exits

MUSIC CUE 4: BEAUTY'S SOLO

Blackout: Cloth/Tabs out. Lights up revealing...

SCENE THREE

THE GATES OF THE CASTLE

FX1: Wind. Enter LOUIS SR...He is blown across the stage.

LOUIS: Hi, kids! It's a bit windy, isn't it? I'm really enjoying my new job, you know; though it's a bit strange, I mean I've been working here for three days now - and I still haven't met The Prince yet!

LX: Lightning Flash. FX2: Thunder.

LOUIS: I'd better get inside - this storm's getting worse by the minute.

LOUIS exits SL. FX3: Thunder. LX: Lightning Flash. As the sky grows darker DR PANACHE enters SR, struggling against the wind.

DR PANACHE: Thank goodness - some shelter. **[Moves to the gates]** The gates are locked! There must be someone inside...Hello! Hello, there! Help!

LX: Lightning Flash. FX4: Thunder. DAME DORA enters SL wearing a "sou-wester", rainwear, wellingtons - and carrying a large umbrella.

DORA: Don't worry, dear - International Rescue has arrived!

DR PANACHE: I'm delighted to see you, Madam.

DORA: I don't get told that very often. Come on, let's get you inside.

DR PANACHE: But the gates are locked and bolted.

DORA: The Main Gates haven't been opened for years - come, this way!

**DAME DORA leads DR PANACHE off SL. The wind subsides.
MUSIC CUE 4a: SCENE CHANGE (INSTRUMENTAL)
Bleedthrough gauze/Cloth/Tabs out revealing...**

SCENE FOUR

A CHAMBER IN THE CASTLE

A table, a carver chair and USC a large urn containing a rose-bush with three blooms. DAME DORA and DR PANACHE Enter.

DORA: In you come then, dear...now if you'll let me have that wet cloak I'll have it dried for you. [Calls] Louis!

DR PANACHE: You're very kind, madam.

Enter LOUIS.

LOUIS: Yes, Dame Dora?

LOUIS and DR PANACHE suddenly recognise each other.

LOUIS: } Dr Panache!

DR PANACHE: } Loopy Louis!

DORA: You two know each other?

LOUIS: I should do - he's my doctor!

DORA: He's obviously not a brain surgeon then.

DR PANACHE: What are you doing here, Louis?

LOUIS: I work here. This is my boss, Dame Dora.

DORA: I'm the Castle Cook. Louis, take the Doctor's cloak to the kitchen and hang it by the stove to dry - and bring some brandy, the poor man's half-frozen.

LOUIS: I'm on me way, Dame Dora.

LOUIS exits.

DORA: Now, can I get you something to eat?

DR PANACHE: Please don't trouble yourself, Dame Dora.

DORA: Oh, it's no trouble, Doctor - I can rustle up a meal in minutes!

LOUIS enters with a tray, a bottle of brandy and two glasses.

LOUIS: Here's the brandy, Dame Dora.

DORA: Put it on the table, dear, then pop up and make sure the fire is burning in the Blue Room - The Doctor can sleep there tonight.

LOUIS: Yes, Dame Dora.

LOUIS exits. DAME DORA pours DR PANACHE a large brandy.

DORA: Get that down you - it'll keep the cold out!

DR PANACHE: Thankyou. **[He sips the brandy]**

DORA: And I'll just have a nip to keep you company...

DAME DORA pours herself a very large brandy.

DORA: Cheers!...**[Downs it in one go]**...That's better!

DR PANACHE: Your hospitality is overwhelming, ma'am.

DORA: I know it's what The Prince would wish. For once, years ago, he refused shelter to an old woman...

DR PANACHE: What happened?

DORA: The old woman turned out to be a witch - and she put a curse on him!

DR PANACHE: What kind of curse?

DORA: ...I've said too much already.

LOUIS enters.

LOUIS: Your room's all ready, Doctor.

DR PANACHE: Thankyou, Louis. If you'll excuse me, Dame Dora, I am rather tired.

DORA: Of course, Doctor, Louis will show you to your room; and in the morning I'll cook you a lovely, big, breakfast!

LOUIS: This way, Doctor!

DR PANACHE: Goodnight, ma'am. **[Bows]**

LOUIS and DR PANACHE exit. DAME DORA crosses to the table.

DORA: **[Calls]** Doctor! You haven't finished your brandy! Oh, well - a shame to waste it! **[DORA drinks the brandy]** What a nice man, that Doctor

is...a very, very, nice man...I think he's going to get my "Super-De-Luxe" in the morning!

Blackout: DAME DORA exits.

MUSIC CUE 4b: MORNING MUSIC (INSTRUMENTAL)

During the Blackout the remains of a huge breakfast are set on the table. When the lights come up DR PANACHE is seated at the table. Enter LOUIS, wearing a waiter's apron and a cloth over his arm.

LOUIS: Can I get you anything else, Doctor?

DR PANACHE: No thankyou, Louis! That was the best breakfast I've had in years!

LOUIS Dora will be pleased - she always says "The way to a man's heart is through his stomach!"

DR PANACHE: As a Doctor, I have to tell you, that that is anatomically impossible.

LOUIS: You want to watch Dame Dora, Doctor - she's got her eye on you!

DR PANACHE: **[A little flattered]** Really...?

LOUIS: I know you're knocking on a bit - but she's desperate to get married!

DR PANACHE: What do you mean..."desperate"!?

LOUIS: Well she's the only woman I know who practises saying "I do!"

DR PANACHE: Louis - you're exaggerating!

Enter DAME DORA.

DORA: **[With a variety of emotions and inflections]** I do...I do!!!!...I do...I dooo! **[Sees DR PANACHE's horrified expression]** What's up, Doc? ...Didn't you enjoy your..."Super-De-Luxe Brekkieö?

DR PANACHE: It was delicious, Dame Dora. Now the storm has passed I must be heading home - but first, I must thank The Prince for his hospitality, will you take me to him?

DORA: I don't know about that, Doctor - he rarely meets strangers...he's very shy.

DR PANACHE: I can't leave without expressing my gratitude!

DORA: Well, I'm taking his breakfast up in five minutes - I'll ask him then.

DR PANACHE: Thankyou.

DORA: Come along, Louis - help me clear this table.

LOUIS: Yes, Dame Dora.

DAME DORA and LOUIS clear the table and exit. DR PANACHE wanders around and sees the rose-bush.

DR PANACHE: What a beautiful rose...[Smells it]...and a glorious scent! The Prince is such a generous man, I'm sure he wouldn't mind if I took one bloom home, as a present for Beauty...

DR PANACHE picks a rose.

LX: The Lights start to flicker. FX5: A distant roar, heavy feet running, finally an enormous roar.

MUSIC CUE 4c: BEAST MOTIF (INSTRUMENTAL)

THE BEAST bursts into the room. PYROS. During this DR PANACHE has become increasingly frightened. At the roar, DAME DORA and LOUIS enter...She knows what to expect, he doesn't! When THE BEAST enters LOUIS hides behind DAME DORA.

THE BEAST: You stole my rose!

THE BEAST crosses to DR PANACHE and with one blow knocks him to the ground.

LOUIS: [Whispers to DORA] What's that???

DORA: That's The Prince...

THE BEAST turns and crosses to DAME DORA.

THE BEAST: Did you call me "Prince"?

DORA: Yes, master.

DAME DORA curtsies, causing LOUIS to do the same to maintain his cover.

THE BEAST: How many times must I tell you?! I am not a Prince! Once I was a Prince...but now I am The Beast!!! [Roars]

DORA: Yes, master...yes, master!

DAME DORA and LOUIS curtsy twice.

THE BEAST: Do I make myself clear...??!!

DORA/LOUIS: Yes, master...yes, master...yes, master!!

DAME DORA and LOUIS curtsy three times. THE BEAST turns to confront DR PANACHE...

LOUIS: [Whispers to DORA] I work for him?

DORA: Yes.

LOUIS faints in DAME DORA's arms.

THE BEAST: [To DR PANACHE] How dare you!?! How dare you steal my rose!

THE BEAST strikes DR PANACHE: again he is thrown across the room.

DR PANACHE: Forgive me, sir...I did not think that -

THE BEAST: No! You did not think! Did you? I gave you food and drink and shelter...yet still you stole from me! [Roars]

DR PANACHE: Mercy! I beg you have mercy!

DORA: I'm sure he meant no harm, master.

THE BEAST: [To DORA] Silence!!

LOUIS: [Whispers to DORA] Don't upset the Big Hairy Monster, Dora... please!!!

THE BEAST roars: LOUIS retreats behind DORA.

THE BEAST: [To DR PANACHE] When you took that rose - you took part of my life!

DR PANACHE: But another flower will grow in its place...

THE BEAST: Not on that bush! No new blooms will ever grow there - and now there are only two roses left. [Calls] Guards! Guards!!

DORA: What will you do with him, master?

THE BEAST: I should kill him!

DR PANACHE: } No, please! I have a daughter!

DORA: } You can't do that, master!

LOUIS: } That's a bit strong, boss!

2 GUARDS enter: they bow to THE BEAST.

THE BEAST: But I shall be merciful...take the thief to the dungeons - and lock him in!

The GUARDS bow and carry DR PANACHE off.

THE BEAST: Now, leave me! Leave me!!

DORA: } You're making a mistake, master...

LOUIS: } You don't have to say it twice!

DAME DORA and LOUIS exit. THE BEAST looks at the plucked rose, and as the lights fade, raises his head and howls in despair and anger.

MUSIC CUE4d: SCENE CHANGE (INTRUMENTAL)

Blackout: Cloth in. Lights up revealing...

SCENE FIVE

THE GATES OF THE CASTLE

DAME DORA and LOUIS enter.

DORA: Oh, my dears! What a drama! But it's not my master's fault! Since he was cursed! He's bewitched! He can't help it! My poor Prince...

LOUIS: But the poor old man didn't know about the roses.

DORA: I know he didn't, but the master is in despair. It all seems so hopeless. If only he hadn't taken the rose.

LOUIS: I know, but we mustn't let it all get on top of us.

MUSIC CUE 5: DUET FOR DORA AND LOUIS

Blackout: Cloth/Tabs out. Lights up revealing...

SCENE SIX

THE CASTLE DUNGEONS

DR PANACHE is discovered, chained to the wall. LOOPY LOUIS Enters carrying a tray with a bottle and glass.

LOUIS: Hi, kids! Hiya, Doc! Dame Dora thought you might like a glass of wine.

DR PANACHE: Thankyou, Louis.

LOUIS places the tray on a table/bench...out of the reach of DR PANACHE.

LOUIS: There you go, Doc!

DR PANACHE: Thankyou, Louis!

LOUIS: She says she's got a big treat in store for you.

DR PANACHE: Oh, dear...

Enter DAME DORA, with a giant cake.

- DORA: Doccy, dear! I've baked you a cake - I would have put a file in it! but I hadn't finished doing my nails.
- DR PANACHE: It's very kind of you, Dame Dora, but I'm not hungry. How long do you think The Beast will keep me here?
- DORA: Who knows? Every day I beg him to set you free. This morning I even sang to him...
- LOUIS: What did you sing?
- DORA: **[Sings - discordantly]** ðPlease, release him - let him gooooo!ö
- LOUIS: If she keeps doing that you could be in for life, mate!
- DR PANACHE: My daughter will be so worried about me - I'd give anything to see her again!
- DORA: Seeing her's not a problem - we'll borrow my master's Magic Mirror.
- DR PANACHE: A Magic Mirror?
- LOUIS: Yeah - when you look in it you see "The One You Love Best"! When I looked...I saw Britney Spears!
- DORA: And I saw a lot of men!...In shorts...with numbers on their backs...!
- DR PANACHE: A football team?
- DORA: No, dear - rugby! **[To The AUDIENCE]** Four more men! Louis, go and get the mirror.
- LOUIS: Yes, Dame Dora!
- LOUIS exits.**
- DR PANACHE: How wonderful it will be to see Beauty again! She is the only family I have since her mother died...
- DORA: Have you never thought of marrying again?
- DR PANACHE: At my age?
- DORA: Some women prefer the more mature male...and though you may see me as little more than a girl, I'm older than you think! I mean, I don't look forty, do I?
- DR PANACHE: No...but I'm sure you did when you were!
- DORA: Cheek?

LX: Flicker.

MUSIC CUE 5a: BEAST MOTIF (INSTRUMENTAL)

With a huge roar THE BEAST bursts into the room. He has LOUIS, who holds the Magic Mirror, by the scruff of the neck.

THE BEAST: [To DR PANACHE] First you take my rose! Then you send this fool to steal my Magic Mirror! Why!?

DORA: I asked Louis to borrow your mirror, master...The Doctor wanted to see his daughter - "The One He Loves Best"...

THE BEAST calms.

THE BEAST: 'Tis true...my mirror always shows "The One You Love Best"...what use is it to me? [Releases LOUIS] Give it to him...

LOUIS gives The Magic Mirror to DR PANACHE.

MUSIC CUE 5b: MIRROR MOTIF (INSTRUMENTAL)

LOUIS moves to DAME DORA as the mirror "lights up"...

LOUIS: [Whispers to DORA] That's the last favour I'm doing for you! He scares the pants off me!

DORA: [Whispers to LOUIS] That's not a pretty thought!

DR PANACHE: [Seeing BEAUTY in The Magic Mirror] My daughter! My Beauty!! She is all the family I have. Please let me go to her!

THE BEAST: Never! But if she wishes she may come here.

DR PANACHE: What?

THE BEAST: If she loves you, she will take your place.

DR PANACHE: I would die rather than see my Beauty chained up in a dungeon.

THE BEAST: You do not understand - if Beauty takes your place it will not be as my prisoner...but as my honoured guest. [To LOUIS] Come here, boy.

LOUIS: Y-y-yes, m-m-master.

THE BEAST: Take my Magic Mirror to Beauty, let her see her Father's fate and warn her that unless she replaces him...he will die!

LOUIS: } Y-y-yes, m-m-master.

DR PANACHE: } I do not wish her to make this sacrifice!

DORA: } She's only a young girl, master!

THE BEAST silences them with a mighty roar.

THE BEAST: The Beast has spoken!

MUSIC CUE 5c: BEAST MOTIF (INTRUMENTAL)
THE BEAST exits: Blackout. Cloth/Tabs in: Lights up revealing...

SCENE SEVEN

THE SAME OLD CORRIDOR

LOUIS enters with the Magic Mirror.

LOUIS: Hi, kids! Have you seen Beauty? Where can she be?

THE COUNTESS and BEAUTY Enter.

COUNTESS: Louis - what on earth are you doing here?

LOUIS: I was looking for Beauty, Countess, I have news of her father.

BEAUTY: My father? I feared he was dead - oh, what a relief!

LOUIS: Don't get too excited - he is alive! but he's a prisoner of The Beast.

BEAUTY: The Beast?

LOUIS: He lives in a castle in the mountains. Your Dad's in the dungeons. I can show you, if you like...

COUNTESS: How?

LOUIS: This is The Beast's Magic Mirror - if you look in it you see "The One You Love Best."

BEAUTY: Let me see...

BEAUTY takes The Magic Mirror.

MUSIC CUE 5d: MIRROR MOTIF (INTRUMENTAL)
The Magic Mirror "lights up".

BEAUTY: Father!...Poor Father - he is chained to the wall! How can we rescue him?

LOUIS: The Beast has said that if you become his guest - he'll release your Father.

COUNTESS: It's out of the question!

LOUIS: If not your Dad'll die.

BEAUTY: Then I must go to him!

COUNTESS: I forbid it!

DANTON enters.

DANTON: What's going on?

BEAUTY: Louis came to tell me that my Father is a prisoner of The Beast.

DANTON: You can't believe a word that dipstick says! He is to brains what Fat Franc is to diets!

BEAUTY: But I've seen my Father in The Magic Mirror.

BEAUTY hands DANTON The Magic Mirror.

DANTON: A Magic Mirror?

BEAUTY: Yes - look in it and you see "The One You Love Best".

**MUSIC CUE 5e: MIRROR MOTIF (INSTRUMENTAL)
The Magic Mirror "lights up". DANTON looks in it.**

DANTON: What nonsense! I can only see myself in it! **[Adjusts his hair]**

COUNTESS: Why does that not surprise me?

LOUIS: The Beast will only free The Doctorí if Beauty takes his place.

COUNTESS: Which is unthinkable!

DANTON: Absolutely! **[Smooths his eyebrows]**

COUNTESS: Because there is another solution ó

DANTON: Of course there is! **[Looks at his lips]**

COUNTESS: Danton will go and fight The Beast!

DANTON: Exactly!...**[Realises...stops looking in The MAGIC MIRROR]**
What??

LOUIS: He'll have a job! The Beast is ever so strong - he makes Vinnie Jones look like a flower arranger!

DANTON: Does he...? Of course that wouldn't usually worry me, but...**[Winces]**...my back's playing up again.

BEAUTY: You see, Countess, I have no choice - I must go and save my Father!

COUNTESS: If that is your decision, my dear...

The COUNTESS embraces BEAUTY. LOUIS takes The Magic Mirror from DANTON.

LOUIS: 'Scuse me...I think he'll want this back. Come on, Beauty!

BEAUTY: I'm coming, Louis.

LOOPY LOUIS and BEAUTY exit.

DANTON: What a waste! Such a lovely girl!

COUNTESS: Danton - I have known for years that you were vain, lecherous and selfish -

DANTON: Don't flatter me, Mother...

COUNTESS: But until now I had never realised that you were a coward as well!

The COUNTESS exits.

DANTON: [To The AUDIENCE] What's she talking about? A coward? Me? Oh, no I'm not!...Oh, no I'm not!...I'm not, I'm not, I'm not!!...[Repeats as necessary] ...What do you lot know?!

MUSIC CUE 5f: SCENE CHANGE (INSTRUMENTAL)

DANTON exits. Blackout. Cloth/Tabs out: Lights up revealing...

SCENE EIGHT

THE GREAT HALL OF THE CASTLE

The urn with the rose-bush is here: another rose is dead. There is only one live rose left. DAME DORA is supervising The SERVANTS who are laying the long table. THE BEAST's chair is at one end, a second chair at the other. At each of DAME DORA's commands The SERVANTS bow and comply - but say nothing.

DORA: Put that there, dear...Knife on the right!...The napkin to the left! [To The AUDIENCE] You just can't get the staff these days, can you? And this lot are the original "dumb waiters!" Back to the kitchens - The Master will be here soon!

2 SERVANTS stay to guard the door: the other SERVANTS bow and Exit. DAME DORA sees the rose-bush.

DORA: Oh no! Another rose has died! That's why my master was so angry with The Doctor. When that Witch cursed him she promised that unless a beautiful girl could love him - he would die, when the last rose died! And now there is just one rose left...

The BEAST enters.

THE BEAST: Still no sign of öThe Doctor's daughterö?

DAME DORA stands in front of the urn, waving her skirt - trying to stop THE BEAST seeing the rose-bush.

DORA: No, master!...Not yet!...But I'm sure she will!

THE BEAST: I can see the dead rose, Dora...'tis but another step on the road to my death. **[Plucks the dead rose]** Well, if the daughter will not dine with me - the Father shall!...**[To The SERVANTS]**...Bring him from the dungeons!

The SERVANTS bow and exit.

DORA: Asking the Doctor to dinner, master - that's nice!

THE BEAST: It will be his last supper - for tomorrow he shall die! He thought his daughter would sacrifice her life for his! Such selfless love does not exist...

The SERVANTS bring in DR PANACHE.

THE BEAST: Well, Doctor - where is your beloved daughter?

DR PANACHE: I pray that she will never come near this dreadful place!

THE BEAST: I have told you she will be my guest - I swear I will not harm her!

DR PANACHE: I could never be sure of that.

THE BEAST: You doubt my word because I am a Beast?

LOOPY LOUIS and BEAUTY enter. BEAUTY runs to DR PANACHE.

BEAUTY: Father!

DR PANACHE: Beauty! **[They embrace]**

THE BEAST: **[To LOUIS]** Does the girl know why she is here?

LOUIS: Oh yes - I explained everything.

DORA: I bet that confused her!

THE BEAST: **[To BEAUTY]** You are prepared to take your Father's place?

BEAUTY: I am.

DR PANACHE: Beauty, I cannot let you do this for me!

BEAUTY: And I cannot let you die!

DR PANACHE: I'm an old man - I'm not afraid of death.

BEAUTY: I have made my mind up, Father.

DR PANACHE: But, my dearest -

THE BEAST: Silence! Beauty has made her choice. Now be gone! Or I will keep your daughter...and kill you as well!

BEAUTY: Father...please - go! **[Embraces him]**

DR PANACHE: Know that I will always be thinking of you, and praying for your safe return!

THE BEAST: I am losing patience with you, Doctor! Take him to the Castle gates and throw him out!

LOUIS and 2 SERVANTS escort DR PANACHE out.

THE BEAST: Our guest must be hungry, Dora - serve dinner at once!

DORA: Yes, master. **[To BEAUTY]** Don't worry, dear - his bark is worse than his bite.

THE BEAST: Go now, woman! Or I'll prove that is untrue! **[Snarls at DORA]**

DORA: Waah!!

DAME DORA and The SERVANTS exit. THE BEAST leads BEAUTY to her chair.

THE BEAST: Pray be seated, Beauty.

BEAUTY: Thankyou.

THE BEAST: You must love your Father very much - to come here and live with me.

BEAUTY: I do, Beast...I do.

THE BEAST: Are you not frightened of me?

BEAUTY: A little...

THE BEAST: I swore I would not harm you - I will keep my word.

The silent SERVANTS enter with platters of food and bottles of wine. They place them on the table, pour wine for BEAUTY and THE BEAST, then take positions around the stage.

THE BEAST: What would you like, Beauty?

BEAUTY: I am not hungry, Beast - but you must eat..please.

THE BEAST grunts and noisily slurps his wine. He pulls a leg from a roasted fowl and gnaws it. The general silence means the noise of his eating sounds even louder. BEAUTY is horrified at his table manners.

BEAUTY: Can none of your servants speak?

THE BEAST: They can - but I have forbidden them to! Why do you ask?

BEAUTY: It is so very quiet here...

THE BEAST: Then we shall have music! And my servants shall sing and dance for you!

THE BEAST gestures...

MUSIC CUE 6: CHORUS NUMBER

At the end of the song...Blackout.

END OF ACT ONE.

ACT TWO

SCENE NINE

THE VILLAGE OF ST DANSANT

MUSIC CUE 7: ENTR'ACTE (INSTRUMENTAL)
MUSIC CUE 7a: COUNTRY DANCE (INSTRUMENTAL)
FRANC, The VILLAGERS and CHILDREN are dancing.
At the end of the dance COUNT DANTON enters.

DANTON: I don't believe it! Fat France dancing!

The GIRLS and CHILDREN rush towards DANTON. He beats them off.

DANTON: Later...later! Go away!!

The VILLAGERS and CHILDREN exit.

DANTON: Franc! Why were you dancing - or to be more precise, wobbling in time to the music?

FRANC: You really know how to hurt a guy, don't you?

DANTON: What are you up to?

FRANC: Just practising - I looking for a new career; and The Royal Ballet are holding auditions.

DANTON: The thought of you in a pair of tights is too ludicrous to contemplate! Anyway you can't become a ballet dancer - you're my servant!

FRANC: But you keep saying you're going to sack me!

DANTON: Of course I do - you're useless! But if I didn't have you, Franc - what would I do...?

FRANC: **[To The AUDIENCE]** He loves me, really...

DANTON pursues FRANC around the stage.

DANTON: I mean - who **[Slap]** else **[Slap]** would **[Slap]** I **[Slap]** hit! **[Slap]**

As DANTON hits FRANC...DR PANACHE enters: he is leaning on a walking-stick.

DR PANACHE: Count Danton! Stop!! **[Coughs]** Stop!!

DANTON: Well...if it isn't the good Doctor...!

DR PANACHE: How could you hit that poor man like that? **[Coughs]**

DANTON: You don't sound too well, Doctor? And as I don't want to catch your disgusting germs - I suggest you keep your mouth shut!

FRANC: Don't be nasty to The Doc - you can see he's ill.

DANTON: Ill? He should be dead! He left his daughter with that loathsome Beast!

DR PANACHE: I had no choice...**[Coughs]**

DANTON: A very poor excuse, Doctor - for leaving...**[Prods him in the chest]**...your lovely daughter...**[Prods him]**...with The Beast!!...**[Prods him]**

As DANTON attacks DR PANACHE, THE COUNTESS enters.

COUNTESS: Danton! Did I see you bullying The Doctor?

DANTON: Me, Mother? How can you think such a thing?!

COUNTESS: Quite easily! I think you should go back to Chateau immediately.

DANTON: Must I, Mother?

COUNTESS: If you want next week's pocket money, you must.

DANTON: It's not fair...it's not fair!

DANTON stamps his foot and exits.

COUNTESS: You'd better go after him, Franc...the last time he had one of his temper tantrums he broke the head off of his Action Man!

FRANC: It's my head I'm worried about!

FAT FRANC exits: DR PANACHE coughs.

COUNTESS: Doctor...? Are you alright?

DR PANACHE: Just a cold, Countess...**[Coughs]**...A cold on the chest...

COUNTESS: **[Feels his forehead]** Nonsense! You have a fever! You will come back to The Chateau - where I shall nurse you!

DR PANACHE: But, Countess ó

COUNTESS: No arguments. Come with me.

MUSIC CUE 7b: SCENE CHANGE (INSTRUMENTAL)

THE COUNTESS helps DR PANACHE exit: Blackout. Cloth/Tabs in: Lights up revealing...

SCENE TEN

THE MUSIC ROOM AT THE CASTLE

Enter THE BEAST and BEAUTY.

THE BEAST: Here is the room I have had prepared for you. No-one will be allowed to disturb you; only those that you invite may enter.

BEAUTY: I hope that you will visit me, Beast.

THE BEAST: Why do you say that? Are you not afraid of me?

BEAUTY: Not any more. I may only have known you for a few weeks, but already I have seen the gentle side of your nature.

THE BEAST: Gentle? How can a Beast be gentle?! I am not blind, Beauty - I have seen how my table-manners disgust you!

BEAUTY: If my feelings were that obvious, then my manners were at fault too, I am sorry.

THE BEAST: I want no apologies from you, Beauty - all I want is for you to be happy here.

BEAUTY: I am happy - although, of course, I miss my Father. I really would like to go to him.

THE BEAST: No. You will never leave my castle! Never!! Do you understand?

BEAUTY: Yes.

BEAST: I am sorry if I frightened you. I would never harm you; you know that, don't you?

BEAUTY: Yes.

BEAST: I want you to be happy here; do you like this room?

BEAUTY: Yes, it's beautiful.

BEAST: It used to be the Music Room. I once spent happy hours here, before . . .

BEAUTY: Before what?

BEAST: No matter. The room is yours now.

BEAUTY: Thank you. [**The Beast makes to leave**] I would like

BEAST: Yes?

BEAUTY: I would very much like it if you were to visit me here regularly.

BEAST: Thank you; I would like that very much. Now, it is getting late. You must rest.

MUSIC CUE 8i: BEAST'S SOLO

The music continues under the following dialogue

Beauty; I was unkind to you about your father. I have a present for you.
[**He calls**] Maubert!

A SERVANT enters with the Magic Mirror. THE BEAST takes it. The SERVANT bows and exits.

Here, take the mirror. Now you will be able to see your father whenever you want to.

BEAUTY: Oh, thank you! Thank you! But the mirror is yours.

BEAST: What need have I of a magic mirror? It may show me the one I love best but she will never love me; for who could ever learn to love a Beast?

BEAUTY looks in the Mirror, which lights up. The music stops abruptly.

BEAUTY: Father! It's my father! He is ill! He is lying on a bed in the Chateau. The Duchesse is nursing him. Oh, Beast, I think he's dying. Please, please let me go to him.

BEAST: No! Never! [**gently**] Beauty, would it mean so very much to you?

BEAUTY: Yes. I have to be with him

BEAST: Then . . . you may go . . .

BEAUTY: Oh, thank you! . . .

BEAST: But only for three days! You must return here then. Do I have your promise?

BEAUTY: Yes, oh yes, I promise.

BEAST: Go then.

BEAUTY: Thank you. I'll come back, I promise. Thank you Beast!

BEAUTY exits.

MUSIC CUE 8ii: BEAST'S SOLO (CONTINUED)

**At the end of the song, he sinks to the ground in despair.
Blackout: Cloth/Tabs out. Lights up revealing...**

SCENE ELEVEN

THE KITCHEN AT THE CASTLE

LOUIS enters, carrying a shopping bag.

LOUIS: Hi, kids! Dame Dora sent me out shopping! She says she's going to cook something really tasty for our tea and I can help her! **[Puts on an apron – or Chef's jacket]** I can hardly wait! **[Calls]** Dame Dora!!

DAME DORA enters.

DORA: Louis! You're back!

LOUIS looks over his shoulder.

LOUIS: What's wrong with me back?

DORA: I meant you're here!

LOUIS: **[Pointing at them]** This ear...or that ear?

DORA: Are you really thick...or just good at impressions? Did you get all the ingredients, I asked for?

LOUIS: Indeed I did, Dame Dora!

DORA: Wonderful! I'm going to make an iced cake!

LOUIS: Well it wouldn't be worth making a nasty one, would it?!

DORA: What?

LOUIS: You said you were going to make a nice cake!

DORA: I said an iced cake not a nice cake!

LOUIS: Sorry, Dame Dora.

DORA: And to make a cake, the first thing we need is flour!

LOUIS reaches into the bag and produces a garishly coloured flower.

LOUIS: Flower! !

DORA: Not that sort of flower! I meant plain flour!

LOUIS: Ahí how about this one?

LOUIS produces a completely grey flower.

DORA: Louisí behave!

LOUIS: Sorry, Dame Doraí here you go!

LOUIS hands DAME DORA a bag of flour which she puts into the bowl.

DORA: That's the flour. Now, we need six, large, eggs...I hope youøve got them, Louis?

LOUIS: I didnø need to get six eggs, Dame Doraí I just bought one øExtra-Large-Celebrity-Eggø!

LOUIS produces a very large, white egg.

DORA: Wonderful! So, we add the egg to the flourí

DORA “cracks” the egg into a different bowl. Only the white is visible...[See PROPS NOTES]

DORA: Hang on! There was no yolk in that egg! What sort of øCelebrity-Eggø is that?

LOUIS: Itø a øMichael Barrymore Eggøí itø øAll-Wightøí øAll whiteí øö !

DORA: You dummy! Don't you realise that to make a cake ó I need yolks! **[Melodramatically]** Iøve got to have yolks!! Donø you understandí I - want - yolks!!!

LOUIS: Alrightí ! Donø blame me if you havenø got any yolksí I didnø write the script!

DORA: Louis! As you knowí in the yard, is a coop, which containsí our only chickení Henrietta The Hen!↵

LOUIS: Indeed it does, Dame Dora.

DORA: Go and ask her to lay us an egg, Louis ó an ordinary eggí if Iøm going to bake a cakeí I need a proper eggí one with a yolk!

LOUIS: Iøll try, Dame Dora: but Henrietta can be a bit difficult to deal withí in fact, she reminds me of youí

DORA: What do you mean?

LOUIS: Sheø a tough old bird! **[exits]**

DORA: You cheeky monkey! I'm sure Henrietta won't mind laying another egg or after all, egg-laying is one of the few professions where sitting down on the job is a big advantage!

From offstage we hear LOUIS's voice..."Here, Henny, Henny! Here, Henny, Henny..." FX6: A chicken squawking. PERCUSSION as LOUIS enters, wrestling with what is an obviously rubber chicken...[See PROPS LIST]...LOUIS finally rolls offstage, with "HENRIETTA" pecking at his neck. Finally there is silence.

DORA: The boy's a fool! [Calls] Louis!

A dishevelled LOUIS enters.

DORA: What happened?

LOUIS: Henrietta wasn't too keen to lay an egg but I persuaded her!

LOUIS produces a large, brown egg and gives it to DAME DORA.

DORA: That looks lovely! [Cracks the egg into the bowl: it is pure yellow] And it's all yolk or well done, Louis!

LOUIS: I did my darnedest, Dame Dora?

DAME DORA stirs the egg into the flour.

DORA: Now or to make a fruit cake we need dried fruit so - give me the currants!

LOUIS: There you go, Dame Dora.

LOUIS takes a bag of currants out of his shopping bag and tips them into the mixing bowl, there are about ten currants. [See PROPS LIST]

DORA: That's not enough! To make my fruit cake I need 240 currants!

LOUIS: You need 240 currents? O.K., Dame Dora! [exits]

DORA: Now to make sure your cake will rise you have to give it a really good stir! [DAME DORA stirs the mixture] This does take time or but it's worth it in the end!

LOUIS enters behind DAME DORA: he is holding a "cartoon" electric cable. [See PROPS LIST]

LOUIS: You wanted 240 currents, Dame Dora or you've got 'em!

LOUIS puts the end of the cable into the mixing bowl. DAME DORA goes into spasm and stirs furiously.

DORA: Ahahahaha!! Take it out! Take it out!!

LOUIS removes the cable.

LOUIS: Just trying to help, Dame Dora.

DORA: You fool! You nearly electrocuted me! Edeclocuted me!! You gave me a nasty shock!!!

LOUIS: But you have got a nice smooth mixture, Dame Dora.

DORA: **[Looks in the bowl]** Actually, you're right, Louis! there's a first time for everything! I can put this in the oven now, while you make the icing. Get the icing sugar!

LOUIS: Doing it, Dame Dora! **[exits]**

DORA: At last I can put my cake in the oven! **[Does so]** That Louis has been so naughty today! I'm going to get him somehow! I don't know how! but I'll get him!! **[Adjusts the controls]** He's wasted so much time! I'll have to switch it up to "HyperHeat" and put the timer on! !

LOUIS enters: he is "juggling" a bag of sugar.

LOUIS: Ah! Ah! Ah! Ah!!!

DORA: What's the matter with you?

LOUIS: You wanted "iced sugar" so I put it in the freezer! Ah! Ah!

DORA: Not "iced sugar"! Icing sugar! I-cing!!

LOUIS: That's a matter of opinion! I've heard you sing!

DORA: Don't push your luck, Louis! **[Hands him a bowl]** Just put the sugar in here! **[LOUIS does so]** and add that "all-white egg" **[LOUIS does so]** now, beat it!

LOUIS: If you say so, Dame Dora! **[Starts to exit]**

DORA: Where are you going?

LOUIS: You told me to beat it!

DORA: Beat the sugar into the egg white! **[LOUIS starts to do so]**

LOUIS: I'm doing it, Dame Dora!

DORA: **[Aside]** I'm going to get him! I'm going to get him!! Now, how's my cake? **[Looks in the oven]** Rising nicely!

LOUIS: **[Still beating]** My arm's aching, Dame Dora.

DORA: Give it some welly, you wally!

LOUIS: How do you know when the icing's ready?

DORA: [Aside] Now I know how I'm going to get him! To check if the icing is ready. Louis ó you have to look at it closely!

As LOUIS looks at the bowl of icing DAME DORA stands behind him mouthing "Shall I?,,Shall I??" to The AUDIENCE. The AUDIENCE will either warn LOUIS, or tell DAME DORA to "Do it!" – LOUIS looks up..

LOUIS: What am I looking for, Dame Dora?

DORA: To see if there are lots of little bubbles, Louis.

LOUIS: Lots of little bubbles!

LOUIS looks more closely at the bowl of icing. The business is repeated. LOUIS looks up again.

LOUIS: I can't see any little bubbles, Dame Dora!

DORA: They're tiny, tiny bubbles, Louis ó you need to look really, really closely.

LOUIS: I'll have another look.

LOUIS bends right over the bowl: this time DAME DORA pushes his face into the icing.

LOUIS: Ah!!!

DORA: He deserved it!

FX7: The oven timer sounds...it is the "Bing-Bong" chime of "Avon calling".

LOUIS: What was that? "Avon calling"?

DORA: No ó it was the oven calling! It was the timer! it means my cake is baked! I do hope it's alright!

As LOUIS wipes the icing off his face DAME DORA opens the oven and takes out a perfectly risen and browned cake. [See PROPS LIST]

DORA: Look at that! Mr Kipling ó eat your heart out! Perfick!!

DAME DORA puts the cake on the table then moves downstage to address The AUDIENCE.

DORA: Now, the most important thing about a fruit cake is that once you've taken it out of the oven you mustn't touch it for at least thirty minutes or you have to let it cool down!

LOUIS has not heard this advice and goes to the cake.

LOUIS: What a cracking cake, Dame Dora! I bet it tastes great! !

As LOUIS sticks his finger into the cake...FX8: [Or on an offstage microphone] The "farting" sound of a deflating balloon. The cake subsides.

DORA: Aahh!!!! Louis! Louis...what have you done to my cake?!!

LOUIS: **[Picking up the bowl of icing]** Shall I ice it now, Dame Dora?

DORA: No, Louis or I'm going to ice you!!

**DAME DORA tips the bowl of icing over LOUIS's head.
MUSIC CUE 8a: COMEDY PLAYOFF (INSTRUMENTAL)
Blackout: Cloth in. Lights up revealing...**

SCENE TWELVE

THE CORRIDOR THAT NEVER CHANGES

The COUNTESS, DR PANACHE and BEAUTY enter.

COUNTESS: Well done, Charles - it's a long walk to the lake and back.

DR PANACHE: I'm getting stronger every day, thanks to your nursing, Countess.

COUNTESS: Uh-uh...?

DR PANACHE: Er...Justine!

BEAUTY: I'm so glad you're feeling better, Father!

FAT FRANC enters with The Magic Mirror, which is "lit-up".

FRANC: 'Scuse me, Beauty - but I couldn't help noticing that your Magic Mirror was flashing!

BEAUTY: Did you look in it?

FRANC: Of course.

BEAUTY: What did you see?

FRANC: A sandwich...**[Holds his arms wide apart]**...this long!

DR PANACHE: You're supposed to see "The One You Love Best"!

COUNTESS: He did!

BEAUTY: And I know why I must look in it...I was so worried about you, Father, I forgot...

DR PANACHE: Forgot what?

BEAUTY: That I had promised the Beast to return in three days! That was a week ago!

MUSIC CUE 8b: MIRROR MOTIF (INSTRUMENTAL)
BEAUTY looks in The Magic Mirror.

BEAUTY: The Beast!...He is ill! He is dying!!...I must go back to him!

As BEAUTY rushes off she collides with COUNT DANTON.

DANTON: Careful!

BEAUTY: I'm sorry!

BEAUTY exits.

DANTON: What's the matter with Beauty?

COUNTESS: She's going back to The Beast.

DANTON: Is she mad?

DR PANACHE: Apparently The Beast is dying.

COUNTESS: Come, Charles, you must rest.

DR PANACHE: One thing worries, Justine, more than any other - why did Beauty see The Beast in the mirror?

The COUNTESS and DR PANACHE exit.

DANTON: So The Beast is dying...? This is my chance, Franc!

FRANC: Your chance for what, sir?

DANTON: To improve my image...I shall go to The Beast's Castle and finish him off. As "The Slayer of The Beast" I'll become a national hero! Even Beauty will be impressed by that.

FRANC: When it comes to devious schemes, sir - you are king! Good Luck!

FRANC offers DANTON his hand.

DANTON: Don't be foolish, Franc - you're coming with me.

FRANC: Oh, I'm not a fighting man, sir!

DANTON: I'll do the fighting, but I may need you as a human shield. I mean let's face it, Franc, you could shield most of France if you tried!

DANTON and FRANC exit: Blackout. Cloth/Tabs out: Lights up revealing...

SCENE THIRTEEN

A CHAMBER IN THE CASTLE

The last rose is dying on the rose-bush. The BEAST lies, slumped on his chair, he is very close to death. BEAUTY Enters.

BEAUTY: Oh no - the last rose is nearly dead! Beast...Dear Beast - speak to me!

The BEAST opens his eyes.

BEAST: Beauty...is it really you?

BEAUTY: Yes, I am here. I am sorry I left you for so long.

BEAST: I thought I would never see you again.

BEAUTY: I am here now and I will never leave you again.. Forgive me.

BEAST: There is nothing to forgive. You are here, that is all that matters. Here at the end.

BEAUTY: The end? Don't say that!

BEAST: It is all over Beauty; the final rose is dying and so am I; the dark days are nearly over.

BEAUTY: No! No!

**MUSIC CUE 9: DUET FOR BEAUTY & BEAST
The music continues under the following dialogue.**

BEAST: Goodbye, Beauty. I love you; know that I loved you.

BEAUTY: Beast; dear Beast. I am so sorry. There is something I must say to you, something very important. Beast, I love you. I love you with all my heart.

She kisses him. Music builds. Transformation. The BEAST turns into PRINCE HENRI. The song continues. At the end...

BEAUTY: Who are you?

PRINCE: I am myself again, Beauty - your love has transformed me.

BEAUTY: I don't understand...?

PRINCE: I am Prince Henri de Lorignac! Many years ago a witch cursed me and turned me into The Beast. That spell could only be broken if a beautiful girl could find it in her heart to love me - and you were the one who did it!

As The PRINCE embraces BEAUTY voices are heard from offstage.

DANTON: Out of my way, you old bag!

DORA: You can't go in! My master is very sick!

FRANC: Perhaps we should just go home, sir?

DANTON, DAME DORA and FRANC enter. DANTON is brandishing his sword.

DANTON: Where is The Beast?!

PRINCE: Why do you seek him?

DORA: Prince Henri! You're your old self again!

DANTON: Silence, woman! I seek The Beast, sir, because I have come to kill him!

PRINCE: Why?

DANTON: Because he is an evil, vicious, monster who has imprisoned this lovely girl - the girl I intend to marry!

BEAUTY: I wouldn't marry you if you were the last man on earth!

DANTON: Oh, get real, Beauty - you know you adore me!

PRINCE: You insult Beauty, sir, you leave me no choice **[Draws his sword]** En garde!

DANTON nonchalantly knocks his sword away.

DANTON: I wish to fight The Beast, not you!

PRINCE: I am, or rather, I was "The Beast"!

DANTON: **[Realising]** Oh, dear...

PRINCE: So, once again...En garde!

MUSIC CUE 9a: FIGHT MUSIC (INSTRUMENTAL)
The PRINCE and DANTON fight. Finally DANTON is disarmed:
The PRINCE holds his sword to DANTON's throat.

DANTON: Mercy! Mercy!!

FRANC: [To DORA] I told him he shouldn't have killed that spider!

DANTON: Spare me! I don't deserve to die!

DORA/FRANC: Oh, yes you do!

DANTON: Oh, no I don't!

This is repeated three times with The AUDIENCE joining in. The PRINCE lowers his sword.

PRINCE: Now I am sure that The Beast is no longer part of me, for he would have killed you - but I cannot.

The COUNTESS and DR PANACHE enter.

DR PANACHE: [Relieved] Beauty!

BEAUTY: [Surprised] Father!

COUNTESS: [Astonished] Danton!

DANTON: [Gratefully, as he runs to The COUNTESS] Mummy!

DORA: [To FRANC, instantly "vamping" him] Who are you?

FRANC: Tinky-Winky's brother!

DR PANACHE: [To BEAUTY] Who is this young man?

BEAUTY: His name is Henri...he was The Beast!

DANTON: He wanted to kill me, Mother!

The COUNTESS advances imperiously on The PRINCE.

COUNTESS: You wanted to kill my son? I know the feeling well!

The COUNTESS shakes The PRINCE's hand.

DANTON: Mummy!

PRINCE: When I was "The Beast", Doctor; I treated you cruelly...yet now I ask a favour of you...will you let your daughter become my wife?

DR PANACHE: Only if she wishes to...?

BEAUTY: I do, Father...I do!

DR PANACHE joins their hands.

DR PANACHE: Then you have my blessing...

COUNTESS: How wonderful! Now we can have a double wedding!

BEAUTY: A double wedding?

COUNTESS: Yes! Your Father has accepted my proposal!...I mean...**[Laughs]**...I have accepted your Father's proposal! **[Takes DR PANACHE's hand]** Charles and I are getting married too! So you will have to move out of The Chateau, Danton...

DANTON: Move out of The Chateau...?

COUNTESS: You needn't worry, I've found you a very nice "Bed-Sit" in the village...

DANTON: A "Bed-Sit!?!"

COUNTESS: Which you'll have to pay rent for of course...so you'll also need a job!

DANTON: A job!?!

COUNTESS: Don't worry, Danton - I looked in The **[Local free newspaper]** and found you the perfect position!

DANTON: Secret Agent?

COUNTESS: No...

DANTON: International Playboy?

COUNTESS: Not quite...they need a shelf-stacker at "Toys'R'Us"!

DANTON: **[At first horrified...then delighted]** "Toys'R'Us"?!...Wow!! I'll be able to get a staff discount?!"

DANTON exits.

FRANC: I guess that means I'm out of a job.

DORA: Not a fine figure of a man like you...you're obviously someone who likes his food - perhaps you and I should get together?

FRANC: That's not easy when you're my shape.

DORA: I'd make you a wonderful wife: I'd wear leather hot-pants for you...

FRANC: I don't think so.

DORA: I'd massage your manly torso with scented oils.

FRANC: I'm not convinced.

DORA: I'd make you a snack every fifteen minutes...

FRANC: You're on!!

DORA: It's a triple wedding!! Hey!!!

DAME DORA is delighted, runs around the stage, and eventually jumps into FRANC's arms...he collapses.

PRINCE: Dora, summon the servants.

DORA: Yes, your highness.

DAME DORA puts two fingers in her mouth and emits a piercing whistle. The SERVANTS enter: they look at the PRINCE in amazement.

PRINCE: My faithful servants, as The Beast I was a cruel master to you; but now, as you can see, I am restored to you.

The SERVANTS cheer.

PRINCE: Beauty has agreed to marry me - and we want you all to join in the celebrations.

**MUSIC CUE 10: COMPANY NUMBER
Blackout: Cloth in. Lights up revealing...**

SCENE FOURTEEN

THE MUSIC ROOM ENCORE

LOUIS enters.

LOUIS: Hi, kids! I'm glad you're still my friends - everyone else is getting married! There's Beauty and The Prince, The Countess and The Doctor - even Fat Franc and Dame Dora!! I'm all on my own...I said, "I'm all on my own! Do you know what would cheer me up? If we all sang a little song together...would you do that?...Great! I've even written down the words of my favourite song...

The SONGSHEET is flown in - or carried on by two of The CHORUS.

LOUIS: You should see the size of my pen!

MUSIC CUE 11: SONGSHEET

LOUIS teaches **The AUDIENCE** the song and gets them to sing it. He could get just the boys to sing it, then just the girls, to see who the best singers are. **The MD**, asked to judge, usually has the good sense to declare it a draw! However **The Songsheet** should always finish with "One last time, everybody sing, twice as loud and twice as fast, and this time let's really raise the roof!" At the end of **THE SONGSHEET**, Blackout. Cloth/Tabs out. Lights up revealing...

SCENE FIFTEEN

THE TWELVE HEAVENS - WALKDOWN

MUSIC CUE 27: WALKDOWN (INSTRUMENTAL)

The **CHILDREN** are set on stage before the curtain/front cloth opens. They bow and then gesture with their on-stage arms, thereby heralding the entrances of the rest of the cast. Each actor enters from alternate Up Stage entrances, briskly making their way Down Stage Centre and with a flourish bow to the audience. The arm gesture made by the on-stage company should be choreographed so that the arms all go up together, and sweep down-stage at the same time and at the same speed as the actor. When the actor bows the arms should drop. As each actor is completing their bow, the next actor should be starting to enter, so that he is in view just as the first actor is coming up out of his bow. After their bow, the actor should step backwards and to one side to make way for the entering actor, joining in the gesturing for their fellows, and taking up a position which will allow the formation of the final line-up to happen without anyone having to cross each other.

The Cast should enter in the following order, from alternate sides,

CHORUS

DR PANACHE

The COUNTESS

FAT FRANC

DAME DORA

LOOPY LOUIS

COUNT DANTON

LOUIS: Three Cheers for Beauty and the Prince. Hip Hip!! etc

MUSIC CUE 11b: WEDDING MARCH (INSTRUMENTAL)

BEAUTY and The PRINCE

After BEAUTY and The PRINCE have taken their bows, the principal actors should form a line across the stage, the Chorus should do the same behind them, possibly on a higher level, and the children should move to the highest level, so that the full company are visible. The down stage line should feature the actors who came down last in the middle, and preferably be alternate male/female. The full company (taking their lead from the tallest actor down stage centre) should bow together twice (or more or less depending on audience reaction). As the applause dies down...

DR PANACHE: Our tale has now ended - our story is done

COUNTESS: We hope you've enjoyed all the thrills and the fun?

LOUIS: You came to our assistance when we were in a fix

FRANC: Helped us put a stop to Count Danton's dirty tricks

DORA: And although we've let him come back...it's only to say

DANTON: Don't be bad...look at me...I learned the hard way!

BEAUTY: Good's triumphed over evil - there's nothing to fear!

PRINCE: As we wish you all a Very Happy New Year!

MUSIC CUE 12: FINALE

There should be one final bow.

MUSIC CUE 12a: PLAYOUT (INSTRUMENTAL)

The cast wave as the final curtain descends.

THE END

SUGGESTED SONGS AND UNDERSCORING

The choice of music for the show is entirely up to you*, but to help we've made some suggestions. The numbers correspond with the Music Cues in the script. The songs in bold are the ones we've tried and tested the most, and which we think work best. It is these songs plus lyrics that are included in the Music Packages (see page 5). An alternate song is sometimes suggested should you not wish to use our choice. The entire score, including all the instrumental music, is available in Music Package 2.

*Not strictly true! The Disney catalogue and the songs of Abba are not able to be performed.

ACT ONE

Cue	Song/Music (Composers)	Performer(s)
1	Overture	Instrumental
2	"A Wonderful Day Like Today" (Bricusse) <i>(alt. "Brand New Day" (Vandross) - more traditional!)</i>	Chorus/Children
2a	Francø's Entrance	Instrumental
2b	Louisø's Entrance	Instrumental
2c	Doraø's Entrance	Instrumental
3	"The Goodies Song" (Golding)	Dora
3a	"The Goodies Song"	Dora and Louis
3b	"The Goodies Song"	Dora and Louis
4	"Someone To Watch Over Me" (Gershwin) <i>(alt. The Man I Love (Gershwin))</i>	Beauty
4a	Scene Change	Instrumental
4b	Morning Music	Instrumental
4c	Beast Motif	Instrumental
4d	Scene Change	Instrumental
5	"Spread A Little Happiness" (Ellis)	Dora and Louis
5a	Beast Motif	Instrumental
5b	Mirror Motif	Instrumental
5c	Beast Motif	Instrumental
5d	Mirror Motif	Instrumental
5e	Mirror Motif	Instrumental
5f	Scene Change	Instrumental
6	"The Last Night Of The World"	Beauty/Beast/Chorus

ACT TWO

7	Entr'acte	Instrumental
7a	Country Dance	Instrumental
7b	Scene Change	Instrumental
8i	"Music Of The Night" (Lloyd Webber/Hart)	Beast
8ii	"Music Of The Night" (continued)	Beast

8a	Comedy Playoff	Instrumental
8b	Mirror Motif	Instrumental
9	"All I Ask Of You" (Lloyd Webber/Hart)	Beauty and Beast
9a	Fight Music	Instrumental
10	"It's Not Where You Start" (Fields/Coleman) <i>(alt. The Best Of Times (Herman))</i>	All on stage
11	"There's A Worm" (Scott-Coomber/Martin) <i>(alt. Old Macdonald Had A Farm)</i>	Louis
11a	Walkdown	Instrumental
11b	Wedding March	Instrumental
12	"It's Not Where You Start" (Reprise)	Full Company
12a	Playout	Instrumental

Please note that all the music you use in your production (unless it is entirely original, and written by you) is subject to copyright regulations. This means you have to inform PRS (the Performing Rights Society) what music you are using, the approximate length, and the composer/lyricist, thus ensuring that these people or their estates gets the royalties due.

CHARACTER DESCRIPTION AND CASTING TIPS

Danton: The character of Danton is not really a classic "baddy" in that he is vain and conceited -- a real male chauvinist! - as opposed to evil and cruel, so a rather more subtle approach is needed from the actor. The audience will not boo him so much as laugh at his vanity. He relishes the attention paid to him by the village girls, who are genuinely impressed by his good looks and bravado; and obviously exaggerates his achievements in order to impress them. He is also a coward, choosing only to rescue Beauty from the Beast's castle when he thinks the Beast is too weak to pose a threat. The actor you choose to play this part could be either a genuinely young and good-looking man, or, which could be rather funnier, a middle-aged man who still looks well-preserved, and who can get away with strutting around and flirting with girls half his age! He will need a sense of comic timing, and not be afraid to go over the top with his appearance and acting -- think Shakin' Stevens/Alvin Stardust!

The Countess de Colombe: This is a part for a mature actress who is motherly but elegant. she is the "Grande Dame" of the whole village, but is kind and approachable, and obviously can't understand how she ended up with such a horrible son! (She admits that she spoiled him as a child!) She can however be quite a forcible character, and gets her own way -- she is an aristocrat who is accustomed to giving orders, and to having them obeyed. You feel that in her marriage to Dr. Panache, she will definitely be the one to wear the trousers!

The Beast: This part requires much of an actor, since he must not only transform physically during the course of the show, but also must achieve a much subtler transformation, from fearsome, heartless animal to a sensitive, loveable creature for whom Beauty is prepared to sacrifice herself. By the time he reverts to his fully human form, this character change must have already been completed, so that we are sure that Beauty is not just impressed by his physical appearance but really loves him for his personality - a true vindication of Danton's shallow values. The poor actor will have to achieve all this while spending most of the show wearing the Beast's mask, which he will find a little easier if he is able to show a certain amount of facial expression. The actor you cast for this role should ideally be handsome (in a genuine way rather than Danton's artificial good looks) and have a very strong singing voice, since at the start of their relationship he has to woo Beauty with his voice rather than his appearance.

Beauty: She is a heroine with courage, intelligence and sensitivity - not your average fairy-tale heroine! She is not impressed with Danton's shallow bravado, and so shows herself to be apart from the rest of the gullible village girls; but puts value on kindness and loyalty - her own loyalty to her father enables her to overcome any fears she has about going to the Beast's castle. The audience should be convinced that she grows to love the Beast at first through pity for his condition, and then through real affection, before she ever sees him as the Prince. The actress who plays this part needs to be young, pretty, a good singer, able to show herself to be of a strong character.

Fat French Franc: One of the two main comic characters, Franc bears the brunt of his master Danton's childish vindictiveness, although you get the feeling that he and Danton have worked out a modus vivendi so that Franc is able to give as good as he gets (sometimes by turning to Danton's mother, the Countess, for support). His greed is Franc's downfall, and the source of much of the humour, so ideally the actor playing this part should be on the chubby side, or if not he could be padded to give him a fat tum. A good sense of comic timing is essential, and a reasonable singing voice would be an advantage.

Loopy Louis: This comic character should ideally be played by a youngish "physical" actor whose appeal is mostly to the younger members of the audience. He is mostly seen with the Dame or with Fat Franc, and is the silly foil in these comic scenes, so needs to work well in comedy repartee. On the other hand, Louis' reaction when he meets The Beast can act as a relief for young audience members who might otherwise be rather frightened. Louis does a lot of his business directly with the audience, and it's important that he is able to handle and control their reactions.

Doctor Panache: Beauty's father should ideally be played by an older actor, although it's always possible to "age up". His character should be a little absent minded and other-worldly, loveable and rather vulnerable, so that the females in the show, Beauty and the Countess, tend to mother him, but there is scope for quite a comic side to the old doctor - this comes out particularly when he's chained up in the Beast's dungeon and has some comic repartee with Loopy Louis.

Dame Dora: This character, like all Dames, has to be larger than life and can be quite outrageous. However, there are some tricky aspects to her character that need to be mentioned; because she is the Beast's cook and has known him since before he was bewitched, she is the only person for the first part of the show who feels pity rather than fear for him, and she then must defend his behaviour to the Doctor, Beauty and Loopy Louis. She is very loyal to him, in spite of the apparent frivolousness of her nature, and this gives her character more depth than most Dames. Though Dora doesn't miss a chance for a bit of innuendo and flirtation with the unsuspecting Doctor or Fat Franc! The actor who plays this Dame must have a good rapport with the audience, good comic timing, a reasonable singing voice and, preferably, look like the back of a bus!

COSTUME DESCRIPTION

A GENERAL POINT ABOUT THE STYLE:

Our script has chosen to set this pantomime in medieval France, and so my ideas about the style of the costumes reflect this, with bright parti-coloured tunics and knee-boots for the men, and medieval floaty dresses and headdresses for the girls; but you could equally well choose a different style for your production. As there is no particular tradition for the period or location for this story, your choice is not so limited!

Danton: The character of Danton, although he is the real villain of the story, should show himself in his costumes as being dandyish and vain, and he should look quite handsome and dashing, so that the audience can see why the village girls are falling at his feet. He is rather like an ageing pop-star, and you could even go so far as to give him a quiffed wig or sideburns. If your actor has the physique, it's quite nice if he can have a bare chest, maybe with a flashy gold medallion. His costume could be quite tight-fitting to emphasise his muscles, with tights or leggings into high boots. I like to add black to his costume, as he is the "baddy", but not to make the whole costume in black; the fabrics you choose need to reflect the fact that he is the son of the Countess, so you may choose brocades or velvets, or even suede. Danton can keep the same costume throughout the show, or have variations on the same style if you wish to give him a change.

The Countess de Colombe: The long-suffering Countess should look like the epitome of an aristocratic medieval French lady. You could give her a long flowing gown with a high waist, trimmed with fur, with a large horned headdress with floaty veils, made in rich brocade

or velvet; maybe with an undergown in a contrasting fabric which shows at the front or in the tight-fitting sleeves under the wide ones of the overgown. As with Danton, the Countess can remain in the same costume throughout the play, or have a similar costume, perhaps for the second half.

The Beast: The transformation from the Beast back into the handsome Prince is obviously the key moment of the whole show, and you will need to spend more time and thought on this than all the other costumes! It is most effective when the Beast looks quite animal-like, but this needs to be judged quite finely, since if he is to win Beauty's heart, there has to be something of the man underneath. The Beast's mask, we have found, works best when you leave his mouth and lower face exposed, so that his voice and some facial expression is left clear. It's also helpful to the actor if the mask fits quite tightly at the eyes, again so that some expression is possible, and he can see his way round the stage! Apart from these considerations, the mask can be as animal-like as you wish, making use of fur fabric, horns, animal ears, rubber prostheses or an adapted rubber horror mask (probably the cheapest and easiest solution, and quite effective!) I've also found it effective to cut down a shaggy ladies wig to attach to the back of the head to become his mane. As for the rest of his body, you could either give him a full, padded fur animal body, with clothing on top, or you can add touches of animal fur to exposed parts of the body such as the tops of the boots, or the chest and neck, and especially the hands (these can be done quite simply by adding fur fabric to brown-dyed mittens). It looks good if the Beast has some padding, particularly on the shoulders and upper body, which will make him look huge and frightening. You could also experiment with giving him hooves, or maybe heeled boots, again to add to his height. The rest of his costume can be basically medieval, with a tunic, leggings and knee-boots, although we have found that a full swirling cloak over adds to the impressiveness of his appearance; you will probably be best to choose dark, sombre fabrics, such as brown or dark blue, though the fabrics can be quite rich, to reflect his previous status. The contrast of this costume with that of the transformed Prince should be breathtaking, and I've found that this is best achieved by giving the Prince a very light-coloured costume - a pale cream suede tunic with full cream brocade sleeves, over white tights and high cream boots, would be ideal. The transformation can be achieved either by clever underdressing of the Prince's costume, and very atmospheric lighting during that scene, or alternatively you can use a substitute to play the Beast in the final "dying" scene - this can work amazingly well, again with dim lighting, and will enable your Prince to be in full transformed costume, ready to appear in a quick blackout, or, even better, in the flash of a pyrotechnic.

Beauty: Although Beauty is a simple village girl, she should not look like the rest of the village maidens, and you may like to show the difference by choosing different colours for the costumes. She could wear a simple laced dress with full sleeves, perhaps with some slashing to show interest, in blue and yellow, or in lilac, with a very simple hair decoration, if any - a small juliet cap or a hairband would be sufficient. The overall effect should be pretty, youthful and innocent. You may like to give Beauty a slightly more elaborate dress when she moves in to live at the Beast's castle, as if he has provided her with a rich gown. This could be more of the style of the Countess - a high-waisted, fur-trimmed flowing gown in a rich brocade.

Fat French Franc: As one of the comics, Franc's costume could look funny and emphasise his rotund figure (you could even pad him if you wanted to). I usually give him a generous studded suede tunic with very full quilted sleeves, over leggings and boots, and a silly hat with a long feather on top. He is a servant at The Chateau, so mustn't look too grand, nor quite like the other villagers.

Loopy Louis: We usually give this role to a more physical comic, and his costume is more like a jester's - a parti-coloured tunic and leggings, a parti-coloured hat with a silly feather in the top, and a pair of ankle boots with curled-up toes...you can add felt "turn-ups" to ordinary ankle boots. As with Franc, the sillier he looks, the better! He will need an apron or even a chef's costume for the kitchen scene.

Doctor Panache: Beauty's father needs to begin the show dressed in a fairly sober medieval costume befitting a mature professional man - I usually give him an ankle-length gown with hanging sleeves, with a fur-trimmed overgown, and a feathered medieval hat. He could have a walking stick, especially in the second half of the show when he returns from the Beast's castle and his health is suffering. When he is actually chained in the Beast's dungeon, if you wish, you can give the doctor a ripped version of his main costume, as if the Beast has attacked him, or even a completely wrecked shirt and breeches, which, when worn with his boots and feathered hat, gives a new, rather comic feel to the poor old doctor.

Dame Dora: This Panto Dame, like Sarah in Dick Whittington, is a cook by trade, and it's good if her costume reflects this, especially in the actual cooking scene. She could have a basic working dress of bright stripes or gingham, and add a large apron and mob cap to cook in, or you can give her an entirely different costume for this scene. As with all Dames, the more silly costumes she has, the better; and although the theme for the rest of the costumes is medieval, a bit of artistic licence is in order for the Dame, so that we get a vision of striped tights, and maybe a traditional red bun wig. (Or you could go to town with silly, exaggerated versions of medieval headdresses for her!)

THE CHORUS:

Village Scene: The villagers in this opening scene should look as bright and multi-coloured as a Brueghel painting, although the colour scheme for the costumes always looks best if it's not entirely random. You could give the girls a variety of parti-coloured dresses in shades of a bright colour, maybe reds, orange, yellow and pink, picked out with black velvet on the bodice and sleeves, and worn with black velvet hairbands trimmed with ribbons in the same colours. The boys can wear simple tunics in the same colour range, worn over tights and knee-boots, and small children in small versions of the same. The named characters, Sylvie and Pierre, can wear the same costumes as the other villagers, or you could choose to make theirs slightly different, to make them stand out.

Beast's Castle Scene: The servants in the Castle should contrast with the villagers by looking quite sombre, and more aristocratic. You could give them costumes in black and grey, or silver, the girls in long flowing gowns and small jewelled caps, and the boys in belted tunics, black tights and boots, with black velvet hats with feathers. The guards who carry Dr. Panache off to the dungeons could wear medieval helmets and "chain mail" hoods with their tunics, or you could make their costumes completely different - quartered tabards, gauntlet gloves, and menacing spiked pikes. If you wish, to make the Beast's servants seem even more remote and slightly sinister, you could give them all full, or half, masks.

Beginning of Act Two: You can either use the same costumes as in the opening scene, or use an alternative set on a similar theme.

A General Point About The Finale: The finale, or walkdown as some people call it, is a traditional feature of pantomime, and should be included if budgets will stretch that far. Sometimes the finale forms an essential part of the plot - for example, the wedding of the

hero and heroine. However, more often than not it is seen as an opportunity to show off another set of costumes, which exceed in glamour, inventiveness and splendour those which have gone before! If budgets are tight, you may decide to do without a full-scale change of costume, preferring to make additions to the actor's working costumes. You will find that a very acceptable end to the show can be provided by giving the principal characters a glitzy cloak, or a smart hat to take their bow in. If you choose to do a full-scale finale, the usual way is to give each character a more splendid version of their main costume, often following a general colour theme - all in red and gold, or blue and silver, for example.

SCENERY AND PROP SUGGESTIONS

This section is intended to serve as a guide for the Stage Manager, Producer, and Designer. Please don't treat our recommendations as either essential or exhaustive, they are intended as a starting point. It is far better that you make the production your own, and unique to yourselves. So just because we've said you need a certain prop, or that some scenes should be in frontcloths while others should be full-stage, don't assume that that has to be. Only you know your capabilities in terms of facilities, budgets and staffing - so stick to what you know you can achieve. Although there seem to be a lot of different locations this merely reflects the scenery we have available for our professional production. To emphasise the different worlds of The Chateau and The Beast's Castle I think it useful to play the first scene as an exterior. It would be perfectly feasible to use the same "Castle Interior" set for scenes 4, 8 and 14. The pantomime will work however you set it, and on whatever scale you and your fellows are comfortable at. So don't be fazed by the following...

SC 1: THE GARDENS OF THE CHATEAU DES COLOMBES

This should be a full-stage setting; upstage, use a French flat or free-standing flattage to represent the exterior of The Chateau. The style of The Chateau is up to you, but I think it looks good as a fairy-tale type palace, with turrets and pointed towers. Use tree-flats at the sides of the stage and possibly balustrades and urns on plinths - cheap, plastic urns bought from Garden Centres, and suitably painted, can look surprisingly good...and can be sold to keen gardeners after the run!

Props: Basket of goodies (sweets) Bag of crisps
 Skateboard/Rollerblades Franc's "doorstep" sandwich

SC 2, SC 7 & SC 12: A CORRIDOR IN THE CHATEAU

Ideally a frontcloth of a rich interior, but could equally well be played in tabs.

SC 3, SC 5 & SC 13: THE GATES OF THE CASTLE

This is another downstage, frontcloth scene. (In fact we use a painted gauze for this scene, which is ideal - as you can bleedthrough this at the end of the scene to reveal gloom and menace of The Beast's Castle.) However a suitably painted cloth would be fine: if using tabs then you you will need a flat to one side painted to show a giant gate, rusted shut.

Props: Dora's umbrella

SC 4, SC 8 & SC 14: A CHAMBER IN THE CASTLE

Although the script suggests different locations for these scenes, and if you have the space/budgets to do this you can, it probably makes more sense to concentrate your resources on one, imposing castle interior. Stone walls, possibly Gothic in style, should give a feeling of brooding menace in these scenes.

Props: Table and carver chair Plinth, urn and rose bush with three blooms
Tray, brandy bottle, two glasses Plates and breakfast remains

SC 6: THE CASTLE DUNGEONS

Need only be a half-stage setting, and can be as elaborate or as simple as space/budgets allow. It could even be played in black tabs, perhaps with some flats showing high, barred windows. The Beast's Magic Mirror appears for the first time in this scene. Depending on the skill of your prop-makers this can be a very effective prop. We made one by fitting white Christmas Tree lights around the frame of a carved, hand mirror, these were powered by a small battery and activated by a switch concealed in the handle. We were able to make these lights "chase" - but that's a refinement!

Props: Rough table and chair Chains and Manacles
Tray, bottle of wine, glass The Magic Mirror
Giant Cake

SC 8: THE GREAT HALL OF THE CASTLE

As discussed before this can be the same set as Scene 2 but if budgets run to it you could add several changes which we assume The Beast has made in preparation for Beauty's arrival. You could add screens, shields with The Beast's heraldic sign, urns of flowers, "flaming torches" - electrically-powered - look fantastic, but it's up to you - let your imagination run riot!

Props: Table and two chairs Cutlery, napkins, plates, glasses
Plates of food Bottle of wine

SC 9: THE VILLAGE OF ST DANSANT

If you have a typical "village green " set use it - alright, there aren't that many thatched cottages in France, and although they would look better with curved "Provencal" roof tiles...this is "Panto-Land"! However, it could easily be played in the same set as Scene 1.

Props: Walking stick

SC 10 & SC 15: THE MUSIC ROOM AT THE CASTLE

Because our set has a frontcloth of this scene it is called "The Music Room" but any Castle Interior frontcloth would be fine. If you play the scene in front of tabs, then add a couch, a cheval mirror...something to make it specific for Scene 10.

SC 11: THE KITCHEN AT THE CASTLE

This need only be a half-stage setting. A backcloth and a couple of wingflats would be perfect but, if you wanted to, you could just use flattage. You will need a kitchen table and an oven; a shelf below the table top where the various props can be placed or stored is helpful. (Make sure that the tablecloth comes down to the floor at the front of the table to

SCENE 14: THE MUSIC ROOM

As Scene 10, or as Scene 2, or in front of tabs.

Props: The Songsheet

SCENE 15: THE TWELVE HEAVENS

The title of this scene refers to our own set. If you do not have an extra set available (!), it can be retitled "The Royal Wedding and played in the same set as Scene 1 or even Scene 14. A run of rostra upstage, with treads at the centre, will give everyone the chance for a real "walkdown".

SOUND EFFECTS and LIGHTING

In the script we have indicated where sound effects would be beneficial by using the common abbreviation FX, and then describing what the effect should sound like. You'll find most of what you need on the BBC sound effect discs, though some of the stranger sounds will be amalgamations of several effects. If you get really stuck give us a call.

Suggestions as to what the lighting should be like, are contained within the script, but only every so often. Basically we've left this area to you to decide how you want it to look. There is usually a lighting designer or technician who has strong views on what can be achieved, so follow their advice. If however you do find that you are on your own, just remember the golden rule that all comedy must be lit brightly, and songs have more moody states than dialogue. Finally, always end a song with either a black-out, or a full-up.

Beauty And The Beast - Sound Effects:

1. Wind
2. Thunder
3. Thunder
4. Thunder
5. A distant roar, feet running, an enormous roar
6. Chicken Squawk
7. Oven Timer
8. Deflating Balloon

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