

# Beauty and the Beast

(La Belle Et La Bête)

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Caroline W. Thomason

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The Penn Publishing Company

# Successful Rural Plays

## A Strong List From Which to Select Your Next Play

**FARM FOLKS.** A Rural Play in Four Acts, by ARTHUR LEWIS TUBBS. For five male and six female characters. Time of playing, two hours and a half. One simple exterior, two easy interior scenes. Costumes, modern. Flora Goodwin, a farmer's daughter, is engaged to Philip Burleigh, a young New Yorker. Philip's mother wants him to marry a society woman, and by falsehoods makes Flora believe Philip does not love her. Dave Weston, who wants Flora himself, helps the deception by intercepting a letter from Philip to Flora. She agrees to marry Dave, but on the eve of their marriage Dave confesses, Philip learns the truth, and he and Flora are reunited. It is a simple plot, but full of speeches and situations that sway an audience alternately to tears and to laughter.

**HOME TIES.** A Rural Play in Four Acts, by ARTHUR LEWIS TUBBS. Characters, four male, five female. Plays two hours and a half. Scene, a simple interior—same for all four acts. Costumes, modern. One of the strongest plays Mr. Tubbs has written. Martin Winn's wife left him when his daughter Ruth was a baby. Harold Vincent, the nephew and adopted son of the man who has wronged Martin, makes love to Ruth Winn. She is also loved by Len Everett, a prosperous young farmer. When Martin discovers who Harold is, he orders him to leave Ruth. Harold, who does not love sincerely, yields. Ruth discovers she loves Len, but thinks she has lost him also. Then he comes back, and Ruth finds her happiness.

**THE OLD NEW HAMPSHIRE HOME.** A New England Drama in Three Acts, by FRANK DUMONT. For seven males and four females. Time, two hours and a half. Costumes, modern. A play with a strong heart interest and pathos, yet rich in humor. Easy to act and very effective. A rural drama of the "Old Homestead" and "Way Down East" type. Two exterior scenes, one interior, all easy to set. Full of strong situations and delightfully humorous passages. The kind of a play everybody understands and likes.

**THE OLD DAIRY HOMESTEAD.** A Rural Comedy in Three Acts, by FRANK DUMONT. For five males and four females. Time, two hours. Rural costumes. Scenes rural exterior and interior. An adventurer obtains a large sum of money from a farm house through the intimidation of the farmer's niece, whose husband he claims to be. Her escapes from the wiles of the villain and his female accomplice are both starting and novel.

**A WHITE MOUNTAIN BOY.** A Strong Melodrama in Five Acts, by CHARLES TOWNSEND. For seven males and four females, and three supers. Time, two hours and twenty minutes. One exterior, three interiors. Costumes easy. The hero, a country lad, twice saves the life of a banker's daughter, which results in their betrothal. A scoundrelly clerk has the banker in his power, but the White Mountain boy finds a way to check-mate his schemes, saves the banker, and wins the girl.

**THE PENN PUBLISHING COMPANY**  
PHILADELPHIA

# BEAUTY AND THE BEAST

*LA BELLE ET LA BÊTE*

A Play for Children in  
Six Scenes

*arranged to be given  
in English or French*

*By*

CAROLINE WASSON THOMASON

*author of*

“Cinderella,” “The Three Bears,” “Red Riding  
Hood,” “Bluebeard”



THE PENN PUBLISHING COMPANY  
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Beauty and the Beast

*La Belle et la Bête*

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# BEAUTY AND THE BEAST

## LA BELLE ET LA BÊTE

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### CHARACTERS

#### *Personnages*

BEAUTY	<i>La Belle</i>
THE BEAST, THE KING	<i>La Bête, le Roi</i>
THE MERCHANT	<i>Le Marchand</i>
THE GOOD FAIRY	<i>La Bonne Fée</i>
THE TWO SISTERS	<i>Les Deux Soeurs</i>
THE THREE BROTHERS	<i>Les Trois Frères</i>
THE SPRITES	<i>Les Esprits</i>

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TIME OF PLAYING                      *Forty-five Minutes*

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Six Scenes tell the Story:

- I. The Beast's Garden
- II. Before the Merchant's House
- III, IV, V, VI. The Beast's Garden

## COSTUMES, ETC.

BEAUTY. SCENE II, dress of coarse, gray material, held at the waist with bright red cord, wreath of crimson wild flowers in her hair. Scene III, first long dark cloak, and close-fitting hood; same dress as Scene II, when she removes her cloak, the Beast's rose in her hair. Scene IV, same as last of Scene III. Scene V, gorgeous evening gown, jewels, hair beautifully dressed. Scene VI, black velvet dress, green silk half-coat, thrown open, pearls, white stockings and black velvet slippers.

THE BEAST. SCENES I, III, IV, V, and part of VI, grotesque make-up representing huge animal — head large, eyes small, ears long, snout long; the body may be either the skin of some animal, or may be made of some heavy material like burlap with great black and red spots painted on it. The tail long and bushy at the end. A great spiked collar about his neck. Last of Scene VI, he slips off the beast robes, and appears as the king in green tights and jacket, green stockings, black pumps, black sash, crown.

THE MERCHANT. SCENE I, rough brown coat and trowsers, coarse black shoes and stockings, slouch hat with worn red and green sash. He is carrying a brown bundle, and walks with a staff. The Fairy leaves a fine velvet coat for him in the place of his shabby one. Scene II, same as Scene I, but wearing the velvet coat. Scene III, same. Scene IV, dress coat in black, silk knickerbockers, black shoes and stockings, very high black silk hat with several white plumes.

THE GOOD FAIRY. Silver crêpe paper dress, wings of same, spangle decorations extending from high crown to wings, and ending at ankles, white stockings, slippers covered with tinfoil, wand covered with tinfoil.

THE TWO SISTERS. SCENE II, dresses of coarse, gray material, held at the waist with bright cords. Hair plain. Scene VI, evening coats, high headdresses with many brilliants.

THE THREE BROTHERS. SCENE II, rough brown coats and trowsers, heavy shoes and stockings, bright green caps with feathers. Scene VI, military costumes, high helmets, swords, bright stockings.

THE SPRITES. Short, white dresses, bare arms, spangle decorations, white shoes and stockings.

## PROPERTIES

- SCENE I. Table set with plate of small cakes, and glass of water. Velvet coat for Fairy to bring in. Roses, red one for the Merchant to pick. Devices for storm.
- SCENE II. Screens.
- SCENE III. Table set with two small plates, central dish of fruit and nuts. Guitar, placard bearing inscription "Souhaitez, Commandez: Vous êtes ici la dame et la maîtresse," mirror.
- SCENE IV. Table set again with fruit and nuts. Guitar and mirror.
- SCENE V. Guitar and mirror.
- SCENE VI. Mirror, and crown for La Belle. Victrola.

## MUSIC

The music to "Clear the Moon Is Shining" (*Au Clair de la Lune*) may be found in "French Rounds and Nursery Rhymes," published by G. Schirmer, New York City.

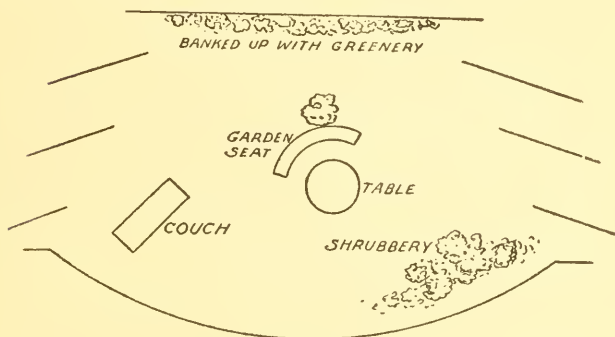
Suitable marches and dances for the Sprites may also be found in "French Rounds and Nursery Rhymes." See pages 23, 46, and 49. However, any lively march music may be substituted.



## SCENE PLOT

SCENE I. In the Beast's Garden. Entire wall space covered with greenery. Roses interwoven here and there. A palm tree near the center of the stage with a garden seat beneath it, and small table under its shade. Clump of shrubbery well to the front, and to one side. Grass strewn about, couch.

### SCENE PLOT



The above represents a simple setting that can be easily arranged for the Beast's garden, where all the scenes, except the second, are laid.

SCENE II. Before the Merchant's house. Use screens to hide the garden setting of the Beast's garden. The Merchant's sons and daughters are posed against these screens at the rising of the curtain.



# BEAUTY AND THE BEAST

## *LA BELLE ET LA BÊTE*

### SCENE I — The Beast's Garden

TIME — Late in the Evening

(THE MERCHANT, returning home from an unsuccessful business trip, is overtaken by a terrible storm. Sound of thunder and storm outside. Victrola, and metallic device, such as tin pans, horns, etc. All calm and peaceful in the garden.)

(Enter THE MERCHANT dripping with rain, and staggering from exposure. Sinks on garden seat, recovers himself.)

THE MERCHANT. I am lost, the storm is raging! I am very cold and hungry. How pleasant it is here out of the storm!

*Je me perds, la tempête rage! J'ai bien froid, et bien faim. Qu'il fait bon ici hors de l'orage!*

(Arises, goes about garden. Sees tables covered with napkin. Sniffs, lifts napkin.)

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There is good food, and I am almost famished.  
*Voilà de bons vivres, et je meurs presque de faim.*

*(Waits restlessly for awhile longer.)*

The master of the house, or his servants will pardon the liberty that I have taken, and without doubt they will return soon.

*Le maître de la maison ou ses domestiques me pardonneront la liberté que j'ai prise, et sans doute ils viendront bientôt.*

*(Clock strikes eleven.)*

It is eleven o'clock, and I see no one. I am going to eat.

*Il est onze heures, et je ne vois personne. Je vais manger.*

*(He eats ravenously.)*

I shall lie down, and perhaps sleep.

*Je vais me coucher, et peut-être dormirai.*

*(Removes his coat, places it on a seat, lies down, falls to sleep.)*

*(Enter the GOOD FAIRY carrying a handsome velvet coat which she exchanges for THE MERCHANT'S muddy one. She laughs si-*

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lently, waves her wand three times. A group of sprites appear. They dance a fantastic dance. All disappear as THE MERCHANT awakens.)

THE MERCHANT (*taking up the fine coat*). Surely this palace belongs to some good fairy who has pitied my condition.

*Assurément, ce palais appartient à quelque bonne fée, qui a eu pitié de ma situation.*

(*Looks out into the woods beyond.*)

There is no more rain, but arbours of flowers which enchant the sight.

*Il n'y a plus de pluie, mais des berceaux de fleurs qui enchantent la vue.*

(*Walks about, puts on the coat.*)

I thank you, Madam Fairy.

*Je vous remercie, Madame la Fée.*

(*He picks up his staff preparatory to going. Pauses by bower of lovely roses.*)

I am going now, but see the roses! Beauty asked me for a rose. I shall pick one for her.

*Je m'en vais maintenant, mais voyez les roses! Belle m'a demandé une rose. J'en cueillerai une pour elle.*

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(*He picks a rose. A fearful uproar is heard, and the Beast lunges into the garden.*)

THE BEAST. You are very ungrateful! I have saved your life by receiving you into my house, and for my trouble you steal my roses, that I love more than anything else in the world!

*Vous êtes bien ingrat! Je vous ai sauvé la vie en vous recevant dans mon château, et, pour ma peine, vous me volez mes roses, que j'aime mieux que toutes choses au monde!*

THE MERCHANT (*quaking*). My Lord, I beg your pardon —

*Monseigneur, pardonnez-moi —*

THE BEAST. You must die to atone for this error. I give you only fifteen minutes to ask pardon of God.

*Il faut mourir pour réparer cette faute. Je ne vous donne qu'un quart d'heure pour demander pardon à Dieu.*

THE MERCHANT. My Lord, pardon me! I did not know that I would offend you in picking one rose.

*Monseigneur, pardonnez-moi! Je ne croyais pas vous offenser en cueillant une rose.*

THE BEAST. Do not call me, "My Lord!" I do not like compliments. For my part, I want

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people to say just what they think. So do not think that you can appeal to me with your flattery.

*Je ne m'appelle point "Monseigneur!" Je n'aime pas les compliments. Moi, je veux qu'on dise ce que l'on pense. Ainsi, ne croyez pas me toucher par vos flatteries.*

THE MERCHANT. But, Mr. Beast, I did not know that I would offend you in picking one rose for one of my daughters who asked me for it.

*Mais, Monsieur Bête, je ne croyais pas vous offenser en cueillant une rose pour une de mes filles qui m'en avait demandé.*

THE BEAST. One of your daughters!  
*Une de vos filles!*

THE MERCHANT. Yes, it was Beauty, my youngest daughter.

*Oui, c'était Belle, ma fille cadette.*

THE BEAST. I shall pardon you on condition that one of your daughters comes voluntarily to die in your place.

*Je veux bien vous pardonner à condition qu'une de vos filles vienne volontairement pour mourir à votre place.*

THE MERCHANT. One of my daughters!  
*Une de mes filles!*

THE BEAST. Do not argue with me. Go! And if your daughters refuse to die for you, swear that you will return in three months.

## BEAUTY AND THE BEAST

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*Ne me raisonnez pas. Partez! Et si vos filles refusent de mourir pour vous, jurez que vous reviendrez dans trois mois.*

THE MERCHANT (*aside*). At least I shall have the pleasure of embracing my children once more. (*To THE BEAST.*) I swear to return.

*Au moins, j'aurai le plaisir d'embrasser mes enfants encore une fois. Je jure de revenir.*

(*Exit THE MERCHANT. THE BEAST looks after him.*)

THE BEAST. One of his daughters!  
*Une de ses filles!*

CURTAIN



SCENE II — Before the Merchant's House

TIME — The Next Evening

(*The garden setting of THE BEAST'S garden is hidden by screens. THE MERCHANT'S sons and daughters are posed against these screens at the rising of the curtain.*)

ALL (*sing*). CLEAR THE MOON IS SHINING.  
AU CLAIR DE LA LUNE.

Clear the moon is shining,  
Friend Pierrot tonight,  
At the day's declining,  
I've no fire or light.  
Pen and paper lend me  
Just one word to write;  
Pray you, do not send me,  
From your door tonight.

*Au clair de la lune,  
Mon ami Pierrot,  
Prête-moi ta plume,  
Pour écrire un mot.*

## BEAUTY AND THE BEAST

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*Ma chandelle est morte,  
Je n'ai plus de feu;  
Ouvre-moi ta porte,  
Je suis très peureux.*

Clear the moon is shining,  
Pierrot shortly said:  
At the day's declining  
Straight I went to bed.  
Ask our pretty neighbor,  
She is still, I ween,  
Busy at her labor  
In her kitchen clean.

*Au clair de la lune,  
Pierrot répondit:  
Je n'ai pas de plume,  
Je suis dans mon lit.  
Va chez la voisine,  
Je crois qu'elle y est,  
Car dans la cuisine,  
On bat le briquet.*

(*They peer down the road.*)

BEAUTY. I do not see him yet.  
*Je ne le vois pas encore.*

THE FIRST SISTER. Doubtless he will return  
soon.

LA BELLE ET LA BÊTE

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*Sans doute il reviendra bientôt.*

THE SECOND SISTER. Who is coming there?

*Qui va là?*

BEAUTY. It is father!

*C'est mon père!*

*(Exit LA BELLE, running.)*

ALL *(excitedly.)* It is our father!

*C'est notre père!*

*(Enter THE MERCHANT, leaning heavily on  
BEAUTY'S shoulder.)*

THE FIRST BROTHER. You are welcome,  
father!

*Sois le bienvenu, mon père!*

THE SECOND BROTHER. You are welcome,  
father!

*Sois le bienvenu, mon père!*

THE THIRD BROTHER. You are welcome,  
father!

*Sois le bienvenu, mon père!*

THE FIRST SISTER. Have you brought my  
gown and scarf, father?

*As-tu apporté ma robe, et ma palatine, mon  
père?*

THE SECOND SISTER. Have you brought my  
headdresses, and nick-nacks, father?

*As-tu apporté mes coiffures, et toutes sortes de  
bagatelles, mon père?*

## BEAUTY AND THE BEAST

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THE MERCHANT (*sinking to the ground*). I have brought only the rose for Beauty!

*Je n'ai apporté que la rose pour Belle!*

THE SISTERS. A rose for Beauty!

*Une rose pour Belle!*

THE MERCHANT (*handing the rose to BEAUTY*). Beauty, take this rose. It will cost your unfortunate father dearly!

*La Belle, prenez cette rose. Elle coûtera bien cher à votre malheureux père!*

(*Form of address used is "vous" instead of "tu" because the actors are under strong emotion.*)

BEAUTY (*frightened*). What do you mean, father?

*Que voulez-vous dire, mon père?*

THE MERCHANT (*brokenly*). Being lost, I went into the garden of a terrible monster. I picked a rose for Beauty. This angered the monster, and he said that I must die unless one of my daughters would come voluntarily to die in my place.

*Moi perdu, j'allai dans le jardin d'un monstre terrible. Je cueillis une rose pour La Belle. Cela mit le monstre en colere, et il dit qu'il fallait que je mourusse, si une de mes filles ne venait pas volontairement pour mourir à ma place.*

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THE THREE BROTHERS. This is terrible!

*C'est terrible!*

THE FIRST SISTER (*wailing loudly*). See what the pride of that little creature is causing!

*Voyez ce que produit l'orgueil de cette petite créature!*

THE SECOND SISTER (*wailing more loudly*). Why did she not ask for attire as we did?

*Que ne demandait-elle des ajustements comme nous?*

THE FIRST SISTER (*wailing again*). But no! The young lady wanted to distinguish herself!

*Mais, non! Mademoiselle voulait se distinguer!*

THE SECOND SISTER (*wailing again*). She is going to cause the death of our father, and she is not crying!

*Elle va causer le mort de notre père, et elle ne pleure pas!*

BEAUTY (*taking her father's hand, and assisting him to his feet*). That would be most useless. Why should I weep for the death of my father?

*Cela serait fort inutile. Pourquoi pleurerais-je la mort de mon père?*

THE FIRST SISTER. Why should you weep for the death of your father!

*Pourquoi pleurerais-tu la mort de ton père!*

THE SECOND SISTER. Good heavens!

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*Grand Dieu!*

BEAUTY. He shall not die!

*Il ne périra point!*

ALL. What do you mean?

*Que voulez-vous dire?*

BEAUTY. Since the monster is willing to accept one of his daughters I am willing to deliver myself to his fury, and I am very happy, since by dying I shall have the joy of saving my father, and of proving my affection for him.

*Puisque le monstre veut bien accepter une de ses filles, je veux me livrer à toute sa furie, et je me trouve forte heureuse, puisqu'en mourant j'aurai la joie de sauver mon père et de lui prouver ma tendresse.*

THE FIRST BROTHER (*drawing his sword*).  
No, my sister, you shall not die.

*Non, ma soeur, vous ne mourrez pas.*

THE SECOND BROTHER (*drawing his sword*).  
No, my sister, we shall go and find this monster.

*Non, ma soeur, nous irons trouver ce monstre.*

THE THIRD BROTHER (*drawing his sword*).  
No, my sister, we shall perish under his blows if we are not able to kill him.

*Non, my soeur, nous périrons sous ses coups si nous ne pouvons le tuer.*

THE MERCHANT. Do not hope for this, my children. The power of this beast is so great

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that there remains to me no hope of destroying him.

*Ne l'espérez pas, mes enfants. La puissance de cette Bête est si grande, qu'il ne me reste aucune espérance de la faire périr.*

(Turning to BEAUTY). I am delighted at your fine spirit, my daughter, but I cannot expose you to death.

*Je suis charmé de votre bon coeur, ma fille, mais je ne veux pas vous exposer à la mort.*

BEAUTY (heroically). I assure you, father, that you shall not go to this palace without me. You cannot prevent my following you. I prefer to be devoured by this monster than to die from the sorrow that your loss would cause me!

*Je vous assure, mon père, que vous n'irez pas à ce palais sans moi. Vous ne pouvez m'empêcher de vous suivre. Je préfère être dévorée par ce monstre que de mourir du chagrin que me donnerait votre perte!*

CURTAIN

SCENE III — The Beast's Garden

TIME — Several Days Later

(*Soft music all through the scene. Enter THE MERCHANT, and BEAUTY.*)

THE MERCHANT. Here we are, my daughter, in the beast's garden.

*Nous voici, ma fille, dans le jardin de la Bête.*

BEAUTY (*going to the table*). See this table magnificently spread with two covers! Let us sit down.

*Voyez cette table magnifiquement servie avec deux couverts! Asseyons-nous.*

THE MERCHANT. I have not the heart to eat.  
*Je n'ai pas le coeur de manger.*

(*They sit at the table. THE MERCHANT bows his head, and refuses the food BEAUTY offers him. She pretends to eat. They hear a great roaring.*)

THE MERCHANT (*weeping*). Good-bye, sweet child! It is the beast! Farewell!

*Adieu, ma douce enfant! C'est la Bête!  
Adieu!*



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(*They cling to each other. Enter THE BEAST.*)

THE BEAST (*in terrible voice*). Have you come willingly?

*Êtes-vous venue de bon coeur?*

BEAUTY (*recovering bravely*). Why, yes, I have come willingly.

*Mais, oui, je suis venue de bon coeur.*

THE BEAST. You are very good. I am much indebted to you!

*Vous êtes bien bonne. Je vous suis bien obligée!*

BEAUTY. I thank you, Mr. Beast.

*Je vous remercie, Monsieur le Bête.*

THE BEAST (*to THE MERCHANT*). Good man, leave at once, and never presume to return here. Good-bye.

*Bonhomme, partez tout de suite, et ne vous avisez jamais de revenir ici. Adieu.*

(*Exit the MONSTER.*)

THE MERCHANT (*sobbing aloud, and embracing BEAUTY*). Ah! my daughter, I am half dead with fear! Listen to me, leave me here!

*Ah! ma fille, je suis à demi mort de frayeur! Croyez-moi, laissez-moi ici!*

BEAUTY. No, father, you go. Leave me to the help of heaven. Perhaps it will pity me.

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*Non, mon père, partez. Abandonnez-moi au secours de ciel. Peut-être aura-t-il pitié de moi.*

THE MERCHANT. Good-bye, my child!

*Adieu, mon enfant!*

(THE MERCHANT tears himself away from BEAUTY, and rushes from the room. When she can see him no longer she sits down and weeps.)

BEAUTY. I must commend myself to God, for I fully believe that the Beast will eat me this evening.

*Il faut me recommander à Dieu, car je crois fermement que la Bête me mangera ce soir.*

(She tiptoes about fearfully, touching a flower here and there. Finally she lies down on the couch, and falls asleep.)

(Enter the GOOD FAIRY.)

THE GOOD FAIRY (*waving her wand over BEAUTY*). I am pleased with your fine courage, Beauty. The good deed that you have done in giving your life to save the life of your father shall not go unrewarded.

*Je suis contente de votre bon coeur, la Belle. La bonne action que vous faites en donnant votre vie pour sauver celle de votre père ne demeurera point sans récompense.*

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(*She goes away, returns carrying a guitar, which she places on the table. Goes away again, returning with a placard which she hangs above BEAUTY'S couch. Again she brings a mirror, placing it on the table. She waves her wand three times. The SPRITES appear, and dance a fantastic dance.*)

(*Exit the GOOD FAIRY and the SPRITES.*)

BEAUTY (*awakening*). I have seen a beautiful lady in my sleep! What is that — a guitar — good!

*J'ai vu une belle dame pendant mon sommeil! Qu'est-ce que c'est que ça — une guitar — très bien!*

(*Takes up the guitar, strums on it. Sees the placard, reads it.*)

“Wish, command: Everything here is yours.”

“*Souhaitez, commandez: Vous êtes ici la dame et la maîtresse.*”

(*In deep study.*) If I had only a day to live here they would not have made such provision for me.

*Si je n'avais qu'un jour à demeurer ici, on ne m'aurait pas fait une telle provision.*

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(Sighs.) Alas! I wish for nothing except to see my poor father, and to know what he is doing now!

*Hélas! Je ne souhaite rien que de voir mon pauvre père, et de savoir se qu'il fait à présent!*

(Picks up mirror.)

Wonderful! I see my home where father, with a very sad countenance, has arrived!

*Merveilleux! Je vois ma maison, où mon père est arrivé avec un visage extrêmement triste!*

CURTAIN

SCENE IV — The Beast's Garden

TIME — The Same Evening

(BEAUTY is sitting at the table eating her evening meal. There is the frightful uproar that announces the coming of the BEAST.)

(Enter THE BEAST.)

THE BEAST. Will you consent to my watching you dine?

*Voulez-vous bien que je vous voie souper?*

BEAUTY (trembling). You are the master.

*Vous êtes le maître.*

THE BEAST. No, there is no mistress here except you. You have only to tell me to leave if I annoy you. I shall go at once. Tell me, don't you think that I am very ugly?

*Non, il n'y a ici de maîtress que vous. Vous n'avez qu'à me dire de m'en aller, si je vous ennuie. Je sortirai toute de suite. Dites-moi, n'est-ce pas que vous me trouvez bien laid?*

BEAUTY. That is true, for I do not know how to lie. But I think that you are very good.

*Cela est vrai, car je ne sais pas mentir. Mais je crois que vous êtes fort bon.*

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THE BEAST. You are right. Eat then, Beauty, and try not to be bored in your house.

*Vous avez raison. Mangez donc, la Belle, et tâchez de ne vous point ennuyer dans votre maison.*

BEAUTY. You are indeed kind!

*Vous avez bien de la bonté!*

THE BEAST. Oh! Well, yes, I may have a good heart, but I am a monster.

*Oh! Dame, oui, j'ai le coeur bon, mais je suis un monstre.*

BEAUTY (*with enthusiasm*). There are many men who are more monstrous than you.

*Il y a bien des hommes qui sont plus monstres que vous.*

THE BEAST. All that I can say is that I am deeply gratified!

*Tout ce que je puis vous dire c'est que je vous suis bien obligé.*

(*They are silent for a time. BEAUTY goes on with her dinner.*)

THE BEAST (*suddenly*). Oh, Beauty, if only you would be my wife!

*La Belle, voulez-vous être me femme?*

BEAUTY (*frightened, springing to her feet*). No, Mr. Beast!

*Non, Monsieur La Bête!*

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THE BEAST (*sighing until the garden re-echoed, says the story.*) Good-bye then, Beauty.

*Adieu donc, La Belle.*

(*Exit* THE BEAST.)

BEAUTY (*touched by the grief of the BEAST*).  
Alas! It is a great pity that this monster is so ugly. He is so good!

*Hélas! C'est bien dommage que ce monstre soit si laid — il est si bon!*

CURTAIN

SCENE V — The Beast's Garden

TIME — Three months later

(BEAUTY, arrayed in a beautiful gown, is sitting on the garden seat. With one hand she is holding her guitar, with the other she is stroking the head of THE BEAST, who is lying at her feet.)

THE BEAST (sitting up on his haunches.)  
Beauty, will you be my wife?

*La Belle, voulez-vous être ma femme?*

BEAUTY. You grieve me, Beast!

*Vous me chagrinez, La Bête!*

THE BEAST. Why?

*Pourquoi?*

BEAUTY. I wish I might be able to marry you, but I am too sincere to lead you to believe that that can ever happen. I shall always be your friend. Try to content yourself with that.

*Je voudrais pouvoir vous épouser, mais je suis trop sincère pour vous faire croire que cela arrivera jamais. Je serais toujours votre amie. Tâchez de vous contenter de cela.*

THE BEAST. It must be so! I know that I am horrible — but I love you very much.



## LA BELLE ET LA BÊTE

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*Il le faut bien! Je sais que je suis bien horrible, mais je vous aime beaucoup.*

BEAUTY. I shall always be your friend. Try to content yourself with that.

*Je serais toujours votre amie. Tâchez de vous contenter de cela.*

THE BEAST. Promise me that you will never leave me.

*Promettez-moi que vous ne me quitterez jamais.*

BEAUTY (*picking up the mirror, and showing THE BEAST the picture reflected there*). See my house, and my father!

*Voyez ma maison, et mon père!*

THE BEAST. Yes!

*Oui!*

BEAUTY. I have so great a desire to see my father again that I shall die of grief if you refuse me this pleasure!

*J'ai tant d'envie de revoir mon père que je mourrai de douleur si vous me refusez ce plaisir!*

THE BEAST. I had rather die myself than to cause you grief.

*J'aime mieux mourir moi-même que de vous donner du chagrin.*

BEAUTY. Good monster!

*Mon bon monstre!*

THE BEAST (*sadly*). I will send you back to

## BEAUTY AND THE BEAST

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the home of your father. You shall remain there, and your Beast will die of sadness.

*Je vous enverrai chez votre père. Vous y resterez, et votre Bête en mourra de douleur.*

BEAUTY. No! I love you too much to wish to cause your death!

*Non! Je vous aime trop pour vouloir causer votre mort!*

THE BEAST. You love me —

*Vous m'aimez —*

BEAUTY. I promise to return in eight days!

*Je promets de revenir dans huit jours!*

THE BEAST. In eight days —

*Dans huit jours —*

BEAUTY (*again consulting the mirror*). My sisters are married, and my brothers have gone into the army. My father is all alone.

*Mes soeurs sont mariées, et mes frères sont partis pour l'armée. Mon père est tout seul.*

THE BEAST. You shall be there in the morning, but remember your promise.

*Vous y serez demain au matin, mais souvenez-vous de votre promesse.*

BEAUTY (*happily*). I shall remember!

*Je m'en souviendrai!*

(*Exit BEAUTY.*)

*LA BELLE ET LA BÊTE*

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THE BEAST (*in great sadness*). Farewell, my  
Beauty!

*Au revoir, ma Belle!*

CURTAIN

## SCENE IV — The Beast's Garden

TIME — Ten Days Later

(BEAUTY, persuaded by her sisters, has outstaid her time at the home of her father. The stage is in shadow. THE BEAST is lying at full length behind a clump of shrubbery, toward the front, and to the side of the stage.)

THE BEAST. She has forgotten her promise. She promised to return in eight days. Ten days have passed. She will never return. I must die!

*Elle a oublié sa promesse. Elle m'a promis de revenir dans huit jours. Dix jours se sont passés. Elle ne reviendra jamais. Il faut mourir!*

(Becomes unconscious, says the story. Enter BEAUTY.)

BEAUTY. He is not here! Am I not ungrateful to cause sorrow to a monster that has so much consideration for me!

*Il n'est pas ici! Ne suis-je pas bien méchante de causer du chagrin à un monstre qui a pour moi tant de complaisance!*

LA BELLE ET LA BÊTE

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(Throws off her cloak, and sits dejectedly on the garden seat.)

He is good, and that is worth more than all the rest.

*Il est bon, et cela vaut mieux que tout le reste.*

(Begins to look about the garden.)

Beast, Beast, where are you? I'm afraid that I have caused his death—I am in despair! Beast, Beast, where are you?

*La Bête, La Bête, où êtes-vous? Je crains d'avoir causé sa mort — je suis au désespoir! La Bête, la Bête, où êtes-vous!*

(Sees her mirror on the table. Snatches it up, turns it.)

There he is! Mercy! He is dead!

*Le voilà! Mon Dieu! Il est mort!*

(Throws herself beside him without fear or horror of his beastly form, says the story. Then runs and gets some water which she sprinkles on his head.)

THE BEAST (opening his eyes). You forgot your promise!

*Vous avez oublié votre promesse!*

BEAUTY. I am so, so sorry!

## BEAUTY AND THE BEAST

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*Je suis fâchée, désolée!*

THE BEAST. The grief of having lost you has made me determine to die of starvation. But I have seen you again. I die happy.

*Le chagrin de vous avoir perdue m'a fait résoudre à me laisser mourir de faim. Mais je meurs content, puisque j'ai le plaisir de vous revoir encore une fois.*

BEAUTY. No, no, dear Beast, you shall not die! You shall live to become my husband!

*Non, non, ma chère Bête, vous ne mourrez point! Vous vivrez pour devenir mon époux!*

*(Exit BEAST. At BEAUTY'S last words everything is brilliantly lighted up. She turns quickly, and looks toward the palace. Soft strains of music.)*

BEAUTY. See the castle brilliant with lights! And music!

*Voyez le château brillant de lumières. Et la musique!*

*(Enter THE BEAST, now THE KING. THE KING has been transformed from THE BEAST to himself.)*

THE KING. My Beauty! *(Holding out his hands to her.)*

## LA BELLE ET LA BÊTE

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*Ma Belle!*

BEAUTY. Oh! How-do-you-do, Sir! Where is my poor Beast?

*Oh! Bonjour, Monsieur! Où est ma pauvre Bête?*

THE KING (*kneeling at her feet*). You see him at your feet!

*Vous la voyez à vos pieds!*

BEAUTY. You, you the Beast!

*Vous, vous la Bête!*

THE KING (*arising*). Yes, I was the Beast, my Beauty. An evil fairy sentenced me to remain in that form until a beautiful girl would consent to marry me.

*Oui, j'étais la Bête, ma Belle. Une méchante fée m'avait condamné à rester sous cette figure jusqu'à ce qu'une belle fille consentît à m'épouser.*

BEAUTY. I am so happy!

*Je suis si heureuse!*

THE KING. Thus, there was only you in all the world good enough to allow yourself to be touched by my good character, and in offering you my crown (*placing crown on her head*), I am not able to acquit myself of the obligations that I owe you!

*Ainsi, il n'y avait que vous dans le monde assez bonne pour vous laisser toucher à la bonté de mon caractère, et en vous offrant ma couronne, je ne*

## BEAUTY AND THE BEAST

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*puis m'acquitter des obligations que je vous ai!*

*(Music louder.)*

*(Enter the GOOD FAIRY and her SPRITES bringing in THE MERCHANT and his SONS and DAUGHTERS. BEAUTY greets them with the proper éclat.)*

THE GOOD FAIRY (*leading BEAUTY and the KING toward the front*). Beauty, come and receive the reward for your good choice. You have preferred virtue to beauty and to wit. You deserve to find these qualities united in a single person. You are going to become a great queen!

*Belle, venez recevoir la récompense de votre bon choix. Vous avez préféré la vertu à la beauté et à l'esprit. Vous méritez de trouver toutes ces qualités réunies en une seule personne. Vous allez devenir une grande reine!*

THE KING ET AL. (*bowing to BEAUTY*). Long live Beauty, long live the queen!

*Vive la Belle, vive la Reine!*

*(Music — grand march.)*

*(All join in march led by THE MERCHANT and the GOOD FAIRY, BEAUTY and THE KING following, the BROTHERS and SISTERS and SPRITES bringing up the rear.)*

CURTAIN



# Unusually Good Entertainments

Read One or More of These Before Deciding on  
Your Next Program

## **GRADUATION DAY AT WOOD HILL SCHOOL.**

An Entertainment in Two Acts, by WARD MACAULEY. For six males and four females, with several minor parts. Time of playing, two hours. Modern costumes. Simple interior scenes; may be presented in a hall without scenery. The unusual combination of a real "entertainment," including music, recitations, etc., with an interesting love story. The graduation exercises include short speeches, recitations, songs, funny interruptions, and a comical speech by a country school trustee.

## **EXAMINATION DAY AT WOOD HILL SCHOOL.**

An Entertainment in One Act, by WARD MACAULEY. Eight male and six female characters, with minor parts. Plays one hour. Scene, an easy interior, or may be given without scenery. Costumes, modern. Miss Marks, the teacher, refuses to marry a trustee, who threatens to discharge her. The examination includes recitations and songs, and brings out many funny answers to questions. At the close Robert Coleman, an old lover, claims the teacher. Very easy and very effective.

## **BACK TO THE COUNTRY STORE.**

A Rural Entertainment in Three Acts, by WARD MACAULEY. For four male and five female characters, with some supers. Time, two hours. Two scenes, both easy interiors. Can be played effectively without scenery. Costumes, modern. All the principal parts are sure hits. Quigley Higginbotham, known as "Quig," a clerk in a country store, aspires to be a great author or singer and decides to try his fortunes in New York. The last scene is in Quig's home. He returns a failure but is offered a partnership in the country store. He pops the question in the midst of a surprise party given in his honor. Easy to do and very funny.

## **THE DISTRICT CONVENTION.**

A Farcical Sketch in One Act, by FRANK DUMONT. For eleven males and one female, or twelve males. Any number of other parts or supernumeraries may be added. Plays forty-five minutes. No special scenery is required, and the costumes and properties are all easy. The play shows an uproarious political nominating convention. The climax comes when a woman's rights champion, captures the convention. There is a great chance to burlesque modern politics and to work in local gags. Every part will make a hit.

## **SI SLOCUM'S COUNTRY STORE.**

An Entertainment in One Act, by FRANK DUMONT. Eleven male and five female characters with supernumeraries. Several parts may be doubled. Plays one hour. Interior scene, or may be played without set scenery. Costumes, modern. The rehearsal for an entertainment in the village church gives plenty of opportunity for specialty work. A very jolly entertainment of the sort adapted to almost any place or occasion.

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# Unusually Good Entertainments

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Your Next Program

**A SURPRISE PARTY AT BRINKLEY'S.** An Entertainment in One Scene, by WARD MACAULEY. Seven male and seven female characters. Interior scene, or may be given without scenery. Costumes, modern. Time, one hour. By the author of the popular successes, "Graduation Day at Wood Hill School," "Back to the Country Store," etc. The villagers have planned a birthday surprise party for Mary Brinkley, recently graduated from college. They all join in jolly games, songs, conundrums, etc., and Mary becomes engaged, which surprises the surprisers. The entertainment is a sure success.

**JONES VS. JINKS.** A Mock Trial in One Act, by EDWARD MUMFORD. Fifteen male and six female characters, with supernumeraries if desired. May be played all male. Many of the parts (members of the jury, etc.) are small. Scene, a simple interior; may be played without scenery. Costumes, modern. Time of playing, one hour. This mock trial has many novel features, unusual characters and quick action. Nearly every character has a funny entrance and laughable lines. There are many rich parts, and fast fun throughout.

**THE SIGHT-SEEING CAR.** A Comedy Sketch in One Act, by ERNEST M. GOULD. For seven males, two females, or may be all male. Parts may be doubled, with quick changes, so that four persons may play the sketch. Time, forty-five minutes. Simple street scene. Costumes, modern. The superintendent of a sight-seeing automobile engages two men to run the machine. A Jew, a farmer, a fat lady and other humorous characters give them all kinds of trouble. This is a regular gatling-gun stream of rollicking repartee.

**THE CASE OF SMYTHE VS. SMITH.** An Original Mock Trial in One Act, by FRANK DUMONT. Eighteen males and two females, or may be all male. Plays about one hour. Scene, a county courtroom; requires no scenery; may be played in an ordinary hall. Costumes, modern. This entertainment is nearly perfect of its kind, and a sure success. It can be easily produced in any place or on any occasion, and provides almost any number of good parts.

**THE OLD MAIDS' ASSOCIATION.** A Farcical Entertainment in One Act, by LOUISE LATHAM WILSON. For thirteen females and one male. The male part may be played by a female, and the number of characters increased to twenty or more. Time, forty minutes. The play requires neither scenery nor properties, and very little in the way of costumes. Can easily be prepared in one or two rehearsals.

**BARGAIN DAY AT BLOOMSTEIN'S.** A Farcical Entertainment in One Act, by EDWARD MUMFORD. For five males and ten females, with supers. Interior scene. Costumes, modern. Time, thirty minutes. The characters and the situations which arise from their endeavors to buy and sell make rapid-fire fun from start to finish.

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# Successful Plays for All Girls

In Selecting Your Next Play Do Not Overlook This List

**YOUNG DOCTOR DEVINE.** A Farce in Two Acts, by MRS. E. J. H. GOODFELLOW. One of the most popular plays for girls. For nine female characters. Time in playing, thirty minutes. Scenery, ordinary interior. Modern costumes. Girls in a boarding-school, learning that a young doctor is coming to vaccinate all the pupils, eagerly consult each other as to the manner of fascinating the physician. When the doctor appears upon the scene the pupils discover that the physician is a female practitioner.

**SISTER MASONS.** A Burlesque in One Act, by FRANK DUMONT. For eleven females. Time, thirty minutes. Costumes, fantastic gowns, or dominoes. Scene, interior. A grand expose of Masonry. Some women profess to learn the secrets of a Masonic lodge by hearing their husbands talk in their sleep, and they institute a similar organization.

**A COMMANDING POSITION.** A Farcical Entertainment, by AMELIA SANFORD. For seven female characters and ten or more other ladies and children. Time, one hour. Costumes, modern. Scenes, easy interiors and one street scene. Marian Young gets tired living with her aunt, Miss Skinflint. She decides to "attain a commanding position" Marian tries hospital nursing, college settlement work and school teaching, but decides to go back to housework.

**HOW A WOMAN KEEPS A SECRET.** A Comedy in One Act, by FRANK DUMONT. For ten female characters. Time, half an hour. Scene, an easy interior. Costumes, modern. Mabel Sweetly has just become engaged to Harold, but it's "the deepest kind of a secret." Before announcing it they must win the approval of Harold's uncle, now in Europe, or lose a possible ten thousand a year. At a tea Mabel meets her dearest friend Maude sees Mabel has a secret, she coaxes and Mabel tells her. But Maude lets out the secret in a few minutes to another friend and so the secret travels.

**THE OXFORD AFFAIR.** A Comedy in Three Acts, by JOSEPHINE H. COBB and JENNIE E. PAINE. For eight female characters. Plays one hour and three-quarters. Scenes, interiors at a seaside hotel. Costumes, modern. The action of the play is located at a summer resort. Alice Graham, in order to chaperon herself, poses as a widow, and Miss Oxford first claims her as a sister-in-law, then denounces her. The onerous duties of Miss Oxford, who attempts to serve as chaperon to Miss Howe and Miss Ashton in the face of many obstacles, furnish an evening of rare enjoyment.

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